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VARIETY

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B'WAY LEGIT'S ROCKETING COSTS

Teaching Teachers to Teach

Washington, April 30.

Labor Secretary Willard Wirtz told prospective college grads trained in the performing arts to think about teaching school.

In his "Open Letter to the College Graduates of 1963," Wirtz said the employment outlook for musicians, singers and dancers is better for school and college teaching than for performing.

Wirtz said competition is "especially keen" among performers and inexperienced people will face great difficulty in breaking into the performing arts field.

Showman, Who's Also Mayor, Finds Self Embarrassed by Negro Picketing

Raleigh, N.C., April 30.

Mayor W. G. Enloe said he would resign as a result of integration demonstrations at a theatre with which he is connected but changed his mind after he had called a special meeting of the City Council to announce that he would step down.

Enloe is an official of a chain which operates Raleigh's Ambassador Theatre, object of picketing demonstrations by Negro college students. Enloe already had decided against seeking re-election in this spring's City Council election.

He said the Varsity Theatre here, also owned by the chain, recently was integrated and experienced a drop in receipts and profits. Enloe added that integration was not the sole cause of the decline, but was a major factor. He said the Ambassador could not afford such losses.

He changed his mind about two hours before the Council because of negotiations in progress aimed at halting the picketing of the theatres.

Negro students from Shaw U. have been picketing the Ambassador Theatre here for some time.

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Russell's Rocky Quip

Washington, April 30.

Political comedian Mark Russell (this is his hometown) is drawing loud yocks from the New Frontiersmen pouring into the Shoreham Hotel's Marquee Lounge with his observation that Nelson Rockefeller is a cinch to run for the Presidency in 1964.

"Who wouldn't want to get out of Albany?" Russell asks. "That's the kind of place where the late, late show goes on at 6:30 p.m."

Bard's 400th Birthday, Longest-Run Dramatist To Be Widely Celebrated

London, April 30.

As part of next year's 400th anniversary of Shakespeare's birth the Royal Shakespeare Theatre is planning a world tour with two productions, one of which will be Peter Brook's "King Lear" and the other either "The Taming of the Shrew" or "A Midsummer Night's Dream," both directed by Peter Hall.

The tour, which is due to begin in February, will include Berlin, Budapest, Moscow, Leningrad, Helsinki, Tokyo and New York.

The 1964 season at Stratford-on-Avon will start on April 23 (Shakespeare's birthday) with "Richard II," to be followed by three other Kings plays. Other features of the anniversary celebrations will be the opening of an exhibition on the same day at the new Shakespeare Centre, and the issue of a new set of stamps by

(Continued on page 32)

Cafe Biz Up, But Crisis Not Over

New York niteries report that there has been some pickup in business following the end of Lent, resumption of newspaper operation and passing of the April 15 income tax deadline. However, most cafes are unwilling to indicate that the crisis is over.

The aftermath of the aforementioned problems they claim, still lingers on and will remain for sometime. It will be a long, uphill struggle to get the nitery business back to its former levels.

The primary evil, according to bonifaces, lies in the fact that salesmen, executives and employees who

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MEXICANS BEAT TEXANS; SETS 'DEMOCRACY' FILM

Crystal City, Tex., April 30.

Mauricio De La Serna, a Mexican producer, is planning a motion picture of the Crystal City election in which candidates of Mexican descent were swept into office over Anglo-Saxon candidates. The film would emphasize democracy in action and the producer stated that it was a "natural."

Lalo Gonzales, the comic known as "Piporro," has been selected for the starring role. Serna said he hopes to make the film here if permission is obtained.

He said the story would go far back into history showing how the city had been founded by Mexicans.

200G FOR PLAYS, TUNERS TOP 500G

By JESSE GROSS

Steadily rising legit costs are pushing the average budget on Broadway productions toward $200,000 for straight plays and $500,000 for musicals. Not too long ago the respective figures were $100,000 or less and $250,000 to $300,000. Some shows are still brought in at comparable costs, but they're the exceptions to the rule.

The climb in musical expenditures, reflected in the capitalization of shows produced during the current season and past semesters, is vividly illustrated, though, in the financial structure of several 1963-64 prospects. Prominent among these are the tuner, "Jennie," budgeted at $500,000 with provision for 10% overcall which, if exercised, would boost the backing to $550,000, and a musical version of Terence Rattigan's "The Sleeping Prince," to be financed at $450,000 with provision for 20% overall which, if exercised, would bring the capitalization on the venture to $540,000.

Backing of $400,000, which could jump to $480,000 if a provision for 20% overcall is exercised, is being sought for "Sugar City," a musical version of "The Blue Angel" slated for Broadway unveiling in the fall. Also earmarked for Main Stem outings next season are the tuners, "Ben Franklin in Paris" on which the capitaliza-

(Continued on page 82)

Iceland 'Revenge' Vs. U.S. Military; Our Men Helped

Repercussions followed a VARIETY review from Goteborg, Sweden, of an Icelandic film production, "Gog-o" (79 av Stodinni), which said in part, "Almost unbelievable is the participation in this feature of actual U.S. military personnel stationed at the Keflavik base but pictured as souses and girl-corrupters. The unknown director of an insignificant picture managed to get two "actors" from the local U.S. base, Keflavik on Iceland, to play roles of drunkards. One was John Teasy (he is "Bob" in the cast), is believed to be a U.S. actor who is in charge of the U.S. Army TV network of the Keflavik base. Another was Lawrence W. Seneph (his role is merely "U.S. drunkard"). Both symbolized, per the film, the curse of America's "always present sin on the Nordic island and behave in a way the local population clearly despises. The best thing said about Americans is a remark by

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Rock 'n' Roll to Holy Rollers; That Ol' Time Religion New Nitery Motif

The store-front religion heard on a Sunday morning in the Harlem environs has reached the Times Square nitery belt. That oldtime gospel-singing which surged on with a strong beat and even a stronger fervor has now made the long trip downtown to a new boite, The Sweet Chariot, based in the old Bal Tabarin site. The Holy Rollers have come in on a rock 'n' roll beat to sing their songs of exultation for audiences spurred on to involvement in the event with the beating of tambourines.

Some of the kids recently seen in the Twist parlors have apparently gotten off that kick and seem to be going in for religion. The youngsters, coming in with slacks and open shirts, provide the same kind of atmosphere initially evident at the Peppermint Lounge. They're fairly safe on financial grounds since the operator isn't clamping a minimum or a cover charge—for the time being, anyway—and they can get out with a check that is practically painless. The youngsters provide a lot of excitement, and many have become proficient in wielding of the tambourine which is handed to the customer. They pound them with the expertness of a gypsy dancer and with the fervor of a revivalist.

But more important is the direction in which the strong beat is carrying them. The kids have been following sounds and rhythm for many years. It has lead them into swing, boogiewoogie, rock 'n' roll and now to the currently Holy

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Scions in the Groove

The offspring of show biz-ites are continuing to spring out on records. Latest is a bunch-up of four in a new group known as The Cornells.

The group consists of Peter Lewis, son of Loretta Young, on guitar; Bob Linkletter, son of Art Linkletter, rhythm guitar; Jim O'Keefe, son of Dennis O'Keefe, saxophone; and Charles Correll Jr., son of the Amos 'n' Andy star, singer. The fifth member of the group is Tom Crumpeler, bass guitar, whose father is an industrialist but a non-pro.

The Cornells bow this week on the Garex label (distributed through United Artists) with a coupling of "Lone Star Stomp" and "Beachbound."

Liz-Dick's 'VIPs' Opposing 'Cleo'

London, April 30.

The British-made "VIPs" (MGM), starring Elizabeth Taylor and Richard Burton, is set for Radio City Music Hall this fall. It will follow "The Thrill of It All" (U), Doris Day-James Garner starrer, which is due to open at the Hall in July or August. Thus Taylor-Burton will be playing against themselves in "Cleopatra" (20th), which will be on hard-ticket at the N.Y. Rivoli (due to open there in June).

Maurice Silverstein, Metro's international prexy, who was in London last week to install the company's new British managing director, Michael Havas, told

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SERMONS & PSALMS DEDICATE THEATRE

Minneapolis, April 30

On the afternoon of May 5 two days prior to its launching with "Hamlet," the new $2,200,000 Tyrone Guthrie Repertory Theatre here will hold "a service of dedication." This will be modeled after those at the festivals of Edinburgh and Canada's Stratford before each season's start.

Ceremony here will be conducted by Catholic, Protestant and Jewish divines. It'll include a Minneapolis church choir's numbers and a "choral recitation" by the entire Guthrie acting company.

Guthrie Theatre is placing emphasis on the fact it's repertory body will have as permanent members—at least for an entire 20-week season—Broadwayites like Hume Cronyn and Jessica Tandy.

JFK Intimates He's 'Wired for Sound' As He Accepts RCA LPs

Washington, April 30

RCA Victor moved into the White House last week for presentation to President Kennedy of the first recordings ever made by the four U.S. service bands for public sale. The presentation was made by George R. Marek, Victor's veepee-general manager and Roger L. Stevens, chairman of the board of trustees of the National Cultural Center.

In a conversational play between the President and Marek the President said that he hoped everybody would buy and play them. When Marek responded with "I hope you'll play them," the President looking out the window of his office said "I hear them all the time."

The four LPs, which contain military marches and patriotic songs of America played by the Army, Navy, Marine and Air Force bands go on sale today (Wed.). All profits from the sale of the records will go to the National Cultural Center.

The project was a combined ef-

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Irving Berlin, 75 Next Week, Tunes Up His First H'wood Filmusical in 9 Years

By ABEL GREEN

Irving Berlin will be 75 next week and, after a decade of quasi-"retirement" (a euphemism, because he always "works" his valuable music publishing catalog of standards), the songsmith will have a Metro filmusical, "Say It With Music," in work. This comes on the heels of his current legit musical, "Mr. President," which too was his first Broadway show in over a decade. "Call Me Madam" (1950) was the last Berlin legit. And after two almost concurrent filmusicals, both in 1954, "There's No Business Like Show Business" (20th) and "White Christmas" (Par), now comes this "Say It With Music" package.

Berlin's "retirements,"—the first one was intended and a second one was enforced by illness—were never taken seriously. In fact, Berlin's wellwishers have noticed that the greatest physical tonic has been the activity attendant to "Mr. President," which again attests to the axiom that success and keeping busy are the best medicine.

None the less, Berlin at 75 is undertaking what he feels may climax his career because "Say It With Music" will give producer Arthur Freed and director Vincente Minelli "a free hand to take the pick of my catalog," says Berlin.

A reprise of the shrewd manner in which Berlin ploughs under and reactivates his catalog points up the significant usages of song titles which have become picture packages. In fact one film tag, "White Christmas" (Par, 1942), with Bing

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Ariola's Historical LP on Belsen a Grim Reminder of Hitler Era

Berlin, April 30.

The German Ariola diskery has released an LP which reminds Germans of their most gruesome historical chapter, the liquidation of the Jews. Entitled "Das Mahnmal" (The Monitorial Sign), this documentary preserves the words which the former Federal German President, Theodor Heuss, spoke Nov 30, 1952 at the inauguration of the memorial stone in the former Nazi concentration camp of Bergen-Belsen where, incidentally, also Anne Frank was killed.

Heuss urges the Germans never to forget nor to belittle what happened under Hitler. They must have the courage and inner freedom to recognize the full extent of the gruesome crimes that were committed by the Germans. His words are mild but firm and he sounds honest when he says:

"Perhaps some may be astonished to hear this but I heard the word 'Bergen-Belsen' for the first

(Continued on page 88)

JFK AVERS HE'LL CUT '64 N.Y. FAIR'S RIBBON

Washington, April 30.

President Kennedy promised to attend the opening of New York's World Fair. He said the fair is "certain to compare to the greatest fairs that the world has seen."

"In December I attended your groundbreaking ceremonies and 365 days from today I plan to attend your opening," Kennedy said in a ceremony starting a clock to indicate the fair would begin in a year.

Hope's New Book By Top Standup Comic Is Top Marathon Monolog

What do you expect when you buy a book titled "I Owe Russia $1,200" (Doubleday; $3.95) by Bob Hope? Laughs? Gags? One-liners linked together in a chain reaching 'round th' world? Right—and that's what you get, the longest standup monolog in history delivered by the king of the standup comedians and illustrated by eyewitness photos by NBC, MGM, UA, Paramount, Paul Bailey, Gerald K. Smith and Look Magazine. Never a dull page.

The book itself is a rib. Hope doesn't owe Russia $1,200. He doesn't owe Russia a Red cent. And his book doesn't have much to do with the title. He starts telling the story about Russia on page 7, interrupts himself on page 17 with 100 pages of amusing miscellany, picks up the title topic again to wrap it up in 61 pages and runs on to update the volume with 16 pages on his 1962 Yule tour. (The title relates to his nonpayment of a $1,200 charge made by the Soviet government for filmstrips still unreceived).

In his 272 pages of first person singular Bob covers his experiences on his annual entertainment missions to American Armed Forces

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Val Guest Signs 'Chris' As Personal Advisor

London, April 30.

Val Guest, just completing his latest picture "80,000 Suspects," has revealed the signing of ex-Fleet Street editor Arthur Christiansen as his personal consultant and advisor in development of a $5,600,000 production program.

The two men had been friends for years before they came together in pictures when Christiansen was used as technical advisor and actor (he played himself) for Guest's "Day the Earth Caught Fire." Christiansen is cast as another editor in "80,000 Suspects."

ALLEN LUDDEN

Host of "PASSWORD" on CBS Television Network, says:

"It was a genuine pleasure to have PAUL ANKA as our special guest, recently.

"PAUL was a real asset to our program and we would be delighted with his return to the show at any time."

Jaw-Drop Stuff: Brando Vs. Alpert

Considering Marlon Brando's emphasis on the need for newsmen to report accurately and with responsibility, in the course of his appearance on David Susskind's Open End (WNEW-TV) last Sunday (21), there is an amusing postscript which actually took place before Brando's taped appearance was on the air.

On the Susskind show, Brando singled out Hollis Alpert, a regular contributor to the Saturday Review, for having evidenced such a lack of responsibility. According to the actor, Alpert came to interview him cloaked in the name of the highly respectable Saturday Review. He liked the Saturday Review and he liked Alpert, said Brando, who continued:

"Three weeks later, four weeks later, whatever it was—I think it was Redbook Magazine. I just dropped my jaw down to my navel when I saw a cheesy, two-bit, ordinary, run-of-the-mill rehash of some of the old columnists' publicity about what was purported to be my personal life, and the explanation: 'The Real Marlon Brando.'

"And at the end of the article

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Greer Garson Joining Other Show Biz Celebs On KIXL Directors Bd.

Dallas, April 30.

Film star Greer Garson, wife of local oilman Buddy Fogelson, has been nominated for a place on the board of directors of KIXL.

"We will act on the nomination at our stockholders meeting in May," said KIXL prez Lee Segall. "If she becomes a member of the board, Miss Garson will be in good company. Stockholders include Robert Taylor, William Holden and Tony Martin. The late Tyrone Power also held stock in the organization."

Miss Garson maintains an apartment here and is currently in New York, but is expected back in the city during the forthcoming stockholders meeting.

OUR SONS THE DOCTORS

Playwright Lawrence & Lee's Dual Doctorates

Are there two doctors in the house? There soon will be in the playwrighting menage of Lawrence & Lee. Jerome Lawrence will be given an honorary Doctor of Humane Letters by Ohio State University on June 7. Last June, his partner, Robert E. Lee, was made a Doctor of Literature by Ohio Wesleyan.

Membership in two honorary fraternities has also been conferred on the playwriting team. Lawrence was just initiated into Sigma Delta Chi, the national journalism fraternity. Lee was made a member of Theta Alpha Phi, the national dramatic honor fraternity.

Team have a new play slated

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Russo's Definite Maybe

Paris, April 30.

Official "management representative" of the Moscow Circus, currently playing here, was interviewed by a VARIETY man who was innocent enough to think he could get some information. Something like this:

VM: How many cities will you appear in, in America?

M.R.: We don't know. That's up to Washington.

VM: Which artists will be in the cast for the American tour?

M.R.: We don't know. That's up to Moscow.

VM: How long will the tour last?

M.R.: That's up to the governments.

VM: Are you anxious to go to America?

M.R.: Oh, yes. We are looking forward to it. We want the Americans to see our great Russian artists.

VM: Aren't you worried about the reaction in Russia to the American circus which will come over from the U.S. in exchange?

M.R.: No, it is good that our people see great entertainment from everywhere; that way they will realize that our artists are best.

VM: There will be two American circuses in Europe but only one will go to Russia. The biggest and most important American circus is Ringling Bros., which you will not be seeing. Why not?

M.R.: Because this is not truly an American circus, it has mostly international artists. What we want to show the Russian people is American art.

VM: Why?

M.R.: You are writing for an American newspaper, are you not?

VM: Yes.

M.R.: Well, tell the American people that what we want to see is the best from America, not from Switzerland, Holland or other places.

VM: Can I quote you on that?

M.R.: Why not? I have nothing to hide.

VM: How do I spell your name?

M.R.: No name. If you want an official statement go to the government.

VM: Can I phone you in a few days to get more details, or to see if any changes have been made.

M.R.: Surely. Why not?

VM: Will you be here at the same hotel?

M.R.: No, I am leaving tomorrow to go to another city.

VM: What city?

M.R.: I don't know. The Embassy will tell me.

Israel Yet to Make It 'Official'

Joe Levine's Predicament — Italians Okay Israeli Girl Conscripts in Bathhouse Frolic

Fuss stirred up by the Israeli government over the appearance in the Italian film "Women of the World" of undraped femme soldiers is now getting Joe Levine into the act. The distrib-producer's Embassy Pictures has rights to the film and, while in Rome recently, Levine was contacted by someone claiming to represent the Israeli government who asked the distrib to cut the segment in question out of the pic.

When it first discovered the situation, the Israeli embassy in Rome has sought the intervention of the Italian government to snip the scene but the official answer was that the Italian government doesn't interfere with the film censors and they approved the pic. The Italian censor, usually careful on the matter of femme nudity, had been more liberal in this case because of the documentary nature of the film.

Meanwhile, Levine is waiting for someone bearing official credentials of some sort to make a formal request of him. Otherwise, he says,

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LOUISVILLE DERBY DAY GETTING LOTSA BALLY

Louisville, April 30.

Biggest local event of the year, the Kentucky Derby on Saturday (3), is getting lotsa buildup with Derby Festival Week events. Fanfare will tee off with the Louisville Orch playing a coffie pops concert followed by a fireworks display aboard the Belle of Louisville, excursion boat which has been rebuilt and financed by local city and county funds.

The Derby Festival Show, an annual affair sponsored by Philip Morris, with Raymond Burr, and featuring Tex Ritter, Minnie Pearl, Faron Young, and other country music entertainers, will be held at Freedom Hall at the Kentucky Fair & Exposition Center Wednesday (1). The Pegasus Parade, with some 60 bands and 30 floats, is skedded for Thursday (2), all leading up to the 89th "Run For the Roses" Kentucky Derby next Saturday at Churchill Downs.

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FANS-ACROSS-SEAS FESTIVAL

'Political Film Cycle' Coming?

Upcoming American films dealing with contemporary Washington politics (in fictional terms) is interpreted by some tradesters as indicating that domestic filmmakers (and, hopefully, the public) are at long last becoming aware of the drama of the real world.

Until Otto Preminger last year came out with Allen Drury's "Advise and Consent," there had hardly been a major Hollywood film utilizing top Washington politicos as principal characters since 1933's "Gabriel Over the White House," of which a VARIETY reviewer wrote: "A mess of political tripe superlatively baked up." The picture, which had to do with God's intervention to allow a mortally injured President to stay alive until he had resolved depression problems, was Walter Wanger's first as Metro's production supervisor.

Likely to the most controversial, as well as off-beat, is Stanley Kubrick's "Dr. Strangelove: Or How I Learned to Stop Worrying and Love the Bomb," now nearing the end of production and tentatively set for Columbia release this fall.

Also due for Columbia is "Fail-Safe," which, like "Strangelove," has to do with Washington diplomacy and nuclear annihilation. Upcoming are the Seven Arts-Paramount adaptation of "Seven Days in May," dealing with an attempted coup d'etat in Washington, and Gore Vidal's "The Best Man," which Millar-Turman Productions are prepping for United Artists. It has to do with behind-the-scenes shenanigans leading up to a Presidential nomination.

Newspaper Strike Echoes in First Quarter Slump for Trans-Lux Corp.

Trans-Lux Corp. earnings for the first 1963 quarter, ended March 31, dropped approximately $46,000 to $142,718, compared to $188,000 for the comparable period last year. Per share earnings for 1963 quarter were 20 cents, against 26 cents last year. Results were disclosed in New York Thursday (25) at the annual stockholders meeting.

Chairman Percival Furber reported himself unconcerned about quarter results, saying they would "average out" during balance of year. He blamed drop on theatre operations, as well as "non-recurring development expenses," both for new theatres and work on a new projector for T-L's high-speed ticker.

Prexy Richard Brandt specifically pinpointed blame for theatre operations decline on N.Y. newspaper strike, which made opening of new pix risky. Brandt also reported company's tv branch has just completed a pilot of a new series to be called "Mack and Meyer for Hire," starring Joey Faye and Mickey Deems.

'Matador' to Apjac For Seville Shooting; Other Arthur Jacobs' Films

Hollywood, April 30.

Arthur P. Jacobs has purchased Barnaby Conrad's "Matador" for filming next April in Seville, Spain. Conrad retains percentage in the production and will function as technical adviser on the film.

"Matador," which to date has sold 3,000,000 in 15 international printings, originally was owned by John Huston and Jose Ferrer, who let rights return to Conrad within past few months.

Jacobs has set $800,000 budget on picture, to be made simultaneously in Spanish and English languages. Conrad will go to Seville for the annual festival this July with a second unit to shoot background material.

Property brings to four number on Jacobs' Apjac slate since the former flack turned producer less than a year ago. He is partnered with J. Lee Thompson, under latter's Malibu Productions banner, on two films, among them slated teeoff of "I Love Louisa," set for July 8 start in Hollywood. Thompson directs on $3,500,000 budget from script now completed by Betty Comden and Adolph Green. Second with Thompson is just-acquired "Return to the Ashes," French novel by Hubert Monteilhet to be filmed here. Picture is expected to start in January from script by Thompson, who will direct, with $1,500,000 budget set. Partners have a Mirisch-UA deal on "Louisa," but have not set releases on other pix.

Third film on slate is "Stop the

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WRITERS GUILD SHOW MAY 7 ALREADY SRO

Hollywood, April 30.

Jerry Lewis, Directors Guild of America prexy George Sidney, newsman Bill Stout, Ray Walston and Ed Begley have been added to the talent list for the writers' 15th annual awards dinner, being held May 7 at the Beverly Hilton.

Producer-director Danny Arnold is now filming a sketch with Lewis, to be screened at the gridiron-type dinner. Show is sold out.

Supreme Ct. To Review Ohio Ban Of 'The Lovers'

Washington, April 30.

The U.S. Supreme Court has scheduled the appeal of Nico Jacobellis, Ohio theatre man who was convicted in Ohio for showing an obscene film ("The Lovers"), for reargument, probably during the next session of the court, starting in September. Case was originally heard by the court earlier this year.

It's understood that the court asked for reargument in order to further pursue the point of whether or not one state can ban a work which has been found unobjectionable in another state. Issue involved is the key one of state's rights.

Court is also interested in the Jacobellis case in conjunction with similar question raised in another case it's considering, Smith vs. California, which is the appeal of a bookseller who was found guilty in selling the "objectionable" "Tropic of Cancer." Both will be heard together.

SHOOT ROUND CLOCK

June Wilkinson Praises Production In Brazil

Columbus, O., April 30.

June Wilkinson, appearing here in "Pajama Tops" at Veterans Memorial, said her film company, Phoenix Productions (she's prexy), is producing films in Rio de Janeiro, Brazil, because "we can get twice the value we get in Hollywood. There are no union restrictions. We can shoot around the clock. Also, the Brazilian tax is only 10%."

She's persuaded several of her backers, American business men, to plow back picture profits toward future larger-budget pix with greater earning potential than low-budget films now shooting.

Phoenix was organized with help of frozen assets in Brazil.

LONDON'S PICKS AT N.Y. CENTER

Upcoming film festival being sponsored by New York's Lincoln Center of the Performing Arts, Sept. 10-19 this year is being projected as an annual affair, it was reported yesterday (Tues.) by Amos Vogel, exec secretary of Cinema 16 who is acting as the Center's fest coordinator. In a collaborative effort with the British Film Institute, Center's program of 20 features will be the same as those chosen for showing at the annual London film fest, held in October. The London fest spotlights what it considers the most interesting product shown at the competitive film fests earlier in the year, though not necessarily the prize-winners. Like London, the Center fest is non-competitive.

In conjunction with the Lincoln Center fest, the Museum of Modern Art will be showing, in its auditorium, a special program of "distinguished films of the past decade" which have never before been shown in New York. There will be 10 pix in this program.

Fest budget, which is estimated at between $90,000 and $110,000, will provide for the transportation to and from New York, as well as all expenses while in the city, for five top directors who will be asked to attend in connection with the showing of their films. Also being invited are the heads of other leading international festivals.

As now blueprinted, each film will be shown once, with screening scheduled for late afternoon and night during the 10-day run. Pix will be shown at Philharmonic Hall, whose 2,300-plus seats will be scaled from $1.50 to $3.50, with special discounts offered with purchase of tickets to five or more different films. Richard Roud, organizer of the London fest, will be picking the program for both London and the Center, though, because the Center affair starts so soon after the conclusion of the Venice fest, it may be that the Center will show one or two pix from last year's Venice fest, rather than this year's.

Among the industry execs already on the fest's sponsoring committee, chaired by August Heckscher, special consultant on the arts to President Kennedy, are Barney Balaban, Darryl F. Zanuck, Joe E. Levine, Arthur Mayer, Si Fabian, Leonard Goldenson, Sam Goldwyn, Arthur Krim, Ed Morrow, Robert H. O'Brien, Harry Mandell, Otto Preminger, Walter Reade Jr., Robert W. Sarnoff, Abe Schneider, Don Rugoff, Elia Kazan, David Selznick, Frank Stanton, Billy Wilder, Fred Zinnemann, Laurence Tisch.

Loew's Gross Up, Net Off, 26 Weeks

Loew's Theatres Inc. registered a major gain in gross and a large drop in net earnings for the 26 weeks ended Feb. 28, representing the first half of the current fiscal year, Laurence A. Tisch, chairman, disclosed in New York this week.

After a tax provision of $400,000 and depreciation of $2,316,000, the net for the period amounted to $682,100, equal to 26c per share of common stock. Comparable period last year brought gross revenues of $20,205,000 and, after $1,247,000 for taxes and $1,505,000 for depreciation, a net of $1,168,600, equal to 44c per common share.

Earnings for the second quarter ended Feb. 28 amounted to $282,200, equal to 11c per share, compared with $640,200, or 24c per share, a year ago.

Loew's stock last week traded at $17 and a fraction, just about low for the year, against a high of $23.75.

South African Government a Lulu For Cooperation on Levine's 'Zulu'

Back from a visit to the Republic of South Africa and the set there of his and Paramount's coproduction of "Zulu," Joseph E. Levine brings word that the white enterprisers are eager for more film activity. He was impressed by government helping "Zulu." It made available Army elements, livestock, natives, local labor, equipment such as weapons and much besides. He also notes that there is a strong interest on the part of Johannesburg financeers to have more film production come to South Africa, particularly if some coproduction can be arranged.

So anxious are the South Africans to lure production, Levine reports, that a company has been formed there, called S&L Films, which has purchased filming equipment, including camera accessories, busses and such. These items are for rent to companies working there, thereby saving the great trouble and expense involved in transporting such equipment from Europe or the United States. "Zulu" company is using this rental service.

"Zulu" is being shot near Natal. Although hisrecent thinking has been to use U.S. locations for future product, Levine says that he was wooed to the point of considering lensing his "Sands of Calahari" project in South Africa, using this as opposed to a western U.S. desert. He points out that South Africa is beautiful and of varied scenics for location work.

Evidence of local cooperation is demonstrated by "Zulu's" location sheets which show things like 200 soldiers, 100 Levies, 2,500 Zulus, 550 horses, 200 head of cattle, 200 men for local labor, 12 soldiers for radio communication, aircraft, six cheetas, four leopards, two lions, six elephants, 40 giraffes, six zebras, plus rifles, spears, shields, rounds of ammunition and soforth. Much of this is being supplied by the natives, the government or S&L Films. It's all considerably cheaper than it would be in the States too, natch.

LONDON'S 2D HOUSE FOR C'RAMA: COLISEUM

London's West End is to have its second Cinerama theatre with the conversion of the Coliseum on St. Martin's Place to the dimensional system.

House has been on Metro lease, which expires this month, and opens in July upon completion of the adaptation. "Wonderful World of Brothers Grimm" is initial entry.

London's Casino was first to go C'rama. Others slated for conversion in the British Isles, as disclosed yesterday (Tues.) by C'rama president Nicolas Reisini, are the A.B.C. and the Gaumont in Birmingham, Coliseum is in Glasgow and the Queens, Newcastle.

Col Absorbs Filmverleih In Munich Stepup

By JOHN KAFKA

Munich, April 30.

Filmverleih, distribution wing of Bavaria Film, has been absorbed by Columbia Pictures of New York with the new releasing organization named Columbia-Bavaria-Filmgesellschaft. Columbia has taken over the stock of product, office facilities and clientele, along with liabilities which resulted from last year's losses.

Newly-constituted Col company will now release its own product, the turnout of Bavaria and at least 10 features a year to be made by Constellation, which is Col's production unit here.

New setup is of particular interest in European film circles because American companies have been shy of making deals with Teutonic pic enterprises. Precedent was in the late 1920's when UFA became enmeshed with Paramount and Metro in the long defunct PARUFAMET.

Present deal does not stop at the confines of distribution. Filmkunst, Bavaria's not very active production mill, is submerging in Constellation via stock transfer and Constellation, in its own filmmaking, has first call on Bavaria's production sound stages.

All this obviously could have a bearing on Col's production in Europe, such as switching much camera work from Madrid, Rome or Yugoslavia to Munich. Same could obtain if Col television subsidiary Screen Gems formalizes presently-vague plans to do a series on the Continent.

FESTIVAL-DESTINED

Kramer to Moscow—Peck, Lee, Rivkin, Others to Cannes

Hollywood, April 30.

Stanley Kramer, at invitation of U.S. State Dept., will be the U.S. juror at Moscow Film Festival, opening July 7. No decision yet has been reached on what American pic will be sent to Soviet fest, but Allen Rivkin, repping Hollywood Film Festivals Committee which selects official entries to all such affairs states there definitely will be an entry.

Joining Gregory Peck and Harper Lee at May 9-23 Cannes Film Festival will be Alfred Hitchcock, Tippi Hedren, Alan Pakula and Bette Davis. "To Kill a Mockingbird" is official U.S. entry here, but "The Birds" and "What Ever Happened to Baby Jane?" will be unofficial entries. Other Cannes U.S. reps will be Rouben Mamoulian, Rivkin and MPEA's Frederick Gronich.

Dave Emanuel Reps N.Y. Importers at Cannes Fest; Group Hurrahs Irv Levin

David Emanuel, prexy of Governor Films, has been named by the Independent Film Importers & Distributors of America to serve as its official delegate to the Cannes film fest, May 9-22. Emanuel also is a member of IFIDA's governing committee.

The organization's board also has voted to support the aims and objectives of this year's San Francisco film fest this fall. Board unanimously passed a resolution approving of the fest and commending its director, Irving M. Levin, for "his activities on behalf of outstanding motion pictures."

The IFIDA fest and awards committee, headed by Jean Goldwurm, will act as liaison with the San Francisco fest.

Latin Reps Gather In Mexico to Hear Poe

Twentieth-Fox exec veep Seymour Poe leaves New York today (Wed.) for Mexico City to preside at a two-day merchandising conference Thursday and Friday (2-3) of the company's Latin American reps. Manny Silverstone, exec with 20th-Fox International, Karl Knust, supervisor for Latin America and the Far East, and Harold Rand, global publicity director, preceded Poe to Mexico City yesterday (Tues.).

Among the delegates attending the conference will be reps from Metro in Puerto Rico, Colombia, Peru and Chile where Metro handles 20th product. It's expected that Poe will announce opening dates for various "Cleopatra" engagements following the L. A. preem in Caracas in August.

N.Y. Makers Face Forced Arbitration

Directors Want Pension Payments on Weekly Basis, Not Studio-Work Days

The N. Y. Appellate Division judges last Friday (26) rejected an appeal by the Film Producers Assn. of New York which had sought to avoid arbitration proceedings on two cases brought by the Screen Directors International Guild effecting payment of pension plan monies. Concurrently, two groups are virtually deadlocked in negotiations for a new work contract, the latter having obtained strike authorization from its membership last week.

Legal situation arises out of a dispute over how pension money is to be paid by producers. Producers want to pay only for the actual days a director works while the SDIG is seeking payment on a weekly staff basis, regardless of how many days in the week a director may actually labor. The dispute is the result of some ambiguity in agreements between the two covering this point and, when problems arose, directors sought arbitration.

Producers rebelled against the arbitration idea and went to court. A while back, the Supreme Court of N. Y. had ruled in favor of arbitration and now the Appellate division has concurred. SDIG has its arbitration proceedings on file and is planning to press for hearings.

This court ruling is also N. Y. producers vexation in its contract talks with the directors. It is possible, however, that negotiations will cover the pension matter and thereby avoid the need for the distasteful arbitration. In the negotiations, the producers have proposed pension payment for four days work, even if only one day is actually spent lensing. These talks are in an almost stalemated state at present, however, both sides having presented their package deals and each finding the other's unacceptable.

Andrew Solt's Madrid Deal With Michael Waszynsky

Hollywood, April 30.

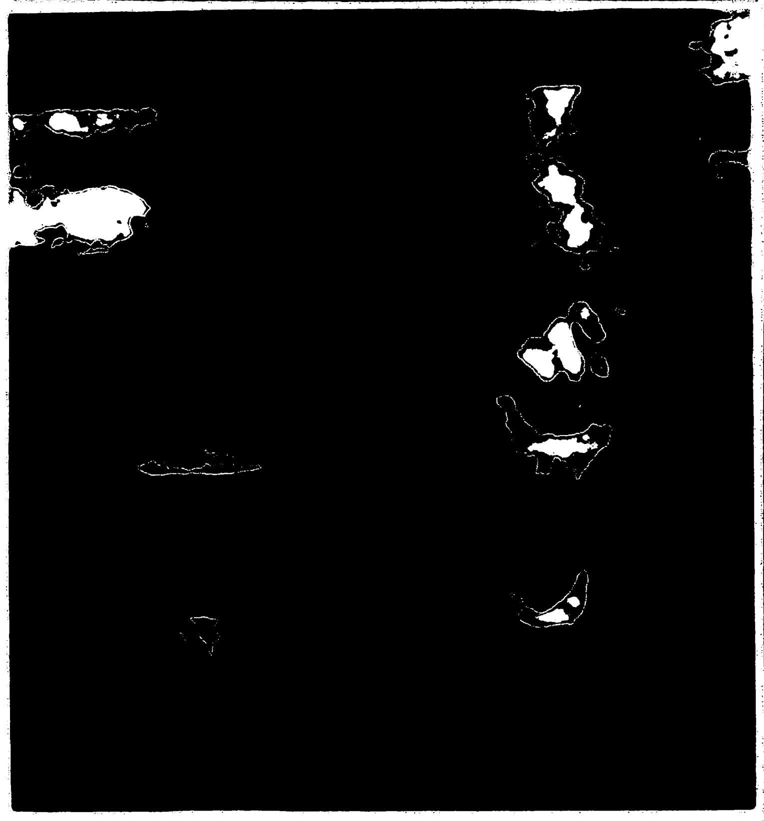
Andrew Solt has slotted production in Spain this Fall of "What's That in Prestas?" from a screenplay by Michael Pessler. He's negotiating on a coproduction deal with Mike Waszynsky, a production chief for Samuel Bronston.

Andrew Marton will direct and already set to topline cast is Spanish actor Simon Andreu, star of this year's official Spanish entry in upcoming Cannes Film Festival, "El Buen Amor."

PUERTO RICAN BRINGS SUIT VS. CINERAMA

Commonwealth Theatres of Puerto Rico filed suit in N.Y. Federal Court Friday (26) seeking $2,000,000 in damages because of Cinerama's alleged failure to build a Cinerama theatre in Santurce, P.R. Defendants are Cinerama Inc. and exhibitor Charles Reagan. According to the suit, Cinerama entered into a contract with Commonwealth on Sept. 15, 1962, and later notified the plaintiff that it would not be able to build the house.

Suit charges Reagan with maliciously persuading Cinerama to repudiate the contract with Commonwealth. In addition, it says that Cinerama and Reagan have threatened to enter into a contract whereby Reagan would be licensed to show firstrun Cinerama releases in San Juan, of which Santurce is one section. Commonwealth asks that Cinerama be forced to build the theatre as specified in the original contract, and that Cinerama be enjoined from making a deal with Reagan.



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SKOURAS STATUS ISSUE

Referee's Settlement Hearing Set For May 24 in N.Y. Court

N.Y. Supreme Court Justice Birdie Amsterdam Wednesday (24) signed an order setting May 24 as the hearing date for a settlement plan on a stockholders' suit against former 20th-Fox prexy Spyros P. Skouras and former and present directors of 20th. Settlement plan for the suit, brought by Larry Silberberg, Abe Feldman and Celia Wolf, was disclosed in January and involved Skouras' acceptance of a salary reduction from $260,000 to $75,000 for the period from July 1, 1962 to Dec. 31, 1962. Former prexy also renounced rights to $50,000 in deferred salary for 1961. Plan had been submitted by court-appointed referee Samuel Conrad Cohen.

At May 24 hearing, parties will also be asked to confirm referee's report that settlement is fair and reasonable. Referee in his report absolved Skouras from any charges of improper acts, as outlined in the suit, re expenses and stock options.

N.Y. to L.A.

Geraldine Brooks
Rudy Burns
Jane Fonda
Ernie Grossman
Arthur Miller
Ely Landau
Norman Lear
Richard Lederer
Ruth Pologe
Martin Ransohoff
Lee Remick
Cliff Robertson
Dick Rubin
Rod Taylor
Bud Yorkin

L.A. to N.Y.

Cindy Ames
Lucille Ball
Warren Beatty
Mortimer Becker
Irving Berlin
Pat Boone
Roy Brewer
Don Conaway
Sam Cooke
Wendell Corey
Richard Dinsmore
Peter Fonda
Steve Forrest
John Gabriel
Bob Hope
Rock Hudson
Leo Jaffe
Dean Jagger
Milt Jonefsberg
Mitchell Kowal
Leonard Lightstone
Sam Lutz
Gisele MacKenzie
Don McGuire
Robert Ellis Miller
Al Odeal
Gail Patrick
E. Jack Neuman
Frank Ross
Barry Shear
Dimitri Tiomkin

Europe to U. S.

Enid Bagnold
Marc Chagall
Jimmy Kennedy
Anna Marly
Fred Robbins
Zdenka Radonic
Nell Shayne

U.S. to Europe

Robert Aldrich
Burt Bacharach
Lionel Bart
Freddie Carpenter
Frank Chapman
Seymour J. Chatiner
Chester Conn
Bette Davis
Richard Davis
Hugh Downs
Sara Haden
Nora Kaye
Art Linkletter
Jock Mahoney
Bill Margulies
Leon I. Mirell
Gwen Newberry
John Ringling North
Sam Pickens
Carol Ohmart
Anthony Quinn
Jack Ross
Herbert Ross
Victor Samrock
Helen Scott
Brian Shaw
Guy Stockwell
Caroline Swann
Gladys Swarthout
Ira H. Tulipan
Harry Warren
Max Weldy
George Weltner

New York Sound Track

Add New Yorkers headed for the Cannes fest: Richard Davis, Marshall Schacker, Irvin Shapiro . . . Bernie Wilson, head of the east coast film department of the William Morris Agency, will also touch at Cannes in the course of his current European biz swing. . . . J. Lee Thompson's Highroad Productions and Arthur P. Jacobs' Apjac Productions have purchased screen rights to "Return from The Ashes," to be made as a joint venture late this year—after they do "I Love Louisa," of which Elizabeth Taylor is no longer mentioned as star.

George Chakiris off to Rome for role opposite Claudia Cardinale in "Bebo's Girl" . . . Anything for an item: Max Mon Wenman, a Westport cat, has been signed for a role in "Diary of A Bachelor" . . . Publicist Tommy Culla, formerly associated with Bobby Darin and Tony Curtis, has joined Solters, O'Rourke & Sabinson. . . . Members of the Tagore Society will observe the 102nd anniversary of the birth of Rabindranath Tagore May 6 by attending a showing of "Two Daughters," adapted from two of his stories, at the Cinema II.

Columbia Pictures exec veepee Leo Jaffe stresses that Max E. Youngstein's "Fail-Safe" is the only single venture for the company "If Max comes up with some other property at a future date he may do another for us," but he accents that he is not becoming a studio executive. "We have very able production toppers in Sol Schwartz and Mike Frankovich," he adds.

Joseph E. Levine reports back to work at Paramount Studios today (Wed.), planing to the Coast for confabs with Jack Karp on the soon-to-roll "Carpetbaggers" . . . composer-arranger Bob Olsen will score "Gone Are the Days" (nee "Purlie Victorious"), penning, among others, an original love song and a satirical comment ditty (film comments on Southern segregation) . . . UA Records is releasing the soundtrack LP from "Divorce—Italian Style," with promotional tie-ins set to follow the pic's showings, special displays and other ideas . . . the title of the Levine-Carlo Ponti coproduction filmization of Alberto Moravia's "Ghost At Noon" will probably be changed to "Contempt."

There's an "Archie Leach" role in "Act One" and producer Dore Schary gave it to young actor Bert Convy. It is, of course, Cary Grant's pre-film maiden name . . . Bette Davis and producer-director Robert Aldrich off this month on a tour of Europe to ballyhoo "What Ever Happened to Baby Jane?" The Cannes fest is on the agenda . . . Cliff Robertson, Jane Fonda, Rod Taylor, producer Everett Freeman and director Peter Tewksbury to Culver City after eight days of exteriorng "Sunday in New York" here . . . Norman King of Irving King doing a 20-city tour to tell the virtues of "Captain Sindbad."

Maybe even VARIETY should start (or stop) worrying about its "image." There is a scene in the French film, "Tire-au-Flanc" (The Army Game), currently at the Bleecker, in which a skywriter is shown spelling out "Cahiers du Cinema." The subtitles translate that as "Read VARIETY."

Ronald Neame inked to two-pix pact by Mirisch Co. . . . "The Great Race," originally slated as Mirisch production, now goes to Warner Bros. as a Burt Lancaster-Jack Lemmon item . . . Harve Presnell repeats his Broadway role in Metro's production of "The Unsinkable Molly Brown" . . . Richard Bernstein to produce Booth Tarkington's "Penrod and Sam" . . . Joe Pasternak acquired Mona Williams' novel, "Company Girls" for his Metro slate . . . Claude Rains cast as Herod in George Stevens' "Greatest Story Ever Told" . . . Gene Barry purchased Josh Usher tome, "The Fox," for indie production under his Barbety banner . . . Slim Pickens snagged role in Columbia Pictures' "Dr. Strangelove" and left for London lensing.

Ann Ronell the composer and lyricist is new to the advisory board of Joe Maddy's Interlochen Arts Academy in Michigan along with Leonard Goldstein, Hugh Downs and Walter Toscanini.

Paulette (Mrs. John B.) Nathan and the vet late veteran film executive's two sons, John E. and Robert M. Nathan, took the Paramount executive's body back to Paris for interment. He was long domiciled abroad as g.m. of Par's Continental Europe, Middle East and North Africa distribution operations. His sons also reside abroad. The widow is French, the former Paulette Genevois.

Roving film columnist Sheilah Graham who is so much east that she maintains a permanent Manhattan apartment when she is not on the Coast or overseas now has the Tuesday and Saturday columnar slot in the N.Y. Mirror formerly occupied by the late Lee Mortimer. This is in addition to her regular film chatter stint.

Producer Maurice King unveiled his newest, "Captain Sinbad," in Charlotte, N.C., where 75 press reps and exhibs were hosted by Metro branch manager Amos Bagotte . . . WB's Dick Lederer and Ernie Grossman to Burbank re the campaigns for "My Fair Lady" and "Two for Texas." Jack L. Warner is personally supervising production of "Fair Lady."

Producer Walter Wanger is so high on the "Cleopatra" script he thinks it should be published in book form . . . Ruth Pologe, American International's eastern publicity manager, in Hollywood this week . . . Sam Baker's Associated Independent Theatres opens its new 550-seat Kings Park Theatre, Kings Park, L. I. today (Wed.) . . . British director Lindsay Anderson has returned to London. His "This Sporting Life" is the British entry at Cannes.

Ira H. Tulipan, assistant ad-pub director of Columbia, off on a vacation trip to Italy, Switzerland, France and England . . . Monroe Greenthal agency opening a Coast office with Bernice Livingston in charge, meaning added services for film accounts.

Lenny Lightstone, Embassy Pix exec v.p., back in his Gotham office after a visit to the company's Coast operation . . . Leon Fromkess transferred his offices back to Allied Artists from Producers Studio following completion of "Long Corridor" . . . Robert Rossen office humming with pre-production work on "Lilith" which rolls in the next few days.

Universal has purchased Jack Bloom's "Under No Flag" and assigned it to Arthur Loew Jr. for production as the first project under his recently-signed producer pact there. Bloom checks into the studio next week to begin his treatment . . . Martin Levine is chairman of the Twelfth Annual Film Industry Golf Tournament and Funfest, sponsored by N. Y.'s Cinema Lodge of B'nai B'rith, to be held June 13 at Briar Hall Golf and Country Club, Briarcliff, N. Y.

Charles Cohen, Embassy exploitation director, back in New York after meetings with exhibs in Boston planning preem campaigns there for "Long Day's Journey Into Night" and "7 Capital Sins" . . . "Mondo Cane" racking up coast-to-coast bookings . . . Jules Weill, Colorama Features prez, in Gotham from Hollywood after sales and promo confabs on Mickey Spillane's "Girl Killers" . . . producer Richard Bernstein, who recently completed "Gun Hawk" for AA, is planning a filmization of Booth Tarkington's "Penrod and Sam" and has inked Rick Doria to pen a screenplay with him. It'll roll in Hollywood.

George Lefko has been named to handle "Mondo Cane" and other Times Films' releases exclusively in the Milwaukee territory. Pic, incidentally, continues to rack up record-breaking grosses at the Little Carnegie and Forum Theatres, N. Y. . . . "Long Day's Journey Into Night" will debut in 68 theatres across the country early this month. Joe Levine presentation of Ely Landau's production will be the inaugural film at the new Kenmore Square Theatre, Boston . . . an evening of films by James Broughton and Sidney Peterson, under the heading "Surrealism and Poetry," was a recent showing at the Museum of Modern Art, N. Y.

Ernie Sands, Allied Artists general sales manager, set to tie the knot the end of June . . . Joe Levine left New York recently for Natal, South Africa, and a location visit of his Embassy Pictures' and

(Continued on page 27)

RUNAWAYS, PLEASE COME HOME

Hitchy's Homily on Homicide

Hollywood, April 30.

Director Alfred Hitchcock, addressing the audience at UCLA's Samuel Goldwyn Creative Writing Competition awards ceremonies spoke on "Movies and Murder" or, as UCLA Chancellor Franklin D. Murphy said, in introducing him, "the low state of the art and craft of murder." Delivered in his trademarked puckish style, both Hitchy's words and elocution scored.

He opened, "I'm sure you are wondering why I am here speaking at a writing award . . . I, who recently authored that appalling sentence, 'The Birds Is Coming.' I understand it caused as much furor in academic circles as 'Winstons taste good like a cigarette should.' Actually, I suspect it was 'The Birds Is Coming' that inspired my invitation here. You see, those four words demonstrated that I could join Mr. Goldwyn as one of the men who not only produce motion pictures, but enrich the language as well."

He gagged of a class of people who combine both, murder and movies, in a single calling. "I refer, of course, to the critics."

Of his latest release he quipped, "I think it is worth noting that while I replaced many of the actors with birds, I did not replace the writer with one. Perhaps another time."

Continuing, "You understand, I don't really approve of murder. Of course, it is an effective means of resolving human conflicts. But seriously, we must never forget that murder can be a very sordid business—especially if you don't have a good lawyer.

"I am rather dismayed by what is happening to this art, both in fiction and in real life. Like many other institutions, murder is a victim of the 20th century. There are many causes for alarm, but I am particularly concerned with the decline of murder in the home. The murder one reads about today is not committed by a Lizzie Borden engaging in her own version of family fun; instead, we hear of muggings in the park, or killings by hired gangsters in the streets. I find it shocking that people will act this way in public. It is positively indecent. When I was young, respectable people committed murder in private, behind closed doors and among friends."

'Sorehead Producers Bum-Rap Stars But Not to Their Faces' - Tony Curtis

Hollywood, April 30.

Defending stars, Tony Curtis contends that not only is the star system not dead—it's not even sick. He insists further that the top acting echelon is worth every penny paid in salary and every inch of space awarded thesps in billing. Actor also brands charges that stars are behind much of the runaway production as "so much nonsense."

"Nothing is going to change the star system," says Curtis, insisting that better men have failed in trying to change it than are now—at least vocally—attempting to effect its demise.

Citing examples of several actors prominent in the 30's and 40's who today, "after 25 or 30 years in the business have wound up without a penny" Curtis contends that an actor is justified in getting whatever he can command.

"This idea of 'let's all do it for nothing' is ridiculous. An actor deserves whatever he can get. Those are the rules of the game."

He believes that Liz Taylor was justified in asking for $1,000,000

(Continued on page 21)

Entertainment Law Panel

Hollywood, April 30.

"From Broadway To Hollywood" is title of program for Ninth Annual Entertainment Law Institute to be held May 25 at USC. It will probe legal and business aspects of producing a Broadway play or musical and acquiring motion picture rights. "How To Succeed In Business Without Really Trying" producer Ernest Martin is principal speaker; others will be N.Y. show biz attorneys Irving Cohen and Edward E. Colton.

Program, co-sponsored by the USC Law School and Bev Hills Bar Assn. will also cover Dramatist Guild Agreements, Actors Equity, financing and taxation problems.

'Irma La Douce' Not Showcase Until Later

United Artists, after having earlier considered plans for roadshowing Billy Wilder's "Irma La Douce" in New York, has now decided to release the picture in Gotham on a grind, but extended run policy, thereby holding it out of the Premiere Showcase houses until later in the year.

Picture will open at the DeMille on Broadway and the eastside Baronet June 5. According to U.A. the film has been set to play the entire summer at the two theatres.

Damian Roca Of Puerto Rico Plots One In English

Damian Roca, president of a Puerto Rican producing company bearing his name, passed through New York over the weekend after conferences in Hollywood concerning his next feature to be made in San Juan, his first with an English soundtrack. Working title is "Viva Puerto Rico."

Roca uses a lot of Mexican talent and prints in Mexico City, where his distributor is Peliculas Nacionales for Mexico and Pelimex for the rest of Latin America. He reports that his films have been financed entirely by native capitalists in San Juan, that his company is one of three producing entities on the island.

Azteca handled his earlier "Romance of Puerto Rico" in the U.S. Spanish lingual situations. He asserts that rentals in the U. S. amounted to $83,000 on a negative investment of $80,000. Feature was directed by a Mexican, Ramon Perreda, and ran one hour and 27 minutes.

Coming to market this Septem-

(Continued on page 27)

IF TIDE TURNS WHEN IS IT DUE?

By MIKE FESSIER

Hollywood, April 30.

Despite an abundance of upbeat prognostications and persistent reports that the bloom is off the runaway rose, a check of Hollywood backed films now in production reveals that only 8 of 25 are lensing locally with 10 being filmed entirely overseas. The remainder are currently before either N.Y. or overseas cameras, many of which plan to return for Hollywood interiors although several are slated to go the route in Gotham.

Best available gauge as to how the current situation stacks up with previous years is provided by the Production Code figures. Of 174 features approved by the Code in 1962 only 36 were Hollywood product lensed abroad. In 1961 it was 30 overseas American productions out of a 234 Code total. Going back to 1957, it was 47 out of a 378 aggregate. An average of 90% of films screened in the U.S. in any given year receive Code approval. A number approximately equal to American films lensed abroad would represent the European films which are released in U.S.

Ratio looms brighter in survey of future films which have been assigned definite start dates, with 8 of a total of 13 slated for 100% Hollywood lensing.

Columbia leads the runaway parade with "Dr. Strangelove: Or How I Learned to Stop Worrying and Love the Bomb" in London; "The Cardinal" in Rome pic winds with a fortnight's Hollywood filming after three months in Boston, Vienna and Rome; "The Long Ships" in Yugoslavia. Studio's "Fail Safe" is shooting in New York. "Under the Yum Yum Tree" it's only pic lensing locally. Studio's "The Three Stooges Go Around the World in a Daze" rolls May 8 here; "Lilith" goes May 15 in Maryland; and "Twenty-Fifth Hour" launches May 20 in the Pyrenees.

Universal's "Dark Purpose" is in Rome; its "Chalk Garden" in London; and its "King of the Mountain" is in France, though slated to return shortly for a lengthy sked of Hollywood interiors. Studio's "Captain Newman M.D." is lensing here as is its "Monsieur Cognac" which will use second unit footage instead of taking principals to France as originally skedded. The Valley lot has no pix with definite future start dates.

MGM has "Of Human Bondage" filming in Ireland and "Sunday in New York" lensing in New York, to return to Hollywood shortly after winding 10 days on the Gotham location. Studio's "Twilight of Honor" rolls tomorrow here.

Paramount has "Love with a Proper Stranger" before the cameras in New York, though film will return for Hollywood interiors. Studio's "Who's Minding the Store?" is currently shooting here. "Becket" goes May 15 for Studio in London and "Seven Days in

(Continued on page 22)

'Hollywood's No Ghost Town'; TV's Lear-Yorkin Pair's Baptism Led to Faith in Screen Medium

Team of writer Norman Lear and director Bud Yorkin, under the aegis of their Tandem Productions, completed their first pic feature, "Come Blow Your Horn." They have been, and are continuing in television, but now with an additional, and heavy, theatrical film schedule.

Tandem's twosome, over lunch at the Oak Room of New York's Hotel Plaza, chorused that their first experience in Hollywood filmmaking has provided them with the conviction "this is an industry of vitality, with more and more excitement being created." Lear asks, "What's so sick about an industry that's spawning so much new talent?"

Whether from tv or elsewhere, the fact remains that many newcomers are entering the theatrical field and creating a stir, said Lear and Yorkin. Cited at random were Ralph Nelson, Blake Edwards, John Frankenheimer, Arnie Sultan, Marvin Worth, Martin Ransohoff. Add Seven Arts and Joe Levine. There are many others—directors, writers and producers, who within a short space of time have made their maiden voyages and bringing in freshness, said Lear.

Individuals, per Lear and Yorkin, never could make so much money as now, and they're not face to face with doors closed to outsiders. Allusion is to the era when just about everyone was either at work under longterm contracts or out of work.

Abecedarian picture makers said they were delighted to learn a few things about (1) Frank Sinatra and (2) how to live by the clock.

They said they heard "rumors that Sinatra might be tough to get along with" and for this reason expected some problems in making "Blow Your Horn" with co-owner-star Sinatra. Well, no problems arose, Sinatra was cooperative, always prepared and on the set at the appointed hour. "There has got to be some give and take with Sinatra, who has a strong mind, but no problems," commented Lear.

As for the time schedule in shooting, this also ties in with Sinatra. Latter insisted on a daily posttime of 11 a.m. which is late in the day by Hollywood standard. "But it's the civilized way of doing things because there are lots of people whose faces don't settle

(Continued on page 27)

Rival Arbuckle Biopix

Hollywood, April 30.

Reminiscent of the two British "Oscar Wilde" releases situation, producer Richard Bernstein follows Garrick Films with plans for a biopic of late Roscoe "Fatty" Arbuckle, which may indicate either a legal hassle or a race to be first out. Bernstein reported he'll produce "The Fatty Arbuckle Case," based on Leo Guild book, with Allied Artists to release the $800,000-budgeted film skedded to roll in September. He's negotiating with Victor Buono and George C. Scott to play male leads.

Garrick a few days earlier disclosed it had bought Harry Essex's biog, labbed "Fatty," to be produced on screen after it had played a Broadway engagement. Doubleday will publish Essex's tome in Fall.

Cannes-Via-Tokyo Jaunt For Levin

San Francisco, April 30.

Irving M. Levin, director of the San Francisco International Film Festival, flew to Tokyo to attend the Asian Film Festival as an official observer.

One of his purposes, he said before he left, was to meet the major distributors and producers in Tokyo, as well as viewing their most recent product for possible showing here. Sixty-four countries have been invited. There were 30 represented last year. He also planned to continue Westward to attend the Cannes Festival.

Levin said he hopes to set up an International Selection Committee to take over some of the chores connected with picking entries for the Frisco Festival.

Newest category for San Francisco (Oct. 30-November 12) is Film as Art.

Weisbart Back at Fox

Hollywood, April 30.

David Weisbart returns to 20th-Fox on a producer contract. He formerly held a producer berth at studio but left in December, 1960, to move over to Mirisch, where he produced "Follow That Dream" and "Kid Galahad," both Elvis Presley starrers.

While previously with 20th he turned out such productions as "Love Me Tender" and "April Love." He joins William Wyler, Aaron Rosenberg, Martin Melcher and Henry Koster at 20th, already at work on upcoming product under the new Zanuck regime.

California View On 'Labelling' Of O'Seas Features

Washington, April 30.

Speaking for California studio crafts, Sen. Thomas H. Kuchel (R-Calif.) has written Treasury Secretary Douglas Dillon protesting the labeling requirements on foreign films brought into the U.S. Such regulations require only that the country of origin's name be placed on the original box or can in which the film negatives enter the U.S.

"I believe this is unfair," said Kuchel, "since up to 500 positive prints can be made from this negative and distributed throughout the U.S. bearing no label whatsoever as to the country of origin."

Imported ash trays, he said, must each bear a label — not merely the box in which perhaps 10,000 of them are imported," he said.

Kuchel added:

"I have long believed the consuming public should have an opportunity to know where an article was manufactured. I would urge that you will be able to reinterpret the existing regulations with reference to films imported into this country so that such information will be available to the consuming public in the various theatres across the land."

Edeline Travels States To Learn How France's Exhibs Can Fight TV

Jean-Charles Edeline, honorary president of the French Federation of Exhibitors, left New York Monday (29) for a swing through the middle west, south and, eventually, Los Angeles, to find out what U.S. exhibs have done and are doing about television competition.

It's Edeline's opinion that French exhibs haven't yet felt the full force of television competition, especially as manifest when feature films start showing up in quantity on the small screen. He reports that his federation is now trying to effect some agreement, to which producers and distribs would also be parties, whereby top pix would be withheld from tv for at least five years.

Since France is still serviced by only one channel, and that government operated, French tv still cannot offer feature film producers very much for tv rights. Thus Edeline envisages some sort of cooperative company, governed by a board repping all branches of the film industry, which would decide which pix might go on tv without having a substantial effect on theatrical b.o., and which pix might better be withheld. In the latter case, the board would ask that it be able to meet or better the tv offer for the pic.

Edeline, who owns 15 theatres in and around Paris, expressed great appreciation for the new arties which he had inspected in New York. Contrary to the experience of most French exhibs, he reported his own biz has been expanding in the last several years. Three principal reasons, he said, were his having theatres located in communities of expanding population, modernization of theatres and higher admission prices.

Exhib winds his cross-country tour in Los Angeles at the end of the week.

55 Days at Peking
(PANAVISION—COLOR)

A substantial entry for the world market although story development short of counterparts with the intense, vivid Peking siege.

Allied Artists release of Samuel Bronston production. Stars Charlton Heston, Ava Gardner, David Niven; features Flora Robson, John Ireland, Harry Andrews, Leo Genn, Kurt Kasznar, Paul Lukas, Lynne Sue Moon. Directed by Nicholas Ray. [illegible]

[illegible]

Samuel Bronston has a very large production of uncommon visual excitement in "55 Days at Peking." Filmed in 70m Panavision and Technicolor, with director Nicholas Ray unihibited in his framing of bloody battle, this recounting of a dramatic page in history is another epic in the present run of epics and one that should rate on the list of worldwide commercial successes.

Bronston shows characteristic boldness in the pictorial scope, the vivid and realistic sets and extras by the thousands in his reproduction of the capital of Imperial China in 1900. The [illegible]

[illegible]

Asiatic and African nationals. "55 Days at Peking" takes sides with imperialism and this aspect may prove just a little disconcerting in some playoff markets.

The Yordan-Gordon script, as directed by Ray, succeeds fairly well in incorporating a personalized story within the framework of the vast depiction of primitive, fiery warfare. With Charlton Heston, Ava Gardner and David Niven it plays interestingly but somehow lacks appropriate power. The characterizations don't have the intensity of the struggle.

At the outset film is slow in explaining who's who and motivations for the action. It's not clear as to why an old oriental Christian missionary is brutally pinned to a water wheel and drowned. Filmgoers of today unfamiliar with the Boxer Rebellion might wonder what all these diplomats from around the world are doing under the same roof.

But explanation comes in due time and Ray moves into action. And action it is, including some of the most furious war scenes seen in anybody's picture. Housed in a relatively small compound within Peking are the military men and [illegible] ambassadors and their families. They are threatened with extermination by the Boxers in an early instance of "Foreigners, go home."

While Nicholas Ray is identified as director of "55 Days of Peking" in [illegible] credits [illegible], some of the ba[illegible] scenes actually were directed by Andrew Marton. This came to be in a period when Ray was ill and necessarily out of action. Thus, an important credit for Marton, which should not be overlooked.

[illegible]

"Peking" has a rousing finis, in [illegible] *Gene.*

Klaun Ferdinand A Raketa
(Clown Ferdinand and the Rocket)
(CZECH)

Berlin, April 16.

[illegible]

Clown Ferdinand is a prominent figure with Czech moppets. He's said to be as popular in this Commie country as Popeye the Sailor was in the U.S. This Czech production has been tailored for the youngsters and may be shown everywhere. It even may have some limited foreign chances.

Plot is simple. A rocket ship of unknown origin is approaching a Czech city. Except for Ferdinand, a vaude clown who lives in a trailer, and three moppets who join him, the inhabitants desert the city. The giant rocket lands on an open field. Somehow Ferdinand and the kids find themselves in the rocket which eventually returns to the air.

Pic has a flavor of naivety but it's pleasant. One feels that its creators have a devotion for kids and human weaknesses, and this is what counts in this one. Jiri Vrstala, who plays Ferdinand, is the star. Director Polak led the three moppets through amiable performances. Outstanding is Illin Zucen's catchy score with the music played by the Karel Vlach handling behind the scenes and orch, incidentally, the CSSR's best and its most popular band. Technical credits are up to par. *Hans.*

Lancelot and Guinevere
(Panavision-Color)

Cornel Wilde, Jean Wallace, Brian Aherne in a visit to Camelot, sans musicality, but with horse soldiers galore. Lots of King Arthur legendary action in a closely expensive, sometimes exciting but not too skillfully controlled happening. Eastman Color production. Needs heavy "sell."

Universal release of Emblem Production, produced by Cornel Wilde and Bernard Luber. Stars Wilde, Jean Wallace, Brian Aherne; features George Baker, Archie Duncan, Adrienne Corri, Michael Meacham, Iain Gregory, Mark Dignam. Directed by Wilde. [illegible]

[illegible]

King Arthur's beloved wife, Lady Guinevere, amanches up with his favorite knight, Sir Lancelot, and as a result the lady was almost for burning at the stake. This is a key point in this latest version of the much told (with many variations via various media) tale of King Arthur and the Knights of the Round Table. It's an elaborately mounted production that generates fair amounts of interest and excitement when the fighting's going on but barely rises above the routine in story-telling the legend.

The Richard Schayer-Jefferson Pascal screenplay is based on Sir Thomas Mallory's "Morte d'Arthur" of the 15th century. It's Cornel Wilde most of the way, he having coproduced with Bernard Luber, directed and costarred with his wife, Jean Wallace, latter making a beautiful Guinevere.

This outing smacks of modernization in terms of plot situation. But not filmmaking technique. King Arthur eagerly awaits his Guinevere at the altar in his Camelot and she's escorted by the gallant Lancelot, Wilde. The marriage takes place, but despite the affection Lancelot feels for his king, he is shares a bed with the lady whose name he reduces in the dialog to just plain Guin.

Jousting and open field battling are abundant. There's many a blood-drenched closeup provided by director Wilde and cameraman Harry Waxman. The outdoor scenes, which were filmed in Yugoslavia with native cavalrymen, are in some measure pictorially effective but at times director Wilde is just focusing on so much confused action.

It appears that a bit of the massive battle maneuvers got out of hand. A lack of production discipline also is suggested on several occasions via inadequate bridging, as with one scene going to another without the right kind of segue. No telling how much footage was left on the plains of Titoland or the cutting-room floor of Pinewood Studios, London, where the interiors were lensed. Perhaps there was a post-camerawork decision to drop some gore but in any case the production control was not complete.

But despite the shortcomings, the basic fiction is gotten across all right and thus makes for interest, particularly as enhanced by the Panavision and color values. The "modernization," meaning the sex, so far as the conscientious objectors might be concerned, comes out all right, too. For, the scripters have written in a cinematic act of contrition whereby the adulterous Guin winds up in a nunnery.

An accomplished job is turned in by Brian Aherne, as King Arthur, who's able to give a good reading even when dialog is stilted. Wilde and Miss Wallace are believable, John Longden is properly sinister as Arthur's rival for the crown and Iain Gregory is appealing as a young knight fighting side by side with Lancelot.

Bob Bryan, Adrienne Corri, Michael Meacham and Mark Dignam, in support, lend adequate aid.

Ron Goodwin's music backgrounding serves nicely and other technical credits all measure up okay. *Gene.*

Flipper
(COLOR)

Modest but marketable family-style entry about a boy and a dolphin.

Hollywood, April 16.

Metro release of Ivan Tors production. Stars Chuck Connors; introduces Luke Halpin. Directed by James B. Clark. [illegible]

[illegible]

Boy meets dolphin, boy loses dolphin, boy wins dolphin. Thus [illegible]

[illegible]

and element. Still, the sequence has good cumulative effect. Warren Adams' editing is taut and trim. Music, always vital in an underwater subject, where bubbles generally are the only sound, has been well handled by composer-conductor Henry Vars. There's also a title song by Vars and Dunham. *Tube.*

Les Femmes D'Abord
(Ladies First)
(FRENCH)

Paris, April 23.

CCFC release of Vega-CFC production. Stars Eddie Constantine; features Christiane Minazzoli, Robert Manuel, Bernadette Lafont, Mischa Auer. Directed by Raoul Andre. Screenplay, Michel Lebrun from book by Paul Gerrard; camera, Pierre Petit; editor, Gabriel Rongier. At Mercury, Paris. Running time, 85 MINS.

Bobby	Eddie Constantine
Juliette	Christiane Minazzoli
Inspector	Robert Manuel
Stripper	Bernadette Lafont
Count	Mischa Auer
Bobby	Jacques Harden

Eddie Constantine again walks through a gangland adventure as a Yank FBI man. Plenty of fisticuffs, a simple tale and girls make it an acceptable one in its genre with mainly local chances, on the Constantine monicker. It looks to have only dualer chances abroad.

Here Constantine saves a woman in distress and breaks up a dope ring. There are some clever gags and the fights are okay if too openhanded to stand up to the more knuckled Yank counterparts. Direction is competent if lacking punch. Constantine is his usual good-natured, wisecracking superman type. *Mosk.*

The Day Of The Triffids
(CINEMASCOPE—COLOR)

Exploitable sci-fi meller about a people-eating vegetable.

Hollywood, April 24.

Allied Artists release of George Pitcher production. Stars Howard Keel, Nicole Maurey. [illegible]

[illegible]

The triffid is coming. Basically, the George Pitcher production out of England is a vegetarian's version of "The Birds," a science-fiction-horror melodrama about a vile people-eater of the plant kingdom with a voracious appetite. Although riddled with script inconsistencies and irregularities, the Allied Artists release is a more-than-adequate film of its genre and should make a healthy showing in the exploitation-saturation sphere for which it was designed.

John Wyndham's novel, "The Day of the Triffids," served as the [illegible]

[illegible]

skillfully - executed contribution. The drama tends to harsh here and there, but on the whole Spencer Reeves has done a trim and tidy job of editing. Sound by Bert Ross and Maurice Askew is acutely sensitive in capturing the oddly alternating creak, crawl, hiss, snap, crackle and pop of the triffids. Ron Goodwin's music adheres to generally standard horror moods and patterns. *Tube.*

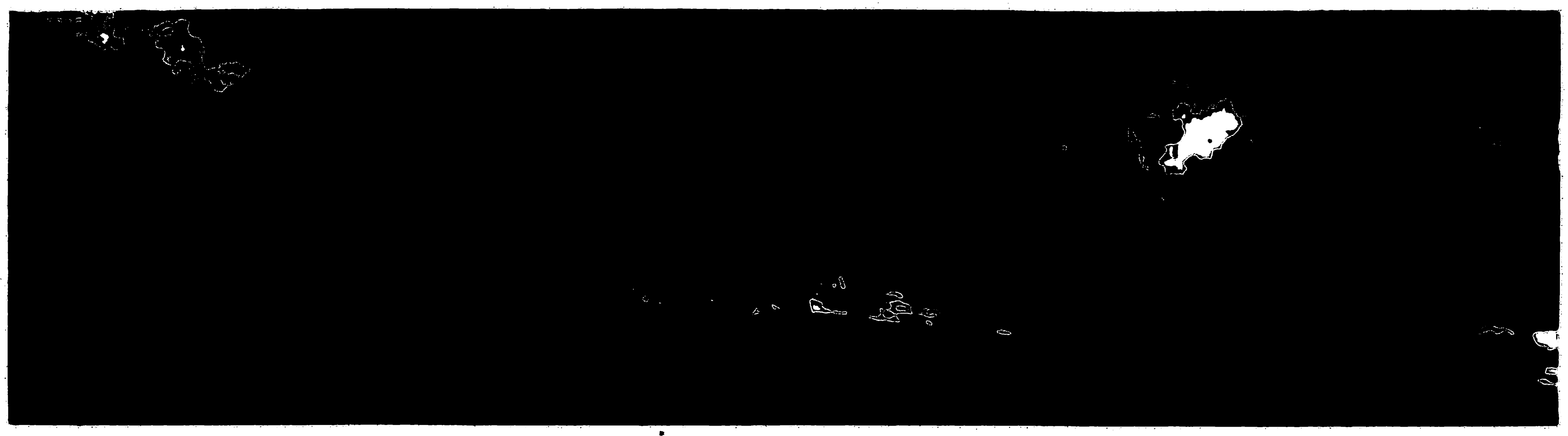
KENNEDYS OR THEIR CHECKS EXPECTED: PAT

Hollywood, April 30.

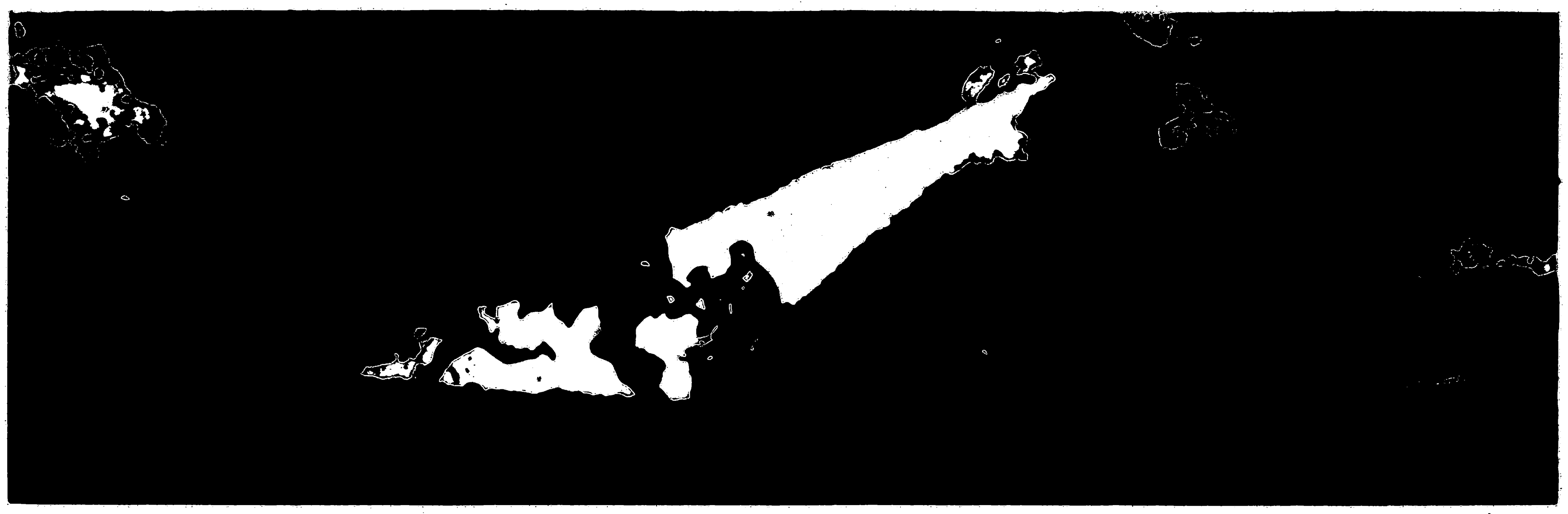
Warner Bros. will Coast-preem its "P T 109," based on Naval activities of President John F. Kennedy during World War II, as a $100-a-seat benefit for the Joseph P. Kennedy Jr. Child Study Center, Santa Monica. Event, to be held July 2 at International Ballroom of the Beverly Hilton Hotel, is expected to raise $100,000. Ducat price includes dinner and preview, first time such a showing has been held in this fashion.

Mrs. Peter Lawford, who will chair benefit, reported that invitations have already gone out to her brothers in Washington but she doesn't know now whether they'll be able to attend. Pat added "However, I'm waiting for their checks."

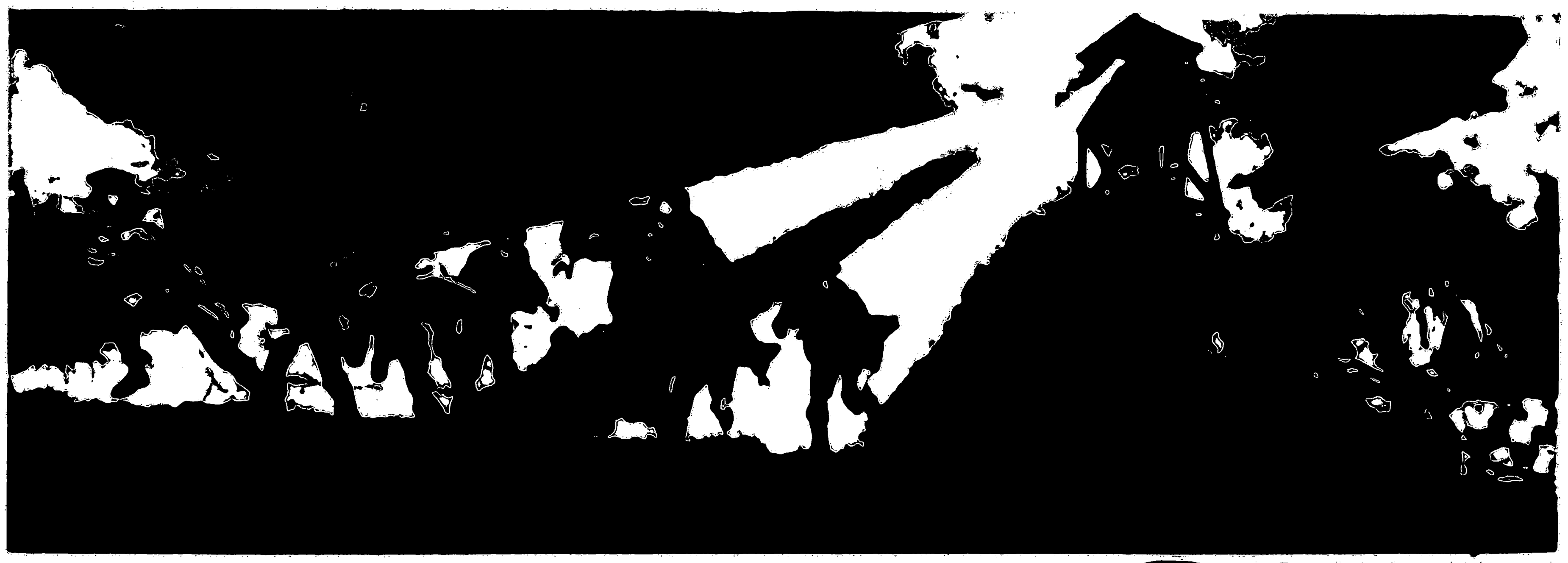
Center basically is a research base for causes of mental retardation.



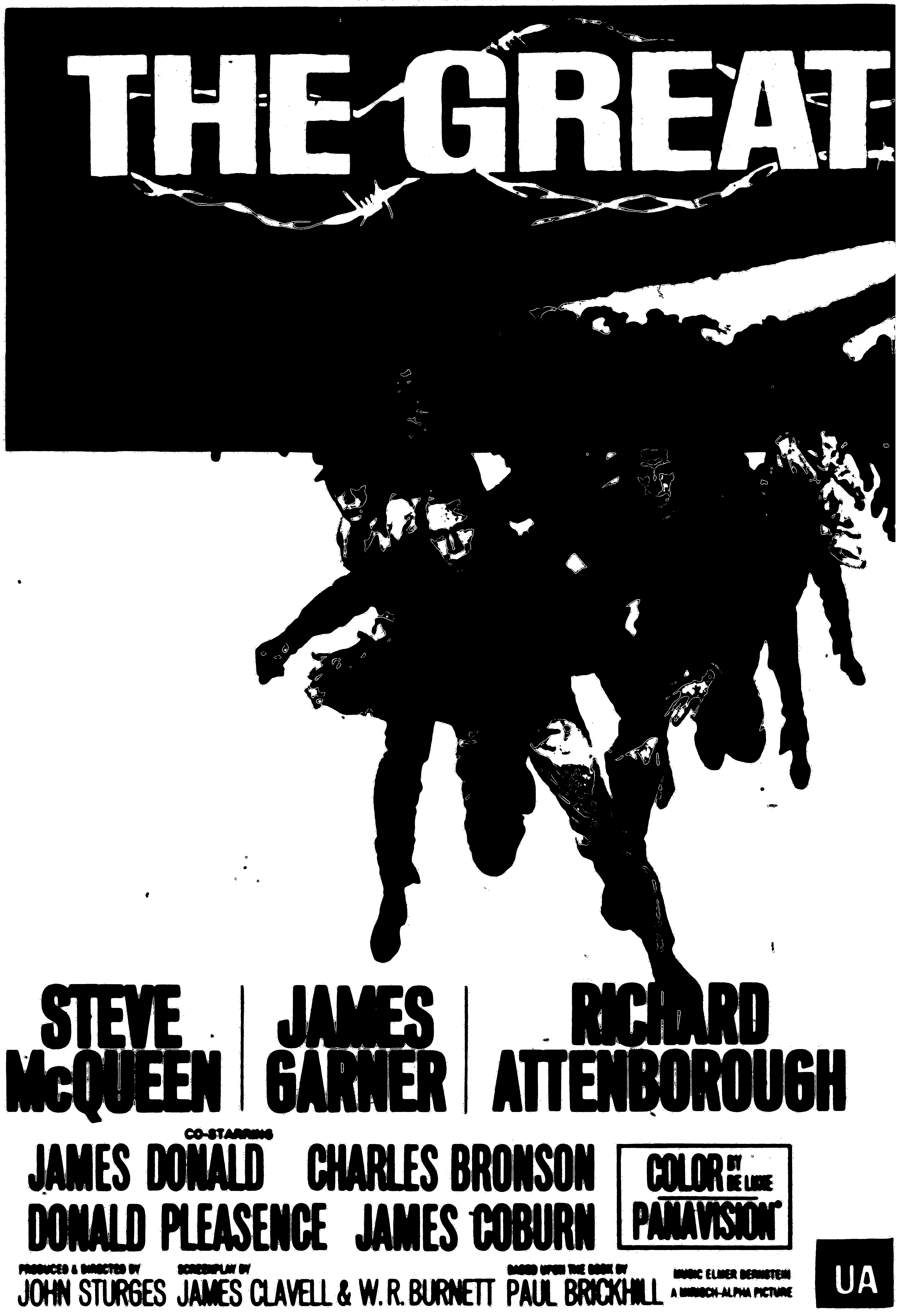
THE GREAT
DRAMA!



THE GREAT
ADVENTURE!



THE GREAT
BOXOFFICE
ENTERTAINMENT...


THE GREAT
STEVE McQUEEN
JAMES GARNER
RICHARD ATTENBOROUGH
CO-STARRING
JAMES DONALD
CHARLES BRONSON
DONALD PLEASENCE
JAMES COBURN
COLOR BY DE LUXE
PANAVISION
PRODUCED & DIRECTED BY JOHN STURGES
SCREENPLAY BY JAMES CLAVELL & W. R. BURNETT
BASED UPON THE BOOK BY PAUL BRICKHILL
MUSIC ELMER BERNSTEIN
A MIRISCH-ALPHA PICTURE
UA

...it's the one with

THE GREAT REVIEWS!

"First-class film! Mirisch Company and United Artists have hit the jackpot with 'THE GREAT ESCAPE', a film of blockbuster potential in the recent tradition of 'Kwai' and 'Navarone'. It entertains, captivates, thrills and stirs! For the mass, it's a gas! Elmer Bernstein's martial theme is particularly stirring and memorable – has the sound of a possible hit record!" -*VARIETY*

"An outstanding picture, destined without question for strong grosses and meriting a showman's best efforts all the way down the line! Combines excitement, movement and suspense to a very high degree. Beautiful scenic backgrounds in lush color. Cast leaders have been selected admirably. High order of excitement!" -*M. P. DAILY*

"Should stack up as one of United Artists big money pictures of the year! Big chase scenes . . . packed with thrills. Producer-director John Sturges has captured the full impact of Paul Brickhill's book. Excellent cast. Fine color by De Luxe adds much to the realism!" -*BOXOFFICE*

"Tense and exciting! Great adventure picture! Should be one of the year's biggest boxoffice pictures. Steve McQueen continues his steady, unwavering climb to the highest stardom. James Garner has a likability to a high degree, also intelligence and a simple manliness. Richard Attenborough, a fine actor, plays a straighter role and does so with compassion and conviction!" -*HOLLYWOOD REPORTER*

"Outstanding boxoffice prospects! Magnificently made drama of suspense, adventure and excitement! Producer-director John Sturges shows a command of visual and narrative values that throb with excitement. First rate... framed in De Luxe Color and Panavision!" -*FILM DAILY*

"Solid entertainment! Excitement and suspense on a grand scale. Will be remembered for its people, plot and performances. Superior entertainment. Comedy and drama are interwoven with action. Should keep audiences enthralled!" -*EXHIBITOR*

"POW stands for prisoner of war. It also stands for the impact which 'THE GREAT ESCAPE' will make on millions of moviegoers throughout the country. One of the finest pictures of its genre and a POWerful boxoffice attraction. Should record huge grosses. Earmarked for national newspaper and television merchandising, this film is bound to elicit fruitful want-to-see. A chase sequence that must be rated one of the most thrilling ever put on the screen!" -*INDEPENDENT*

"Excitement-crammed thriller. Enormously exciting true-life story. Figures to be one of summer's hottest grossers. Will grip and excite viewers of all ages and tastes, females as well as males. From a standpoint of cliff-hanging piquancy, comparison to 'The Guns Of Navarone' is in order!" -*FILM BULLETIN*

New Films Lift L.A.; 'Gypsy' Flashy $27,000, 'Balcony' Brisk 13G, 'Birdie' Lofty 23G; 'Ugly' Lively 16G, 4th

Los Angeles, April 30.

Local firstruns are holding up firmly this stanza with return of "Gypsy" in first general run to spark overall outlook. Playing in four spots, it looks like flashy $27,000 on week. Four other openers are not doing so well. "Man From Diners' Club" is after fair $18,000 in four theatres.

"The Balcony," however, shapes hefty $13,000 in two locations. "The Trial" looms soft $8,300 in two houses. "Wrong Arm of Law" looks okay $6,000 at Music Hall.

"How West Was Won" still stacks up strongly with $30,000 for 10th Warner Hollywood stanza. "Bye Bye Birdie" should do lush $23,000 in fourth at Hollywood Pax. "The Birds" looks hefty $17,000 in third week in three spots.

"Ugly American" shapes lusty $16,000 in fourth Pantages week. "To Kill a Mockingbird" looms about $12,000 or over in 10th round at Fox Wilshire in 12th week.

Estimates for This Week

Music Hall (Gant) (720; $1-$1.80) "Wrong Arm of Law" (Cont). Okay $6,000. Last week, "Long Day's Journey Into Night" (Emb) (4th wk-4 days), $2,300.

Los Angeles, Hawaii, El Rey, Baldwin (Metropolitan-G&S-FWC-State) (2,000; 1,100; 800; 1,800; $1-$1.60)—"Man From Diners' Club" (Col) and "Experiment in Terror" (Col) (reissue). Fair $18,000. Last week, Los Angeles, Hawaii, "All Night Long" (Indie), "Murder on Campus" (Indie), $5,600. El Rey with State, Iris, "Critics' Choice" (WB), various second feature pix (1st wk), El Rey, 2d wk, State, Iris, $9,400. Baldwin with Warren's, Fox, Village, "Come Fly With Me" (MGM), "Tame Bonds" (MGM), $16,000.

Lido, Iris (FWC) (400; 800; $1-$2) — "The Trial" (Astor). Soft $8,300. Last week, Lido, "Winter's Light" (Emb) (2d wk), $1,700.

Warren's, Beverly (Metropolitan-State) (1,757; $1,150; $1-$1.60) —"The Balcony" (Cont) and "Trapped in Broad Daylight" (Indie). Hefty $13,000 or better. Last week,

(Continued on page 10)

'WEST' HUGE $19,200, DENVER; 'UGLY' 13G, 2

Denver, April 30.

Holdovers are outpacing the two newcomers here this session. "Man From Diners' Club" is rated slow at the Denver while reissued "The Robe" is dull at Denham. "How West Was Won" continues capacity in eighth round at the Cooper. "Ugly American" is rated stout in second at Paramount. "To Kill a Mockingbird" still is smash in fourth at Centre.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.75) —"Lawrence of Arabia" (Col) (4th wk). Socko $11,000. Last week, $12,000.

Centre (Fox) (1,270; $1.25-$1.45) —"To Kill Mockingbird" (U) (4th wk). Smash $10,000 or over. Last week, $12,000.

Cooper (Cooper) (814; $1.65-$2.50) — "How West Was Won" (MGM) (8th wk). Capacity $19,200. Last week, same.

Denham (Indie) (800; $1.25-$1.45) — "Robe" (20th) (reissue). Dull $3,300. Last week, "Mutiny On Bounty" (MGM) (10th wk), $6,300.

Denver (Fox) (2,432; $1.25) — "Diners' Club" (Col) and "Fury of the Pagans" (Col). Slow $8,000. Last week, "White Stallions" (BV) (2d wk), $6,000.

Esquire (Fox) (600; $1.25-$2.50) —"Longest Day" (20th) (m.o.) (3d wk). Big $2,200. Last week, $2,300.

Orpheum (RKO) (2,600; $1.25)—"The Birds" (U) (4th wk). Okay $6,500. Last week, $8,500.

Paramount (Wolfberg) (2,100; $1-$1.25)—"Ugly American" (U) (2d wk). Stout $13,000 or close. Last week, $16,000.

Towne (Indie) (600; $1.25-$1.40) —"Long Day's Journey Into Night" (Embassy) (2d wk). NSG $3,000. Last week, $3,300.

Vogue (Art Theatre Guild) (400; $1.20)—"David and Lisa" (Cont) (6th wk). Fine $1,800. Last week, $1,600.

Buff Down; 'Fly' Light 6½ G; 'Mockbird' 7G, 2d

Buffalo, April 30.

Great totals are tapering in the current round, new entrants being small help. "Come Fly With Me" looms slight in opener at the Buffalo. "The Triffids" is just okay for first at Paramount. Both "How West Was Won," now in third stanza, and "Lawrence of Arabia," also in third, are rated only good.

Estimates for This Week

Buffalo (Loew) (3,500; $1-$1.25) —"Come Fly With Me" (MGM) and "Siblil in Tokyo" (Indie). Grounded at $6,500 or near. Last week, "White Stallions" (BV) (2d wk), $6,000.

Center (AB-PT) (2,500; $1-$1.25) —"Giant" (WB) (reissue). Fair $6,000 or close. Last week, "Critics' Choice" (WB) (2d wk), $5,200.

Cinema (UATC) (2,500; $1-$1.25) —"To Kill Mockingbird" (U) and "Great Impostor" (Indie) (2d wk). Fairish $7,000 or near. Last week, $10,000.

Paramount (AB-PT) (3,000; $1-$1.25)—"The Triffids" (AA). Okay $8,000 or close. Last week, "Papa's Delicate Condition" (Par) (6 days), $4,000.

Teck (Loew) (1,200; $1.75-$2.50) —"How West Was Won" (MGM) (3d wk). Good $8,000 after $11,000 in third.

Cinema (Martina) (400; $1-$1.40) —"Birds" (U) (4th wk). Passable $3,000 after $3,500 for third.

Amherst (Dipson) (1,000; $1-$1.40) — "Birds" (U) (4th wk). Modest $3,000 after $4,000 for third round.

Granada (Dipson) (1,000; $1.25-$2.75)—"Lawrence of Arabia" (Col) (3d wk). Slipping to good $7,500 after $9,000 for second week.

Key City Grosses

Estimated Total Gross

This Week $2,392,000
(Based on 23 cities and 204 theatres.)

Last Year $2,302,000
(Based on 21 cities and 201 theatres, chiefly first runs including N.Y.)

'Bounty' Boff 13G, Prov.; 'Critics' 8G

Providence, April 30.

It's a happy group of exhibs here this week with the finale on tap with second week of "Mutiny On Bounty." Majestic's fourth of "Lawrence of Arabia" looms big. Majestic's "Critics' Choice" is hefty. Albee's fourth of "The Birds" looks nice.

Estimates for This Week

Albee (RKO) (2,200; $1-$1.50)—"The Birds" (U) (4th wk). Nice $6,000 after $8,000 in third.

Elmwood (Snider) (724; $1-$2.50) —"Lawrence of Arabia" (Col) (4th wk). Big $10,000. Third was $10,500.

Majestic (SW) (2,200; $1-$1.50)—"Critics' Choice" (WB). Hefty $8,000. Last week, "White Stallions" (BV) (2d wk), $5,500.

State (Loew) (3,200; $1-$1.70)—"Mutiny On Bounty" (MGM) (2d wk). Booming $13,000. Second was $13,000.

Strand (National Realty) (2,200; $1-$1.50)—"Miracle Worker" (UA) and "Manchurian Candidate" (reissue). Mild $4,000. Last week, "Man From Diners' Club" (Col), $4,000.

'Loves' Sad $5,000 In Cleve.; 'West' Lusty 13G

Cleveland, April 30.

Newcomers are proving little help to general boxoffice pictures here currently. "My Six Loves," one of newies, shapes sad at State. "How West Was Won" is doing extra well in third round at Palace. "David and Lisa" looks nice day-dating two arty theatres in eighth round. "To Kill a Mockingbird" still is fancy in fifth session at the Allen.

Estimates for This Week

Allen (Stanley-Warner) (2,800; $1.30)—"To Kill Mockingbird" (U) (5th wk). Fast $9,000. Last week, $12,000.

Colony Art (S-W) (1,264; $1.50)—"Long Day's Journey Into Night" (Levine) (2d wk). Good $4,300. Last week, $6,000.

Continental Art (Art Theatre Guild) (825; $1.50) — "Love and Larceny" (Indie). Average $2,100. Last week, "Midsummer Night's Dream" (Indie) and "Great Chase" (Indie), $1,900.

Heights Art (Art Theatre Guild) (925; $1.50) — "David and Lisa" (Cont) (8th wk). Hep $2,200. Last week, $3,000.

Hippodrome (Eastern Hipp) (3,800; $1.25-$1.50) — "The Birds" (U) (3d wk). Okay $8,000 in 9 days. Last week, $12,000.

Ohio (Loew) (2,700; $1.25-$1.50) —"Miracle of White Stallions" (BV) (2d wk). Okay $4,000. Last week, $5,000.

Palace (F & A Theatre) (1,263; $1.25-$2.75) — "How West Was Won" (MGM) (3d wk). Extra good $13,000 or better. Last week, $17,400.

State (Loew) (3,450; $1.50)—"Six Loves" (Par). Sad $5,000. Last week, "Could Go On Singing" (UA), $4,000.

Stillman (Loew) (2,700; $1.20-$2) —"Lawrence of Arabia" (Col) (3d wk). Smart $12,000. Last week, $13,000, but could do better.

Westwood Art (Art Theatre Guild) (800; $1.50)—"David and Lisa" (Cont) (8th wk). Nice $1,700 or over. Last week, $2,200.

'Ugly' Lusty $15,000, D.C.; 'Rama' Mild 10G; 'Arabia' Lofty 19G, 'West' 16G

Washington, April 30.

Trade will take a slight post-holiday dip this session. "Ugly American" unleashed sock at Warner but "Nine Hours to Rama" opened mild at Capitol. "White Stallions" is rated sturdy in third at Palace.

"Lawrence of Arabia" shapes lofty in ninth at the Ontario. "To Kill Mockingbird" looks smashe in 11th at the Town. "Birds" looms big in third at Trans-Lux. "How West Was Won" is smash in seventh at Uptown.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,480; 1,000; $1-$1.49) — "Giant" (WB) (reissue). Good $12,000 or close. Last week, "Critics' Choice" (WB) (2d wk), $8,000.

Apex (KB) (940; $1.49-$2.70) — "Longest Day" (20th) (reissue) (15th wk). Good $5,000. Last week, $5,000.

Capitol (Loew) (3,240; $1-$1.49) —"Nine Hours to Rama" (20th). Mild $10,000 or less. Last week, "The Lovers" (Par) (2d wk), $8,000.

Dupont (Schuler) (400; $1-$1.49)—"Great Chase" (Indie) (2d wk). Soft $3,000. Last week, $4,000.

Keith's (RKO) (1,800; $1-$1.49) —"Rider" (UA) and "Agostino" (UA) (reissue). Busy $9,000. Last week, "Amazons of Rome" (UA) and "Diary of Madman" (UA), $8,000.

MacArthur (KB) (900; $1.25-$1.49) — "Playboy of Western World" (Janus). Fairish $4,000. Last week, "Town of Trial" (MGM) (2d wk), $3,000.

Ontario (KB) (1,240; $1.75-$2.75)—"Lawrence of Arabia" (Col) (9th wk). Lofty $19,000. Last week, $22,000.

Palace (Loew) (2,300; $1-$1.49) —"White Stallions" (BV) (3d wk). Sturdy $9,000 or near. Last week, $11,000.

Playhouse (TL) (400; $1.25-$1.80) —"David and Lisa" (Cont) (13th wk). Good $4,000. Last week, $7,000.

Plaza (TL) (278; $1.40-$1.80) — "Stranger Knocks" (T-L) (10th wk). Busy $3,000. Last week, $4,000.

Town (King) (800; $1-$1.49) — "To Kill Mockingbird" (U) (11th wk). Big $9,000. Last week, $12,000.

Trans-Lux (TL) (600; $1.49-$2) —"Birds" (U) (3d wk). Big $14,000 or better. Last week, $16,000.

Uptown (SW) (1,200; $1.65-$2.75) —"How West Was Won" (MGM) (7th wk). Socko $16,000. Last week, $16,000.

Warner (SW) (1,300; $1-$1.49) — "Ugly American" (U). Smash $15,000. Last week, "Mutiny on Bounty" (MGM) (22d wk), $8,300 at $2.75 top.

Broadway Grosses

Estimated Total Gross

This Week $900,400
(Based on 24 theatres)

Last Year $887,700
(Based on 20 theatres)

'Ugly' Slick 22G, Hub; 'Arabia' 22G

Boston, April 30.

Biz is mild here this week. Warm weather over the weekend hurt. However, "Ugly American" pulled up a fancy first week at the Music Hall. "How West Was Won" is holding rocks at the Boston. "Lawrence of Arabia" looms boff in 10th week at the Gary.

"Birds" shapes good at Memorial in fourth. "White Stallions" looms nice in third round at Beacon Hill. "David and Lisa" continues hefty in third marquee week at Capri. "Mutiny on Bounty" is holding steady in 24th frame at Saxon.

Estimates for This Week

Astor (B&Q) (1,117; $1-$1.80)—"Miracle Worker" (UA) and "Manchurian Candidate" (UA) (reissue). Mild $3,000. Last week, "Longest Day" (20th) (20th wk), $4,000.

Beacon Hill (Sack) (600; $1-$1.50) —"White Stallions" (BV) (3d wk). Nice $3,000. Last week, $3,000.

Boston (Cinerama Bost) (1,354; $1.20-$2.65) — "How West Was Won" (MGM) (6th wk). Sock $27,000. Last week, $40,000, way over estimate.

Capri (Sack) (900; $75; $1.80) — "David and Lisa" (Cont) (m.o.) (3d wk). Slick $6,500. Last week, $7,300.

Center (E. M. Loew) (1,200; $1-$1.25)—"Wild For Kicks" (Indie) and "Defiant Daughters" (Indie) (2d wk). Neat $7,500. Last week, $10,000.

Exeter (Indie) (1,376; $1-$1.40) —"Playboy of Western World" (Indie) (2d wk). Fine $6,000. Last week, $10,000.

Fenway (Indie) (1,300; $1-$1.40) —"Sundays and Cybele" (Davis)

(Continued on page 10)

'West' Giant 16G, Mpls.; 'Arabia' 12G

Minneapolis, April 30.

A minimum of newcomers and surplus of holdovers are in evidence currently, the lone Loop fresh arrivals being "Five Miles to Midnight" and "Mongols." Neither are getting far.

Most holdovers continue to display boxoffice potency. This applies to "How West Was Won," "Lawrence of Arabia," "To Kill a Mockingbird," "Birds," all of which are chalking up longruns and remarkable performances at the b.o.

Estimates for This Week

Academy (Mann) (1,000; $1.25-$2.65) — "Lawrence of Arabia" (Col) (2d wk). Smash $12,000. Last week, $15,000.

Avalon (Frank) (800; $1) — "Babes in Woods" (Aurora) and "Carry On, Nurse" (Gov) (2d run) (2d wk). Okay $1,300. Last week, $1,600.

Century (Par) (1,300; $1.25-$1.50) —"Days of Wine and Roses" (WB) (10th) wk) Big $6,000. Last week, $6,500.

Cooper (CT) (805; $1.25-$2.50)—"How West Was Won" (MGM) (7th wk). Giant $16,000. Last week, $16,500.

El Lago (Carisch) (800; $1) — "Little Seven Bares" (Union) and "Night Heaven Fell" (Union) (reissue). Neat $1,300. Last week, "For Members Only" (Indie) and "Lucky Jim" (Indie) (2d runs), $1,000.

Gopher (Berger) (1,000; $1-$1.25) —"Mongols" (Colorama) and "Trojan Horse" (Colorama). Sad $3,000. Last week, "Pirates of Blood River" (Col), $2,500.

Lyric (Par) (1,000; $1-$1.25) — "Five Miles to Midnight" (UA). Modest $5,000. Last week, "Man From Diners' Club" (Col) (2d wk), $3,000.

Mann (Mann) (1,000; $1.25-$1.50) —"Birds" (U) (3d wk). Hefty $8,000. Last week, $10,000.

Orpheum (Mann) (2,800; $1-$1.25)—"Ugly American" (U) (2d wk). Fair $4,000. Last week, $8,000.

Park (Mann) (1,000; $1.50) — "Divorce, Italian Style" (Embassy) (2d wk). Sock $6,000. Last week, $7,300.

State (Par) (2,300; $1-$1.25) — "Come Fly With Me" (MGM) (2d wk). Fair $5,000. Last week, $7,300.

Suburban World (Mann) (800; $1.50) — "Sundays and Cybele" (Davis) (2d wk). Hep $2,300. Last week, $3,000.

World (Mann) (400; $1.25-$1.50) —"To Kill Mockingbird" (U) (10th wk). Good $4,300. Last week, $5,000.

'Critics' Fair $5,500 In Port.; 'West' Smash 12G

Portland, Ore., April 30.

Marchichel pix continue standout here despite inflated prices. Only half-way passable showing of newcomers is being made by "Critics' Choice," which is fair at opener at Orpheum. "How West Was Won" is sock in third at Hollywood while "Lawrence of Arabia" looks torrid in third at the Fox. "To Kill a Mockingbird" looms bright in eighth session at the Broadway.

Estimates for This Week

Broadway (Parker) (1,800; $1-$1.50)—"To Kill Mockingbird" (U) (8th wk). Bright $4,300. Last week, $5,000.

Fox (Evergreen) (1,600; $1.75-$2.25) — "Lawrence of Arabia" (Col) (3d wk). Torrid $11,000. Last week, $17,000.

Hollywood (Evergreen) (1,100; $1.49-$2)—"How West Was Won" (MGM) (3d wk). Sock $12,000 or near. Last week, $15,100.

Irvington (Smith) (600; $1.50)—"Freud" (U) and "Carry On Nurse" (Indie) (reissue) (2d wk). Fair $2,300. Last week, $3,000.

Laurelhurst (Cruikshank) (875; $1.25) — "Courtship of Eddie's Father" (MGM) and "Password is Courage" (MGM) (4th wk). So-so $2,000. Last week, $2,300.

Music Box (Hamrick) (600; $1.50-$2)—"Mutiny On Bounty" (MGM) (19th wk). Solid $3,000. Last week, $4,000.

Orpheum (Evergreen) (1,500; $1-$1.49)—"Critics' Choice" (WB) and "Sword of Conqueror" (WB). Fair $5,500. Last week, "Man From The Diner's Club" (Col) and "Mothra" (Col), $6,000.

Paramount (Port-Par) (3,000; $1-$1.50)—"I Could Go On Singing" (UA) and "Mary Had A Little" (Indie). Bad $2,300 in 6 days. Last week, "White Stallions" (BV) and "Brave One" (BV) (2d wk), $4,700 in 5 days.

'BOUNTY' TRIM $9,000, L'VILLE; 'ARABIA' 8G

Louisville, April 30.

"Mutiny on Bounty" which had a big opening at the Rialto, leads the pack here Derby Week. Derby Festival Events which today (30) likely will put a crimp in biz at firstruns. "The Hook," new entry at the Mary Anderson, is slow. "Lawrence of Arabia" is rated neat at Penthouse. "To Kill Mockingbird," in sixth at the Kentucky, shapes bright. "Swordsmen of Siena" and "Raven" helped by sneak preview at United Artists, shapes okay.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25) —"To Kill Mockingbird" (U) (6th wk). Bright $5,000 after fifth week's $4,300.

Mary Anderson (People's) (1,100; 75-$1.25) — "The Hook" (MGM). Slow $3,000. Last week, "Critics' Choice" (WB) (2d wk), $4,000.

Ohio (Settos) (900; 75-$1.25)—"My Six Loves" (Par) (2d wk). Oke $5,500 after second week's $6,000.

Penthouse (Fourth Ave.) (900; $1.20-$2.50)—"Lawrence of Arabia" (Par) (2d wk). Neat $8,000 after first week in nine days hit $12,000.

Rialto (Fourth Ave.) (1,100; $1.25-$2.50) — "Mutiny on Bounty" (MGM). Shapes fine $9,000 or near. Last week, "Longest Day" (20th) (1th wk), $7,000.

United Artists (Fourth Ave.) (1,000; 75-$1.25) — "Swordsmen of Siena" (MGM) and "Raven" (AI). With Saturday night preview still shapes okay $7,000. Last week, "White Stallions" (BV) (2d wk), $6,000.

'Critics' Nice $21,000, Chi; 'Fly' Trim 19G, 'Balcony' Socko 13G, 'Ugly' Hot 18G, 'Rama' 9½G; 'Birds' Boffo 19G

Chicago, April 30.

Chi deluxer biz is fair this round, with most of the strength concentrated in a handful of hot holdovers. "Critics' Choice" is bowing to nice $21,000 at the Chicago. "Come Fly With Me" is taking off to a fine $18,500 in its Oriental debut. "The Balcony" shapes socko $13,000 in its preem week at the Loop.

"Ugly American" in second round is hefty at the Roosevelt while "Nine Hours To Rama" is rated drab in same Woods sesh. "Electra" is trim in its World second. "Sundays and Cybele" shapes busy in its second moveover lap at the Surf.

"The Birds" is soaring to a lofty fourth State-Lake round. "Long Day's Journey Into Night" is fair in Carnegie sixth. "To Kill A Mockingbird" is notching a solid ninth United Artists stanza.

Hardticketed "How West Was Won" is winning a mighty ninth McVickers canto. "Lawrence of Arabia" continues fancy in its 15th Cinestage session. "Mutiny On The Bounty" is firm in Todd 23d week.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80)—"Long Day's Journey Into Night" (Levine) (6th wk). Fair $3,000. Last week, $5,400.

Chicago (B&K) (3,900; 90-$1.80)—"Critics' Choice" (WB). Nice $21,000. Last week, "Wine and Roses" (WB) (6th wk), $10,000.

Cinema (Stern) (500; $1.50)—"David and Lisa" (Cont) (11th wk). Great $6,500. Last week, $7,000.

Cinestage (Todd) ([illegible]; $2.40-$3.80)—"Lawrence of Arabia" (Col)

(Continued on page 19)

'Ugly' Good $9,000 In Cincy; 'Fly' Okay 7½G; 'Mock'bird' Sock 12G, 3

Cincinnati, April 30.

Hefty holdovers, "How West Was Won" at Capitol, "Lawrence of Arabia" at the Valley and "To Kill Mockingbird" at Keith's are easing the spring slowdown of Cincy film biz this session. Tops of three is "Mockingbird," sock in third. "Ugly American" looks good at Albee in first. "Come Fly With Me" is bidding oke at the Palace on opener. "The Birds" also rates okay in fourth round at the smaller Grand.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.30)—"Ugly American" (U). Good $9,000 or over. Last week, "Show Boat" (MGM) and "Great Caruso" (MGM) (reissues), $6,500.

Capitol (SW-Cinerama) (1,340; $1.20-$2.75)—"How West Was Won" (MGM) (7th wk). Strong $15,000 after $16,100 last week for high run here.

Esquire Art (Cin-T-Co) (300; $1.25)—"David and Lisa" (Cont) (5th wk). Nice $1,400. Last week, $1,800.

Grand (RKO) (1,300; $1-$1.30)—"The Birds" (U) 4th wk). Okay $7,000. Last week, $8,000.

Guild (Vance) (300; $1.50-$2.50)—"Long Day's Journey Into Night" (Levine) (4th wk). Mild $1,000. Last week, $1,000.

Hyde Park Art (Cin-T-Co) (300; $1.25)—"David and Lisa" (Cont) (5th wk). Oke $1,200 after $1,000 for fourth week.

Keith's (Cin-T-Co) (1,500; $1.25-$1.30)—"To Kill Mockingbird" (U) 3d wk). Great $12,000. Last week, $14,000.

Palace (RKO) (2,600; $1-$1.30)—"Come Fly With Me" (MGM). Okay $7,500. Last week, "Could Go On Singing" (UA), $7,000.

Twin Drive-In (Cin-T-Co) (500 cars each side; $1)—West: "Rice Girl" (Indie) and "Fatal Desire" (Indie). Fair $4,000. Last week, "Mill Stone Woman" (Indie) and "Trauma" (Indie), $4,500. East: "Invasion of Saucer Men" (Indie) and "How to Make Monster" (Indie). Fair $4,000. Last week "Diamond Head" (Col) and "War Lover" (Col) (subruns), at 90c admish, $3,800.

Valley (Cin-T-Co) (1,275; $1.50-$2.50)—"Lawrence of Arabia" (Col) (3d wk). Swell $12,000 or near. Last week, $12,200.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Birds' Boffo 30G, St. Loo; 'West' 14G

St. Louis, April 30.

Some fresh screen fare is being launched here this stanza, and it will help the overall gross setup. "The Birds" shapes boffo on initial week at the Fox while "I Could Go On Singing" looks fair in first at the Esquire. "Paranoiac" also is fair at Loew's Mid-City on opener.

"How West Was Won" shapes big in third at the Martin Cinerama. "Lawrence of Arabia" is rated fine in fifth at the Ambassador.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.30-$2.75)—"Lawrence of Arabia" (Col) (5th wk). Nice $10,000. Last week, $12,000.

Apollo Art (Grace) (700; 90-$1.25)—"Torment" (Indie) and "Three Strange Loves" (Indie). Average $1,300. Last week, "Crooks Anonymous" (Indie), $1,400.

Esquire (Schuchart-Levin) (1,800; 90-$1.25)—"I Could Go On Singing" (UA). Fair $8,000. Last week, "Love Is Ball" (UA) (2d wk), $9,000.

Fox (Arthur) (5,000; 90-$1.25)—"Birds" (U). Boffo $30,000. Last week, "To Kill Mockingbird" (U) (5th wk), $12,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Paranoiac" (U). Fair $7,000. Last week, "White Stallions" (BV) (2d wk), $6,500.

State (Loew) (3,600; 60-90)—"Password Is Courage" (MGM) and "Swordsman Siena" (MGM). Dull $7,300. Last week, "Happened at World's Fair" (MGM) (2d wk), $9,000.

Martin Cinerama (Martin) (913; $1.25-$2.50)—"How West Was Won" (MGM) (3d wk). Big $14,000. Last week, $17,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Freud" (U) (4th wk). Okay $2,200. Last week, $2,500.

St. Louis (Arthur) (3,800; 75-90)—"My Six Loves" (Par) (2d wk). Average $9,000. Last week, $12,000.

Shady Oak (Arthur) (700; 90-$1.25)—"Long Day's Journey Into Night" (Embassy) (2d wk). Good $4,000. Last week, $4,500.

Indpls Off But 'Birds' Big $9,000; 'Cross' 3G

Indianapolis, April 30.

Firstrun biz is spotty here this stanza, good spring weather and wide assortment of outdoor attractions cutting down the draw. "Lawrence of Arabia," in fourth stanza at Lyric, continues to lead. "The Birds," opening at Keith's, shapes big but more was hoped for.

Estimates for This Week

Circle (C-D) (2,800; $1-$1.25)—"Papa's Delicate Condition" (Par). Slow $5,000. Last week, "My Six Loves" (Par) (2d wk), $6,000.

Indiana (C-D) (1,100; $1.25-$2.50)—"Mutiny on Bounty" (MGM) (6th wk). Nice $6,000. Last week, $7,000.

Keith's (C-D) (1,300; $1-$1.25)—"The Birds" (U). Big $9,000 or near. Last week, "To Kill Mockingbird" (U) (5th wk), $5,000.

Loew's (Loew) (2,427; 75-$1.25)—"Constantine and Cross" (Embassy). Drab $3,000. Last week, "I Could Go On Singing" (M-G), $2,000.

Lyric (C-D) (850; $1.25-$2.50)—"Lawrence of Arabia" (Col) (4th wk). Hot $9,000. Last week, $11,000.

Philly Down But 'West' Wow 21G, 8th; 'Arabia' 14G; 'Mock'bird' 12G, 6th

Philadelphia, April 30.

Start of daylight savings time plus balmy weather is making for soft trade currently, firstruns being especially hard hit over the weekend. Of few newcomers, "Four Days of Naples" shapes nice at the bandbox Trans-Lux while "Love and Larceny" looks nearly as strong at the World. "Madame" is mild on opener at the Stanton.

"To Kill a Mockingbird" still is fancy in sixth round at the Randolph. "Lawrence of Arabia" shapes brisk in 10th session at the Midtown while "How West Was Won" is rated wow in eighth week at the Boyd.

Estimates for This Week

Arcadia (S&S) (622; $1.20-$2)—"Courtship of Eddie's Father" (MGM) (4th wk). Trim $7,000. Last week, $9,000.

Boyd (SW) (1,536; $2-$2.75)—"How West Was Won" (MGM) (8th wk). Wow $21,000 or over. Last week, $22,000.

Bryn Mawr (SW) (900; $1.40)—"Love and Larceny" (Major). Okay $2,800. Last week, "Devil's Wanton" (Janus) and "Night Is Future" (Janus), $2,000.

Fox (Milgram) (2,200; 95-$1.80)—"Birds" (U) (4th wk). Good $11,000. Last week, $15,000.

Goldman (Goldman) (1,000; $2-$2.75)—"Longest Day" (20th) (29th wk). Hep $7,000. Last week, $7,500.

Lane (SW) (1,000; $1.40)—"David and Lisa" (Cont) (10th wk). Fine $4,500. Last week, $7,000.

Midtown (1,200; $2.50-$3)—"Lawrence of Arabia" (Col) (10th wk). Brisk $14,000. Last week, $16,000.

Randolph (Goldman) (2,200; 95-$1.80)—"To Kill Mockingbird" (U) (6th wk). Fast $12,000. Last week, $15,000.

Stanley (SW) (1,400; $2-$2.75)—"Mutiny on Bounty" (MGM) (24th wk). Solid $8,000. Last week, $8,200.

Stanton (SW) (1,483; 95-$1.80)—"Madame" (Embassy). Mild $10,-

(Continued on page 19)

'West' Sockeroo 17G, Pitt Topper; 'Mock'bird' 10G

Pittsburgh, April 30.

Slick showing by "Freud" at arty Shadyside and continued strength of "How West Was Won" in sixth round at Warner are standout this generally good week with the Pitt deluxers. Missing is "Lawrence of Arabia" which had to leave the Nixon after three weeks and four days because of fire in a nearby building. Film reopens this week (1) at Fulton to continue its run but returns to Nixon when theatre is ready.

"Nine Hours to Rama" is only fair in first at Penn. Other newcomer, "I Could Go On Singing" shapes soft at Fulton. "To Kill a Mockingbird" still is big in fifth at Gateway. "The Birds" looms lofty in third at Stanley.

Estimates for This Week

Fulton (Assoc.) (1,800; $1-$1.50)—"I Could Go On Singing" (UA). Drab $6,000 and comes out Thurs. (1) for renewal of hardticket showing of "Lawrence of Arabia" (Col) which had been at Nixon until blaze halted. Last week, "Six Loves" (Par), $6,000.

Gateway (Assoc.) (1,900; $1-$1.50)—"To Kill Mockingbird" (U) (5th). Big $10,000. Last week, $11,500.

Penn (UATC) (3,472; $1-$1.50)—"Nine Hours to Rama" (20th), "Freud" (U). Fine $4,000. Last week, "Critics' Choice" (WB) (9 days), $9,000.

Shadyside (MOTC) (630; $1.50)—"Freud" (U). Fine $4,000. Last week, "Two for Seesaw" (UA) (9th wk), $2,200.

Squirrel Hill (SW) (823; $1.75)—"David and Lisa" (Cont) (8th wk). Comfortable $3,400. Last week, $3,800.

Stanley (SW) (3,700; $1-$1.50)—"The Birds" (U) (3d wk). Tall $9,000. Last week, $12,000.

Warner (SW) (1,200; $1.50-$3.75)—"How West Was Won" (MGM) (6th wk). Top grosser in town with $17,000. Same last week.

Additional Picture Grosses On Page 19

B'way Biz Skids But 'Ball' Brilliant $27,000; 'Law' Loud 20G; 'Birdie' Wow 170G, 4th; 'Ugly' Rousing at 42G, 3d

Business at most Broadway deluxers is on the skids in current round despite some new product. The fact that the weekend was an ideal one for outdoors activity, and this is a post-holiday week is cutting deeply on the overall total. While Wednesday's boxoffice generally was strong, it tapered rather abruptly the next two days, with Saturday about normal. But Sunday saw too many folks just parading or seeking outdoor recreation.

"Love Is a Ball" is top newcomer, with a solid $27,000 for initial week, daydating the Astor and Trans-Lux 85th St. "Magnificent Sinner" shapes only slim $8,000 in first session at the Victoria. "The Law" hit an excellent $20,000 daydating the Embassy and Murray Hill in first stanza. Pic started its second week Monday.

Big news continues to be the Music Hall, where "Bye Bye Birdie" and Easter stageshow looks to hold at wham $170,000 or better in fourth session. Goes a fifth, of course. The fact that the film's running time is only one hour and 51 minutes is making for fast turnover, highly desirable for an Easter pic, with its long lines.

"Mondo Cane" held with socko $23,000 in fourth round, daydating the Forum and Little Carnegie. "The Birds" looks like big $36,000 in fifth week, daydating the Palace and Sutton.

"Ugly American" continues boff with $42,000 likely in third stanza, daydating the Rivoli and Trans-Lux East.

All hardticketers are down considerably from the booming holiday week. Best showings are being made by "How West Was Won," with virtual capacity $43,000 for 14 shows in fifth round at the Cinerama, and "Lawrence of Arabia," also very close to absolute capacity at $43,500 in 19th session at the Criterion. It's for 10 performances.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—Love Is a Ball" (UA) (2d wk). Initial round finished yesterday (Tues.) hit a solid $18,000 or close.

Cinerama (Loew) (1,552; $1.50-$3.50)—"How West Was Won" (MGM) (6th wk). Fifth week completed Sunday (28) was nearly capacity $43,000 for 14 performances after $77,500 on 20 shows in fourth session. Fourth week also had holiday scales.

Criterion (Moss) (1,520; $1.80-$4.80)—"Lawrence of Arabia" (Col) (20th wk). The 19th stanza ended Sunday (28) was practically capacity at $43,500 for 10 performances after $62,000 on 14 shows in 18th week.

DeMille (Reade) (1463; $1.50-$2.50)—"Lafayette" (4th wk). Third round ended yesterday (Tues.) slipped to mild $10,500. Second was $15,000, below expectancy. Stays, but not much longer.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"The Law" (Embassy) (2d wk). First week concluded Sunday (28) was excellent $11,000.

Palace (RKO) 1,642; $1.50-$2.50)—"The Birds" (U) (5th wk). Present round ending today (Wed.) is heading for great $19,000 or over after $26,000 for fourth week.

Forum (Norel) (813; $1.25-$1.80)—"Mondo Cane" (Times) (5th wk). Fourth session finished yesterday (Tues.) was socko $14,000 or near after $17,000 for third week.

Paramount (AB-PT) (3,665; $1-$2)—"Come Fly With Me" (MGM). Opens today (Wed.). In ahead, "My Six Loves" (Par) (4th wk), was slight $13,000 or less after $22,000 for third week.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Bye Bye Birdie" (Col) and Easter stageshow (4th wk). Current stanza ending today (Wed.) looks to hold with wham $170,000 or near after $210,-678 for third week over estimate. First three weeks hit new alltime high here of $641,080. Holds a fifth session, with a sixth or seventh a posibility.

Rivoli (UAT) (1,545; $1.50-$2.50)—"Ugly American" (U) (3d wk). This frame finishing today (Wed.) looks like great $27,000 or close after $30,000 for second week. Continues on. Daydating with Trans-Lux East.

State (Loew) (1,850; $1.50-$3.50)—"Mutiny on Bounty" (MGM) (24th wk). Current week winding tomorrow (Thurs.) looks to hit solid $20,000 for 10 shows. The 23d week was $28,000 for same number of performances. The current week's figure is a low for the engagement. Set to stay through the summer.

Victoria (City Inv.) (1,003; $1.25-$2)—"Magnificent Sinner" (Indie) (2d wk). Opening session hit slim $8,000 or close. In ahead, "Courtship of Eddie's Father" (MGM) (4th wk), $16,000.

Warner (SW) (1,813; $1.50-$3.50)—"Longest Day" (20th) (30th wk). This stanza ending tomorrow (Thurs.) looks like great $22,000 or near after $24,000 in 29th week on 11 shows.

First-Run Arties

New Baronet (Reade) (430; $1.25-$2)—"Balcony" (Cont) (6th wk). This week ending today (Wed.) is heading for good $6,000 after $8,000 in fifth. "Your Shadow Is Mine" (Cont) is due May 13.

Coronet (Reade) (500; $1.50-$2)—"Wrong Arm of Law" (Cont) (5th wk). Fourth round finished Monday (29) was big $9,500 after $11,500 for third week.

Fine Arts (Davis) (468; $1.80-$2)—"Sundays and Cybele" (Davis) (25th wk). The 24th stanza completed Sunday (28) was big $5,900 after $6,300 for 23d week.

Beekman (Rugoff Th) (590; $1.50-$2)—"Four Days of Naples" (MGM) (7th wk). Sixth week finished yesterday (Tues.) was good $6,000 or near after $8,000 for fifth session.

Cinema One, Cinema Two (Rug-

(Continued on page 19)

'Rama' Slight $7,000 In Balto; 'West' Hotsy 12G, 3d; 'Mock'bird' 7G, 9th

Baltimore, April 30.

Holdovers are still in the lead here with new pix trailing. Latter include "Nine Hours to Rama," dull in first at the Hipp and "The Balcony" good in first at the Little. "How West Was Won" looks big in third week at the Town.

"To Kill a Mockingbird" shapes big in ninth round at Mayfair. "The Birds" is okay in fourth at Stanton and "I Could Go On Singing" looks good in second at Uptown. "David and Lisa" is holding nicely in sixth at Playhouse.

Estimates for This Week

Aurora (T-L) (365; 50-$1.50)—"Night Girls" (Indie). Slow $1,000. Last week, "No Exit" (Indie), $1,200.

Charles (Fruchtman) (500; 50-$1.50)—"Freud" (U) (2d wk). Good $5,000. Last week, $7,500.

Cinema (Schwaber) (460; 90-$1.50)—"Love and Larceny" (Major) (2d wk). Warm $1,100. Last week, $1,000.

Five West (Schwaber) (435; 90-$1.50)"Come Fly With Me" (MGM) (2d wk). Fair $1,100. Last week, $1,500.

Little (T-L) (300; 50-$1.50)—"Balcony" (Cont). Fine $2,900. Last week, "Sundays and Cybele" (Davis) (5th wk), $1,600.

Hippodrome (T-L) (2,200; 50-$1.50)—"Nine Hours to Rama" (20th). Dull $7,000. Last week, "White Stallions" (BV) (3d wk), $6,000.

Mayfair (Fruchtman) (700; 50-$1.50)—"To Kill Mockingbird" (U) (9th wk). Big $7,000. Last week, $9,000.

New (Fruchtman) (1,600; $1.50-$2.50)—"Longest Day" (20th) (15th wk). Steady $6,000. Last week, same.

Playhouse (Schwaber) (365; 90-$1.50)—"David and Lisa" (Cont) (6th wk). Trim $2,400. Last week, $3,000.

Stanton (Fruchtman) (2,800; 50-$1.50)—"Birds" (U) (4th wk). Down to oke $6,000. Last week, $10,000.

Town (T-L) (1,125; $1.50-$2.50)—"How West Was Won" (MGM) (3d wk). Big $12,000. Last week, $14,000.

Rex (Freedman) (500; $1.50)—"Sing You Sinners" (Indie). Good $3,000. Last week, "Don't Touch Me" (Indie) (2d wk), $1,500.

Uptown (Fruchtman) (1,100; 50-$1.50)—"I Could Go on Singing" (UA) (2d wk). Good $7,000. Last week, $8,000.

JOANNE WOODWARD | RICHARD BEYMER
CLAIRE TREVOR | CAROL LYNLEY
The Stripper

DIG NO DOWNTOWN GRAVES

Income Tax & Rich Ancestors

By ROBERT J. LANDRY

Income tax today is the pervasive leeberg underlying all private enterprise. The sharply rising rates constitute the phantom partnership in every buying, selling or merging decision in American business. Income tax touches everybody and everything. It is the most threateningly lethal force after the atomic bomb, and to a considerable extent it is the child and servant of the bomb. Anybody attempting to beat the U.S. income tax system is relentlessly hounded down, unsentimentally prosecuted and taken, handcuffed, to the Federal lockup to reflect, at leisure, upon his idiocy.

All of these truisms are set forth in clear, documented detail by a new Prentice-Hall volume, "The American Way in Taxation," credited to Lillian Doris as "editor" rather than writer. It is a textbook for every business library and for the responsible executives of every business. But beyond that, this is a handy reference for all who comment upon the American commercial scene.

The book is, in its method of organization and in the tone of its emphasis, the Government's own viewpoint on the tax and the administration problems. Included, for instance, is a chapter setting forth career opportunities within the Internal Revenue hierarchy.

Plainly the collection of income tax has been progressively tightened since the scandals which broke while Truman was President but which had been motoring for years. The picture of present efficiency is certainly impressive, though many citizens may still feel that the salaried man never enjoys the advantages which the law provides the enterpriser. One must have large income, variable sources, and areas of effort and legal deduction first. The trick of course is to get into oil, gas, citrus, beef, and such allowance-happy enterprises. A rich grandfather is nearly indispensable.

U.S. income tax, originated during the Civil War, was repealed in 1872. Repeated efforts to reenact it were defeated, finally, by the U.S. Supreme Court, which declared it unconstitutional. Hence after 1909 there was a polling of the states, a constitutional amendment was finally ratified and constitutional income tax then began. It was not supposed at that period of innocence that it would rise, much above 6% in normal times. The Civil War tax had been 10% on incomes exceeding $10,000 annually.

From the repository of data in this fact-and-chart-packed book we learn that the Federal tax collection of 1863 was $39,100,000. In 1913, at the outset of the present law, the collections amounted to $344,000,000. Note that these are simple, oldfashioned millions. The estimated take of the U.S. Treasury in 1963 will be, in billions, well over $108,110,000,000.

For further perspective on Federal tax collections the volume gives this comparative score for 1962:

Income Tax	$71.9	billions
Excise Tax	12.8	"
Estate & Gift Taxes	2.0	"
Employment Taxes	12.7	"
Old Age Taxes	8.0	"

Can 'Churchill' Rate Eady Subsidy?

20th Talks Deal With Le Vien — Usually Only 10% Of Footage May Be Vintage

Talks are now going on between 20th-Fox and Jack Le Vien, executive producer of this year's Oscar-winning documentary feature, "The Black Fox," on an agreement for 20th to handle worldwide theatrical and tv rights to two upcoming Le Vien fact features — "The Winston Churchill Story" and "The Duke of Windsor Story," both tentative titles.

Playing a key role in the success of the negotiations will be Le Vien's ability to persuade Britain's Eady authorities to allow the Churchill film to qualify for subsidy money. Problem arises from the fact that under existing Eady statutes, a picture cannot qualify if more than 10% of the completed picture is made up of previously existing footage. Le Vien estimates that "Churchill" will utilize up to 80%, with the balance been made up of new footage to be shot as interviews with people who knew Churchill or were affected by his life.

Victor Wolfson is now working on the Churchill script, which Le Vien has budgeted at $400,000, a whopping amount for a docu feature. Plans are to put the feature together in Britain if he gets an Eady okay. Otherwise, he'll do it here.

Le Vien, whose association with Churchilliana was launched with the tv series, "The Valiant Years," won't divulge terms of the former British prime minister's participation in the film, except to say it's a royalty agreement and the same as was in effect on the tv series. It's understood Churchill has already netted in the area of $[illegible] from the tv pix.

Le Vien is not apprehensive about competition with Paramount's projected film about Churchill's early years, since that will be in the form of a fiction film. If all goes according to shed, producer hopes to finish his documentary before the end of next winter. After that, he'll turn to the Windsor opus, which will be done entirely from existing footage, dealing with the former Edward VIII only up until the time of his abdication, when he became the Duke of Windsor. Meanwhile, Le Vien is putting together a series of 26 half-hour tv films on the monarchies of the world.

Re "The Black Fox," which preems in New York shortly, Le Vien has every expectation on making a profit on the pic's $140,000 budget. The picture, which was produced, written and directed by Louis Clyde Stoumen, has already recouped about half its budget from advances for the rights to Europe, Japan, and the North and South American markets. Arthur Steloff's Heritage International has the U. S. rights, with pic being distributed by Harold Wiesenthal's Capri Films.

Kansas Demands Track Cuts From O'Neill Film; Ephraim London: 'Never!'

Kansas State Board of Review has refused to issue a license to film version of Eugene O'Neill's "Long Day's Journey Into Night," which Ely Landau produced, unless certain deletions are made. Deletions all concern dialog, including "bastards," "whore," and "God damn it."

Attorney Ephraim London, who is handling the case for distrib Embassy Pictures, charges that all of the "objectionable" words and phrases have occurred at one time or another in pictures previously passed by the Kansas group. He says Embassy Pictures has no intention of cutting anything from the O'Neill picture.

PRAUGHT CITES VALUE TO TRADE

By FRED TEW

Detroit, April 30.

A strong defense for downtown showcasing of films, while simultaneously recognizing the need for sub-run presentations of top releases in a limited number of deluxe suburban theatres, was offered in a statement concerning the "changing pattern of the releasing of films in Detroit," by Woodrow R. Praught, prexy of United Detroit Theatres.

Acknowledging that an "overabundance" of family-type and action-type films to be released this summer has resulted in the booking of many of them on a multiple first run basis in nabe houses, bypassing downtown showcase engagements, he said that "the majority of top-quality motion pictures will continue to be booked first on an exclusive basis in the deluxe downtown movie houses."

Praught's UDT chain includes four downtown first-run theatres and six of the leading suburban and nabe houses. Citing the current crop of outstanding films now grossing big coin downtown—"Lawrence of Arabia," "The Birds," "How the West Was Won," "Mutiny on the Bounty," "Miracle of the White Stallions," and "Come Fly with Me"—Praught said:

"The cumulative cost of these films is almost incalculable, and their cumulative value to the vitality of the heart of the city is just about as incalculable. These are the films that draw people from faraway places into the heart of downtown. They are an important part of the excitement of being downtown, daytime or nighttime. They are part of what makes a visit to the heart of a great city exciting."

Discriminating

Praught added: "Audiences have become more discriminating, but will turn out in record numbers for something that happens to strike their fancy. As a result, many of the films that meet downtown standards play longer engagements than was formerly true. Thus only a limited number can be accommodated in the first-run showcases, and in a period of over-abundance the distributors of films find it expedient to go directly to the neighborhoods for the first releases of certain films—a logical develop-

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CONGRESS OF EXHIBS NOW LACKS OFFICE

Anyone trying to get in touch with the American Congress of Exhibitors by conventional means would be in for a bit of a problem these days. The organization isn't listed in the phone book any more and, if one calls its old number, he gets an entirely unrelated firm.

What has happened, according to Emanuel Frisch, C. of E. prez, is not that the organization has folded but that it is saving overhead by not operating an office of its own. There is still a board and officers, he says, but they only convene when a matter requiring their attention comes up. There is no more full-time staff or anything like that.

Ace Films, a production outgrowth of C. of E., of course is continuing to function and has money and projects going with Allied Artists at present. But it has separate offices and has its own officers with Sidney Markley as prez.

There's nothing really pressing enough to keep the C. of E. office in constant operation, apparently. Frisch says that the organization is continuing to carry on whatever business it has before it. Only major thing that may be coming up in the near future, he feels, is some discussion on the recent talks being conducted by Theatre Owners of America and Allied States Assn. with major distribs about various industry problems from tv sale to release patterns.

Tewksbury Sneers at Video, Legit; Films Lone 'Creative' Pop Medium

"Films are the only creative medium today," in the opinion of Peter Tewksbury, tv-legit director who is making his film directorial bow with the currently-lensing Seven Arts-Metro "Sunday in New York." "Tv is rapidly going downhill and theatre is as shoddy as can be imagined," he contends, but films are not without their problems either, particularly in the field of comedy.

"There's still a hangover from the heavy-handed techniques of the 1930s and 40s, particularly in comedy and noteably in the availability of comedy actors. The trouble is there's no second string to take over for the comedic talents of a Cary Grant. It's one of the great sadnesses of the film industry that they're not building talent today," he avers.

"It's an immense problem to find people to fit into leading roles who have a proper image for boxoffice value and who can also translate to the screen what a director is trying to do." This is particularly true in the field of comedy, Tewksbury feels, noting that he is using virtually untried (from a feature standpoint) comedic talents in "Sunday" in the persons of Cliff Robertson, Jane Fonda and Rod Taylor. Noting that he believes in their comedy thesping abilities, he also points out that their names haven't really developed into top b.o. draws yet.

He feels this is a particular problem for Hollywood and says that it may be a contributing factor to why there is such an emphasis on dramatic films. The big comedic stars like a Grant are now in a price orbit that excludes a medium-priced picture like "Sunday" and there's no "second string," as he puts it, to fill the void for a modestly-budgeted comedy like this one.

"You have a much better chance with drama today," Tewksbury feels, "because you have better actors. There's been a great slippage in comedies in the past 15 years. Comedy does not seem to have rubbed off on this country. Comedy of comment is an area that is vastly neglected," he contends, noting that "many of the

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MIRISCH TALENT DEALS

Set with Jewison and Neame for Future UA Product

Mirisch, which last week contracted George Axelrod as a producer-writer, this week signed two separate two-picture deals with U.S. director Norman Jewison and British director Ronald Neame. All Mirisch product now goes out via United Artists.

Neame's first project, as yet unset, is expected to get underway later this year. Jewison's first also is not set, but its start will wait until he finishes his first Broadway play, Meredith Willson's "Here's Love," based on the film, "Miracle on 34th Street."

Defense Co-Op Rules Tentative; Showmen Study

Washington, April 30.

Proposed new Defense Dept. regulations governing cooperation by the military services with theatrical screen and television home screen film producers have been turned over, with requests for comment, to the Motion Picture Assn., the Screen Producers Guild and the Society of Independent Motion Picture Producers.

Other independents not reached can see the draft of the regulations upon request, Donald Baruch, head of the Pentagon's Audio-Visual Division, indicated.

No final decision on altering the regulations, last changed in 1954, will be made until the comments of the industry have been studied, according to present plans. The Assistant Secretary of Public Affairs, Arthur Sylvester, will make the final judgment on the regulations.

Text of the regulations will not be made public until the language is finalized. However, it was reliably learned that the most significant change in policy involves stripping military officers in the field at the scene of the filming of the wide discretion they have had.

Instead, there will be considerably more control from the Pentagon itself. All the specifics, including a daily shooting schedule in complete detail, would have to be furnished to Washington.

Mad for Bad Money In Extras Guild Coffers; Voting Now Climaxing

Hollywood, April 30.

Charges and counter-charges were being tossed around with here as the Screen Extras Guild election campaign neared its end. Balloting winds today (April 30). An indie slate headed by Tony Regan, incumbent board member, is seeking to unseat an administration ticket headed by prexy Jeffrey Sayre.

Regan charged that Guild has collected over $[illegible] since 1950 for contract violations from producers, and that the membership has been denied any voice in the disposition of the coin. He said SEG says Taft-Hartley bans distribution of such monies to members, and thus justifies its going into the guild's general fund. Regan sharply challenged the guild contention.

Sayre refuted Regan's claim, saying "there have been many, many legal decisions that this money cannot be distributed to members." He explained this does not imply to individuals' claims, that coin collected for such violations does go to the members involved. Coin collected for general contract violations go into the guild's fund, not to individuals. "More than

(Continued on page 23)

First Newly-Built Stand In 30 Years; Boston's Kenmore's O'Neill Start

Boston, April 30.

Boston is to have another new theatre. This one, the first actually built in 30 years in the city, will be called the Kenmore Square Cinema. A May 1 opening is hoped for; an opening film has already been set, Ely Landau's "Long Day's Journey Into Night" by Eugene O'Neill.

The new theatre is being built in the Cities Service Bldg. at Kenmore Square and its marquee will jut over what was formerly a gasoline station. Although several theatres have been proposed for the Kenmore Square area, this is the first one to come through.

The Kenmore Square area has no theatre now. Louis Richmond's Kenmore was torn down last June to make way for the new toll road into downtown Boston.

The new house will seat 852. Operators are Steve Minasian, president; Philip J. Scuderi, treasurer; Robert Barsamian, vice-president.

They operate the following Massachusetts drive-ins: Route 114, Middleton; Blue Hills, Canton; Plainville, N. H. Drive-In; Meadowbrook, Middleboro; Oxford Drive-In Theatre, Oxford, and North Reading Drive-In, North Reading. Two more hardtops besides the new one they are opening in Boston are planned in Lawrence and Brockton.

The new Kenmore Square Cinema will have an art gallery, an intimate lounge for free coffee, magazines and newspapers from the U.S. and foreign countries; abstract wall murals, and push-back seats.

Hall Bartlett, having recently completed "The Caretakers", now focuses his producing talents on a rollicking, riotous comedy about the United Nations, "A GLOBAL AFFAIR",* starring Bob Hope...in association with Seven Arts.

*A Metro-Goldwyn-Mayer release

SEVEN ARTS PRODUCTIONS

NEW YORK • BEVERLY HILLS • LONDON • PARIS • TORONTO

Melvin Gold's New Mesal Productions

Teams With Sally Perle and E. A. Steler—Will Produce 'Not for Love' First

Melvin L. Gold, prez of a commercial-trailer production-consultant firm, Melvin L. Gold Enterprises, has formed a feature-tv film production company called Mesal Productions, headquartering in New York. Officers of the Corp. are Gold as prez, Sally Perle as v.p.-secretary and Elias A. Steler, treasurer.

First project planned for the new outfit will be the filmization of "Not For Love" which Gold has adopted from Virginia McManus' novel. Pic is slated to roll within the next few months in New York on an estimated budget of $300,000. Another property slated for production is a film version of Douglas Fields Bailey's book "Devil Make A Third." This latter will be budgeted in excess of $1,000,000.

Gold and Miss Perle will coproduce "Not For Love" for which financing is currently being arranged. Also under consideration is another pic project, a tv spectacular and two properties for Broadway. All of these projects are based on properties already controlled by Mesal.

Gold's activities in the film biz have spanned the past 24 years during which time he's been associated with National Screen Service, the National Television Film Council, Associated Motion Picture Advertisers and various enterprises of his own, among them Mel Gold Productions which produced commercials, industrial films and tv series like the Paul Winchell Show. Miss Perle is prez of Central Casting Corp., large Gotham casting agency and Steler heads an accounting firm which bears his name.

Downpour of Scrolls For Par's Y. Frank Freeman At Bevhilton Tribute

Hollywood, April 30.

President John F. Kennedy last night headed an impressive list of national, civic, film industry and social figures in paying tribute to Y. Frank Freeman. More than 1,200 coworkers from the film industry and the various philanthropic organizations in which Freeman has been engaged, gathered at the Beverly Hilton. Some 23 plaques, scrolls and citations were presented to Freeman.

Jack L. Warner read a resolution, which cited Freeman as one of the AMPP's "most distinguished and beloved members."

Samuel Goldwyn declared he knew none in "our entire community more deserving of the love and respect and admiration we all have for him than Frank Freeman." Goldwyn called him "scrupulously fair."

Barney Balaban, president of Paramount Pictures Corp. of which Freeman is vice-president, spoke of the exec's "unparalleled contribution to the stature of the organization throughout his 30 years association."

Other citations, including a plaque presented by IATSE International president Richard F. Walsh which thanked Freeman for his "understanding in dealing with members of all local unions employed within the Hollywood studios."

Entertainment was provided by emcee Bob Hope, his usual ad-libs both topical and entertaining; Jerry Lewis, Edie Adams, Jane Powell and the Nelson Riddle orchestra. Dais, aside from speakers, included Dr. Raymond Lindquist, Charlton Heston, Norman Chandler, Edmond L. DePatie (general chairman of the dinner) Mrs. Freeman, Adolph Zukor, Conrad Hilton, Eddie Mannix, Charles Boren, Dr. Norman Topping, Willard Keith, James R. Webb, Abe Lastfogel, Leo Jaffe, Roy Disney, Loretta Young, Francis Cardinal McIntyre, Dr. Forrest Weir, James Stewart, Robert O'Brien, Jack Karp, Lew Wasserman, George Chandler, Walter M. Mirisch, Leonard Goldenson, Spyros Skouras and Steve Broidy.

Arter-in-Shopper

Detroit, April 30.

A new, first-run art house, seating 600, will be constructed near Northland Center, which is billed as the nation's largest shopping centre.

Ross Caravelo, general manager of Studio Theatres Corp., which operates the Artist, Studio and Studio North, revealed the deal.

'3d Secret' Off Landau's Slate; Why?—A Secret

A deal whereby Ely Landau was to have purchased Bob Joseph's "Third Secret" for July production has fallen through. Legal problems, not identified, have been given as the reason for the deal's collapse but, according to the William Morris Agency, which handles the property, other talks are in progress, presumably with another producer.

Script has had something of a runaround history, Landau being the second producer to have had and then lost the property. "Secret" was originally to have been lensed by the now-defunct Entertainment Corp. of America. When ECA folded, Joseph recaptured his property from the outfit and Landau later made a deal to buy it from him for his own production. It was to have rolled July 1 in New York with Charles Crichton, British director who was to have lensed it for ECA in England, coming to the States to meg it for Landau.

Without "Secret," Landau still has five projects set to roll this year, three of which go in the east between May 13 and Aug. 1. They're "Fool Killer," starting May 13 in Knoxville, Tenn.; "Pawnbroker," going June 15 in New York and "Forbidden Area," rolling Aug. 1 in Washington and Gotham. Also on his slate, Landau has "Madwoman of Chaillot" for an October start in Paris and "Leonardo da Vinci" to begin in Rome in November.

Landau has also gone into New York exhibition with the purchase of two 57th St. houses, the Little Carnegie and Trans-Lux Normandie, to be operated as twin cinemas, opening in July.

New York Directors At Standoff With Makers; Negotiators Still Meet

Screen Directors International Guild last week obtained authorization from its membership to call a strike against members of the Film Producers Assn. should current contract talks between the two bog down further into collapse.

Guild has virtually stood pat on its original demands. FPA, which reps a majority of Gotham producers, mostly commercial, has consistently rejected these demands and has made its own package offer which the directors call unacceptable.

A meeting was held between two, two days following the membership's strike authorization. Again, no progress. FPA held a board meeting in interim last night (Tues.) and is meeting Directors rep today. It would be the first actual strike by the Guild which has threatened them before.

At stake are demands for establishment of preparation time payment for directors, increased overtime pay, clarification of staff director status, percentage scale increases and upped benefits for Saturday, Sunday and holiday work. Mostly affected by a strike, should one be called, would be tv commercial production, over 75% of which is lensed in New York.

George Glass With Robson

Hollywood, April 30.

George Glass, publicist who turned to indie production after several years with Stanley Kramer, has joined Mark Robson's Red Lion Productions Inc., as exec veepee.

He'll function in management duties on pix out by Robson for Red Lion, and also work on worldwide publicity and merchandising.

Who Ought Go To Film Festivals?

Berkeley, Calif.

Editor, VARIETY:

Since my name came into Ehrmann's story about Mar Del Plata (in your April 3 issue) I'd like to make a couple of observations.

First, a properly conducted festival is not just a business jamboree, but an occasion to inspect, discuss and possibly celebrate the latest creative efforts of film-makers. Festivals ought therefore to be attended by more than vaguely interested tourists or selfishly interested promoters. It ought to be possible for film people to get to festivals as scientists get to conferences and conventions. For the scientists this comes out of the ABC or the National Science Foundation. How can we get something similar going for films?

Second, the rationale for inviting distant guests at a festival's own expense is especially shaky in the case of journalists, who ought to feel free to knock anything or anybody. In my case, I was invited to go to Mar Del Plata at festival expense, and would cheerfully have gone if the arrangements had not mysteriously fallen through. (Letters, wires, and a telephone call to Buenos Aires availed nothing. So I am hardly a "no-show" in Ehrmann's phrase, and remain unimpressed with the Argentines' organization). But this is clearly not a good arrangement. And of course if most Americans there go under these or other haphazard arrangements, it is all too true that "the Yanks have no money" for festival party-throwing, etc.

Third, if the U.S. industry really thinks the Latin American market matters, they and the USIA ought to get organized now for the Acapulco festival. A delegation at least as sensible as those the Russians have been sending to San Francisco ought to be assembled, and sent under some kind of official auspices. As a first approximation, I'd suggest it should include one established Hollywood director, one young Hollywood director, one New York director, and one documentary or short-film maker, plus one gorgeous doll who has something to do with a picture entered. . . .

Ernest Callenbach,
Editor, Film Quarterly,
U. of California.

Boren, Somerset Meeting Weaver

Hollywood, April 30.

Hollywood's Joint Labor-Management Committee on Foreign Film Production lead by Charles Boren of Assn. of Motion Picture Producers and Pat Somerset of Screen Actors Guild will meet with Asst. Secretary of Labor George Weaver May 14 in Washington to discuss the deluge of Hollywood suggestions which the Dept. of Labor has received anent ways of combating "runaway."

Meeting apparently freezes out Don Haggerty's dissident "Committee to Promote American Made Motion Pictures" which has sought a similar huddle with Weaver.

Al Sherman Consultancy

Al Sherman has exited as managing director of the Baronet and Coronet, Walter Reade-Sterling art houses on Manhattan's east side, to open his own office as a consultant on presentation, programming and promotion for both exhibitors and distributors in the art cinema field.

Sherman has background in public relations, film promotion and newspaper work.

Beef-Up of Paramount Features; 'Days in May' Token of Attitude

By GENE ARNEEL

Paramount is thinking, and spending, bigger in terms of production as well as of marketing, George Weltner, exec v.p., said in effect last week.

Weltner said he's especially high on the deal he recently closed for "Seven Days in May," which joins Burt Lancaster, Kirk Douglas and Frederic March in the cast, director John Frankenheimer, producer Edward Lewis and writer Rod Serling. In a kind of splurge that's rare at Par, the company is taking full-page ads in tradepapers and consumer press around the world seven months in advance of release of "Seven Days" urging the public to "count the days" before the film arrives.

Elaborate advance campaign started with a full pager in New York Times Friday (26), goes also in Los Angeles, London, Paris, Rome, Frankfurt, Sydney and Tokyo.

Weltner recalled that Par has had its share of important features in past "but I doubt if any have ever been greater or more important than those that will be born out of Paramount's new production program."

It was this official who sewed up the contract for "Seven Days," terming this "a project which again demonstrates our company's determination to compete more aggressively for the finest acting and creative talent."

In this connection, it has appeared to some observers that Par over the past several years was piloting itself on a conservative course which resulted in a run of b.o. lightweights. Doubtless significant is the fact that the company for 1962 was in the red for $2,610,000, it's first loss in 27 years.

Now the corporation is bent on entering the competitive sweepstakes for the major productions and, according to Weltner, "Paramount will be second to none in the presentation of attractions of the highest boxoffice caliber." And he calls upon Par personnel to deliver "the hardest-hitting sales and merchandising efforts in Paramount's history."

That Weltner is the key man behind Par's new ambitions seems a certainty. In addition to bringing in the "Seven Days" package, winning out over Metro, United Artists and Columbia, it was he who set up the new Par associations with Joe Levine and Sam Bronston. These tieups will mean four productions from Levine and two from Bronston in the minimum, perhaps more.

Par's sluggishness of recent times is seen at least partially reflected in the behavior of its common stock on the New York Stock Exchange. At one point last year it was selling at $58 per share. Recent trading has been at the $36-37 level.

Meanwhile, exhibitors and all others concerned may well hope that the new change of pace will mean less reliance on such product as "Papa's Delicate Condition" and "My Six Loves."

Rocky Mountain Clinic

Rocky Mountain Motion Picture Assn., formed last fall and comprised of film industry people throughout the Rocky Mt. area, is set with its first business meeting May 16 in Denver.

It's to be a one-day "clinic" titled "The Forward Look—1963-1964" and will feature film and theatre execs in discussions of various subjects.

Among those on the program are James Velde, United Artists domestic distribution v.p.; N. B. Smith, ad director of Commonwealth Theatres, Kansas City; Paul Lyday, National General publicity exec, and Barry Lorie of Lorie-Lotito Productions, Denver.

Broadway Click Escalated 'Horn' Rights to 250G

Paramount, as financier-distributor of "Come Blow Your Horn," Essex-Tandem production, bought the rights to the Neil Simon legiter when it was playing pre-Broadway in Bucks County at a minimum price of $75,000, which was to scale upward commensurate with the length of the run on Broadway. Deal was entered when the comedy was titled "One Shoe Off."

The Michael Ellis-Bill Hammerstein legit production, as directed by Stanley Prager, proved successful in Gotham and Par had to ante up maximum price under the escalator arrangement. This came to $250,000.

The Bud Yorkin-Norman Lear film production had been budgeted at $3,100,000 with a shooting schedule of eight weeks at the studio and three days in N. Y. The tyro filmmakers brought the Frank Sinatra starrer six days under schedule and this cut the budget by $200,000.

Cameramen's Union Raps 'Fly-By-Night' (Cheaper) Defense Film Makers

Hollywood, April 30.

Secretary of Defense Robert McNamara was urged to return production of hundreds of films made for the Defense Dept. to Hollywood on grounds most such films are now made by "fly by night" producers who can't deliver the quality Hollywood producers can. Pitch was made in a letter to Secretary McNamara by Herbert Aller, biz rep of IATSE cameraman's local 659.

Aller told McNamara Hollywood producers would welcome a meeting with a rep of the Secretary of Defense, to discuss the situation.

Films referred to are made for the U.S. armed forces, and are for non-commercial use, dealing with the techniques of warfare, training of manpower and other phases of military and civilian life pertaining to the defense of the U.S.

Aller wrote, "the production of many of these films have been allocated to producers who, in no way, have the facilities and the competency of the recognized and established motion picture producers in this area. Moreover, the great majority of the films that have been made in no way measure up to the standards which have appeared in films of a similar nature which were for years made in this area."

Aller said producers here told him they can't compete with low bids by 'fly by night' non-Hollywood producers. Observing the Secretary had stated bids should be made on the basis of quality rather thn the fact they are the lowest bids, Aller urged him to apply this principle to letting of contracts for production of the Defense Dept. films.

Finally It's Official: That Astor Injunction Against Keefe Brasselle

N.Y. Supreme Court Justice Gavagan has granted Astor Productions an injunction enjoining Keefe Brasselle and attorney Harold Epstein from exercising any rights with respect to Astor stock until determination of the disputed issues at the May 1 trial.

Brasselle alleges that Astor defaulted on repayment of a $10,000 loan, as a result of which he has right to ownership of 197 shares of Astor Productions stock. Total number of shares outstanding is 200. Astor Productions owns rights to release of "The Trial" in U.S. and some other foreign territories.

Ringe Joins UA, New York

Paul Ringe has been named N.Y. press rep for United Artists, following recent ankling of the spot by Wynn Loewenthal who joined Warner Bros. publicity department. Ringe comes to UA from RKO Theatres where he was a member of the ad-pub staff.

Succeeding Ringe at RKO is Ernie Shapiro, former Film Bulletin staffer.

BIRDIE TOPPLES NEW RECORDS!

BIGGEST BIGGEST

IN RADIO CITY MUSIC HALL HISTORY!

BYE BYE BIRDIE

...from COLUMBIA!

Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year 2
This Date, Last Year 1

AMERICAN INT'L
Starts, This Year 4
This Date, Last Year 1

[illegible]
(Started April 29)

COLUMBIA
Starts, This Year 6
This Date, Last Year 6

"THE CARDINAL"
(Gamma Prods.)
(Shooting in Rome)
Prod.-Dir.—Otto Preminger
Tom Tryon, Romy Schneider, Carol Lynley, John Huston, Burgess Meredith, John Saxon, Dorothy Gish, Jose Ferrer, Ossie Davis, Jill Haworth, Raf Vallone, Joseph Meinrad
(Started Feb. 18)
"UNDER THE YUM YUM TREE"
(Sonnis-Swift Prods.)
Prod.—Frederick Brisson
Dir.—David Swift
Jack Lemmon, Carol Lynley, Dean Jones, Edie Adams, Imogene Coca, Paul Lynde, Ann Morgan, Jane Wald, Pamela Curran
(Started March 18)
"THE LONG SHIPS"
(Warwick Films Prods.)
(Shooting in Yugoslavia)
Prod.—Irving Allen
Dir.—Jack Cardiff
Richard Widmark, Sidney Poitier, Russ Tamblyn, Rosanna Schiaffino
(Started March 18)
"FAIL-SAFE"
(Youngstein-Lumet)
(Shooting in New York)
Prod.-Dir.—Sidney Lumet
Henry Fonda, Dan O'Herlihy, Walter Matthau, Frank Overton, Fritz Weaver, Larry Hagman, Russell Collins, Russell Hardie, Nancy Berg
(Started April 15)

WALT DISNEY
Starts, This Year 1
This Date, Last Year 0

METRO
Starts, This Year 5
This Date, Last Year 7

"OF HUMAN BONDAGE"
(MGM-Seven Arts)
(Shooting in Ireland)
Prod.—James Woolf
Dir.—Ken Hughes
Kim Novak, Laurence Harvey, Siobhan McKenna, Robert Morley, Bryan Forbes
(Started March 4)
"SUNDAY IN NEW YORK"
(MGM-Seven Arts)
(Shooting in New York)
Prod.—Everett Freeman
Dir.—Peter Tewksbury
Cliff Robertson, Jane Fonda, Rod Taylor, Robert Culp, Jo Morrow
(Started April 22)

PARAMOUNT
Starts, This Year 6
This Date, Last Year 4

"LOVE WITH THE PROPER STRANGER"
(Pakula-Mulligan Prod.)
Prod.—Alan J. Pakula
Dir.—Robert Mulligan
Natalie Wood, Steve McQueen, Edie Adams, Herschel Bernardi
(Started March 20)
"WHO'S MINDING THE STORE"
(York-Lewis Prod.)
Prod.—Paul Jones
Dir.—Frank Tashlin
Jerry Lewis, Jill St. John, Agnes Moorehead, Ray Walston, Nancy Kulp
(Started March 26)

20th CENTURY-FOX
Starts, This Year 2
This Date, Last Year 1

"TAKE HER, SHE'S MINE"
Prod.-Dir.—Henry Koster
James Stewart, Sandra Dee, Audrey Meadows
(Started April 22)

UNITED ARTISTS
Starts, This Year 5
This Date, Last Year 7

"GREATEST STORY EVER TOLD"
(George Stevens Prods.)
(Shooting in Utah)
Prod.-Dir.—George Stevens
[illegible]
(Started [illegible])
"[illegible] LOVE TAKES ME"
[illegible] York, [illegible]
(Started March [illegible])
"[illegible]"
[illegible] Peter Finch
(Started April [illegible])

UNIVERSAL
Starts, This Year 6
This Date, Last Year 4

"CAPTAIN NEWMAN, M.D."
Prod.—Robert Arthur
Dir.—David Miller
Gregory Peck, Tony Curtis, Angie Dickinson, Bobby Darin, Eddie Albert, Larry Storch, [illegible], Dick Sargent, Robert [illegible], Lemond, Robert Simon, [illegible], James Gregory, Bethel Leslie, Ann Doran
(Started Feb. 18)
"DARK PURPOSE"
(Ernest-Barclay-Marathon Prod.)
(Shooting in Rome)
Prod.—Steve Barclay
Dir.—George Marshall
Shirley Jones, Rossano Brazzi, George Sanders, Micheline Presle, Georgia Moll
(Started March 8)
"[illegible]"
(Harold Hecht Prods.)
Prod.—Harold Hecht
Dir.—Michael Anderson
Tony Curtis, Christine Kaufmann, Larry Storch, Morty Ingels, Jacques Aubuchon, Pierre Olaf, Fifi D'Orsay
(Started April 15)
"KING OF THE MOUNTAIN"
(Universal-Pennebaker-Lankershim Prod.)
(Shooting in France)
Prod.—Stanley Shapiro
Dir.—Ralph Levy
Marlon Brando, David Niven, Shirley Jones, Dody Goodman
(Started April 18)

WARNER BROS.
Starts, This Year 3
This Date, Last Year 3

"[illegible] HAWKS"
Prod.-Dir.—Delmer Daves
James Franciscus, [illegible], Genevieve Page, [illegible], John Dehner, Eva Gabor, [illegible]
(Started March 27)

INDEPENDENT
Starts, This Year 6
This Date Last Year 6

"THE FALL OF THE ROMAN EMPIRE"
(Samuel Bronston Prods.)
(Shooting in Spain and Italy)
Prod.—Samuel Bronston
Dir.—Anthony Mann
Sophia Loren, Stephen Boyd, Alec Guinness, James Mason, Christopher Plummer, Anthony Quayle, John Ireland, Mel Ferrer, Omar Sharif, Douglas Wilmer, Guy Rolfe, Eric Porter, Norman Wooland, Andrew Keir, Rafael Calvo, Friedrich Ledebur
(Started Jan. 14)
"THE HAUNTED PALACE"
Prod.-Dir.—Roger Corman
Vincent Price, Debra Paget, Lon Chaney, Frank Maxwell, Leo Gordon, Elisha Cook
(Started April 10)

MOORING SKEPTICAL OF GREEN SHEET SLANTS

Albany, April 30.

William H. Mooring, syndicated columnist in the Catholic press, wrote this week he deplores the decision by the Green Sheet to review and classify pictures which lack the Motion Picture Assn. of America's Production Code approval.

He said the Green Sheet, in which composite appraisals are given by 10 PTA, women's, etc., organizations, is underwritten by MPAA companies who have "sleeping partner subsidiaries." Latter handle the imports which do not meet Code requirements.

It's this type of product which now is to be reviewed by the Green Sheet and will be classified in accordance with the wishes of the MPAA companies, says Mooring, adding this will be harmful and confusing.

JONAS ROSENFIELD EXITS AS COL VEEP

In a surprise resignation, Jonas Rosenfield Jr. is exiting Columbia Pictures Corp. as a staff vice president. Since he moved up into the former Paul N. Lazarus Jr. spot, when the latter left Col to join Samuel Bronston Productions in New York and Madrid, Rosenfield has been a roving liaison between the homeoffice and its foreign producers. This included executive as well as advertising-publicity-promotion chores which took him to Europe and to Hollywood, as occasion warranted.

The actual ad-pub-promo exec chores were and continue under Robert S. Ferguson, recently upped to veepee.

Coincidentally, but not as a result of Rosenfield's exit, there have been discussions between Jerry Pickman and Leo Jaffe, Col's exec veepee, who just arrived in Hollywood on studio business and returns later this week to the homeoffice. The talks actually represented an approach by Pickman; there have been no negotiations. Col prexy Abe Schneider is abroad for several weeks, including a stopoff at the Cannes Film Festival.

Pickman, who exited Paramount where he was a sales veepee (upped from ad-pub-promo veep), might fit into the Rosenfield slot.

Incidentally, if, as and when such move were consummated it would be coincidental and have nothing to do with Max E. Youngstein's one-picture production deal at Col for "Fail-Safe." Latter was an Entertainment Corp. of America property until ECA setup folded. Pickman was veepee of ECA; Youngstein its president. (As Jaffe stressed, "Fail-Safe" is a solo venture; it doesn't augur Youngstein joining the studio production staff on a permanent basis as might have been interpreted from a VARIETY story last week).

Since the demise of ECA, Charles Simonelli, a third exec, has joined Technicolor.

'Birdie' Soaring To New Highs

"Bye Bye Birdie," now in its fourth session at the N.Y. Radio City Music Hall, hung up a new alltime record of $861,000 in its first three weeks and appears headed for a new four-week high. The $861,000 figure is rated the biggest three-week figure ever registered at any theatre, any place in the world, since the mark attained by "The Robe" at the N.Y. Roxy, in the first three stanzas covered 22 days.

First week of "Robe" was for eight days. Also it's pointed out that the Roxy included in tax money for its three weeks. "The Robe" played at a $2.50 top, higher than the current scale at the Hall. "Robe" still was about $8,000 shy of the "Birdie" mark, tax included, for the first 21 days.

DIVERSIFYING PAYING

Republic's Various Areas Of Profit Pursuit Promising

Hollywood, April 30.

Republic Corp. is experiencing increasing activity in most of its operations. National sales of major kitchen appliances manufactured by Rep's subsidiary, Utility Appliance Corp., are now running about 50% ahead of last year. So stated President Victor M. Carter to annual stockholders conclave here.

Rep divisions and subsids also include Consolidated Film Industries, Republic studios, a motion picture film distribution company and a plastics manufacturing subsid.

At meeting four directors were reelected for three-year terms, including Sidney P. Solow, Franklin A. McCarthy, John M. Fisher and William C. Warren. James M. King Jr. was reelected for one year and Ronald A. Nicholson, a new nominee and a veepee of Webb & Knapp Inc., elected for a similar term. Terms of remaining five members of 11-man board don't expire until 1964 or 1965. These are Carter, John J. O'Connell, William Zeckendorf Sr., William Zeckendorf Jr., and Harry C. Mills.

'Lunar Pull' Away From TV Sets: Authentic Foreign Scenics Help

ROBERT GOULET'S DEBUT

First Film Is Metro's — It And Singer's Dates Shifted

Robert Goulet, singer who has been gaining ground rapidly via disks, tv and niteries, will make his film debut in Metro's comedy "His and Hers." Signing necessitated moving the pic's starting date from a planned June beginning to a mid-September one to allow Goulet to fulfill commitments. His pic stint will, nonetheless, force postponement and cancelation of various other bookings.

"His and Hers" is a Pandro S. Berman production to be filmed in Hollywood from an original screenplay by Ray Allen and Harvey Bullock. Ironically, Goulet's pic debut will be in a non-singing role, playing a man-about-town type. He'll be getting star billing.

British Actress Teams In Company to Produce London Jazzman Film

Hollywood, April 30.

Shirley Anne Field, British performer who recently completed femme lead in "Kings of the Sun" for Mirisch, has joined with writer-producer John Mortimer, director James Hill and actor Robert Stevens in formation of indie film company to produce "The Gigsters" in London.

Miss Field, who returns to London next week, said new picture, a jazz musician story, will start by the end of May. Mortimer is completing original script, with Miss Field and Stevens to costar.

Three of foursome earlier were teamed in "The Lunch Hour," which Mortimer wrote and produced and two performers starred in. Continental has been set to distribute picture in U.S., with British Lion releasing in England. Miss Field has a seven percent participation in picture, marking her first percentage venture in a film. She will, of course, also figure on participation basis on "Gigsters."

Actress has one remaining commitment on contract with director-producer J. Lee Thompson, which she said will be completed late this year with "The Pursued," which Thompson is prepping for U.S. production. Additionally, she said she had agreed to do a picture with Jack Lemmon for producer Sam Spiegel but no property or date has yet been set on this film.

"Kings of the Sun" is being aimed as a Christmas release by United Artists.

DIVISION MANAGERS IN FOR WB MEETING

Warner division managers throughout the United States and Canada will be participating in a two-day sales meeting at the homeoffice starting tomorrow (Thurs.) with Morey (Razz) Goldstein, general sales manager, holding the gavel.

Business at hand will be planning for the summer releases, starting with "Spencer's Mountain" and "PT 109" and including "Mary, Mary" and "Palm Springs Weekend."

GOLDWYN WINNERS

Phil Epstein's Son Copa $2,000 First Prize

Hollywood, April 30.

Leslie Epstein, 24, Phi Beta Kappa, former Rhodes Scholar and son of the late Philip G. Epstein, was named winner of the $2,000 first prize in the U. of California-I. A Samuel Goldwyn Creative Writing Competition for his three-act play, "The Speech of Dumb Animals."

Second-place award of $500 was won by Noel A. Black, 25, for his feature screenplay, "Running Wild." Black is a grad student in UCLA's Theatre Arts Dept.

Epstein's father, and his uncle, Julius, were one of the screen's most successful writing teams until his father's death in 1952.

"American films can use the whole world as their canvas today but it's how you practice this art that really counts," in the opinion of producer-director George Englund whose recently-opened "Ugly American" had a negative cost of about $5,300,000, partially as a result of some global art work.

Some of the exteriors for the film were lensed in Thailand but, by the same token, an entire Southeast Asian village was reproduced on the Universal backlot. So there are apparently some pros and cons to the world traveling location bit. Englund sums up his attitude about atmosphere as being a boxoffice consideration: "people go to pictures for different reasons but location is definitely one of 'em," he feels.

The way to make a foreign-located picture is through selective shooting and careful planning, Englund avers. "Too often picturemakers shoot scatter shot. They're not absolutely certain when they go what they're going to get," he says, pointing out that some producers and directors waste a lot of time and money making background plates, fore example, which they find they can't use later and so forth.

"You can't get 35,000 Asians for a mob scene in America and you can't get a long vista of patty fields either," he demonstrates. "But you ought to shoot as much as possible in Hollywood," he feels, "because you can control what you're doing much better there. You can't shoot intimate scenes in the middle of a jungle, for example, it's too tough," he notes. "One thing is sure," Englund feels, "the U.S. film business has developed an excellence unto itself in its crews."

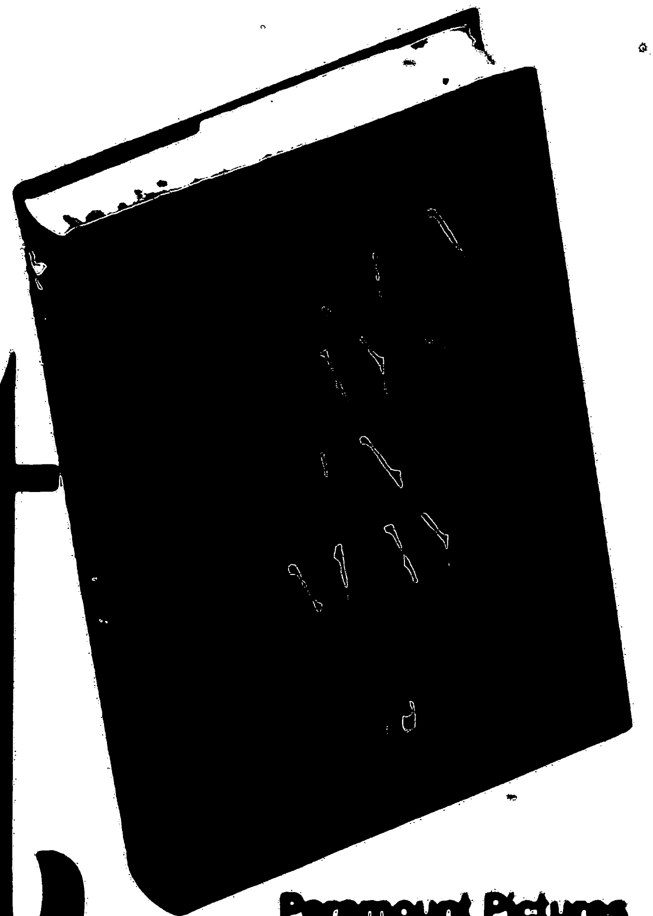
He took an entirely-Yank crew with him to Thailand, only picking up a few natives for some jobs. "'Ugly American' wasn't a 'runaway' production by any means," he states, "because we brought our own people, 38 of 'em, with us." As far as the location itself, the producer-director comments that "one of the interesting things is that Southeast Asia hasn't been seen before in films." This he figures will be part of the lure for the pic, although the Marlon Brando name and the title are sure to be stronger attractions.

"If you want people to overcome the inertia of their tv sets you have to create a lunar pull. In order to sell something to today's increasingly sophisticated market it has to be done in theatrical terms, give 'em something they want," he opines. "Names don't mean much simply as names. Just to have them isn't enough. A picture must have character and substance of its own today and it's the obligation of the filmaker to get those involved with his film to do their best," says Englund.

This "doing their best" can include non-theatrical matters as well in the global shooting scheme. In Thailand, for example, the "Ugly American" group found themselves on their toes not to come off as the characters in their script. Part of their job was public relations, as evidenced by the staging of the picture's world preem in Bangkok, the country's capital.

Thailand never had a major movie company in its midst before and, Englund recalls, it was important to make the right impression. For one thing, the area is a good one for picture making and he or others might want to work there again. One of the public relations measures enacted there was the setting up of an exhibition of props, equipment and the like used in the film's shooting. An estimated 25-40,000 natives trouped through the display, Englund claims.

So the making of pix abroad, at least in part, has its meritorious and, indeed, necessary points, according to the young producer-director. Among his upcoming projects will be a script pegged to the activities of the Peace Corps. Eugene Burdick, who coauthored the original "Ugly American" novel, is working on the script. It too will be filmed with various foreign settings, Africa for one, it's projected.



count the days!

Paramount Pictures is proud to be associated with the Production Companies of **Kirk Douglas** and **John Frankenheimer** and **Seven Arts Productions** in a motion picture event looked-to on all six continents ...the screen presentation of **"Seven Days in May"**.

The most provocative bestseller of the year...the most sought-after film property of our time...it now begins its screen production with an array of outstanding talents equal to its importance.

Burt Lancaster, Kirk Douglas and **Fredric March** head a cast of great stars. **Rod Serling** writes his most forceful screenplay. The ever-dynamic and vital **John Frankenheimer** will direct. And, with bold imagination, **Edward Lewis** will produce.

Whether you've read the bestseller or not, a great moment in motion pictures awaits you.

Count the days!

	2 will	3 soon	4 be	5 a	6 motion	7 picture!
8	9	10	11	12	13	14

'Please' Okay $15,000, K.C.; 'West' Wow 12½G, 5th; 'Diners' Fairish $6,000

Kansas City, April 30.

Only slight inroads being made by newcomers, just two being in for current week. "Man from Diners' Club" at the Roxy is fairish despite good reviews. "Please Not Now" has a multiple run in three drive-ins and one hardtop, with fair enough takings. "War and Peace" is a mild reissue at Paramount.

Other fronts have holdovers, with wow biz for "How West Was Won" at Empire in fifth. "Lawrence of Arabia" at Saxon is rated good in 10th week. "Longest Day" at the Brookside and Granada on subsequent-run shapes slick. "To Kill A Mockingbird" is fast in sixth.

Estimates for This Week

Brookside, Granada (Fox-Midwest-Nat. Gen. Corp.) (800; 1,217; $1.25-$1.50)—"Longest Day" (20th). Second week at Brookside, first in the Granada, on first continuous-run here. Dandy $8,000. Last week, Brookside only, $8,000.

Capri (Durwood) (1,200; $1.25-$2.50)—"Mutiny on Bounty" (MGM) (10th wk). Okay $8,500. Last week, $4,000.

Empire (Durwood) (836; $1.25-$2.50)—"How West Was Won" (MGM) (5th wk). Wow $12,500; holds. Last week, $13,000.

Isis (FMW-NGC) (1,300), Crest, Riverside (Commonwealth) (600 cars each) Boulevard (Rosedale) (750 cars) ($1 each)—"Please Not Now" (20th) and "It Happened in Athens" (20th). Fair enough at $15,000. Last week, sub-runs.

Kimo (Dickinson) (504; $1.25-$1.50) — "Sundays and Cybele" (Davis) (2d wk). Fine $1,700; stays on. Last week, $1,800.

Paramount (Blank-UP) (1,900; $1-$1.25)—"War and Peace" (Par) (reissue). Mild $4,000. Last week, "Critics' Choice" (WB) (2d wk), $3,300.

Plaza (FMW-NGC) (1,630; $1.25)—"To Kill Mockingbird" (U) (6th wk). Nifty $7,000; holding. Last week, $8,000.

Rockhill (Little Art Theatres) (750; $1-$1.25)—"David and Lisa" (Cont) and "Wonderful World of Comedy" (Cont) (6th wk). Surprising strength at $1,300. Last week, $1,800.

Roxy (Durwood) (884; 75-$1.25)—"Man from Diners' Club" (Col). Fairish $6,000. Last week, "Happened at World's Fair" (MGM) (2d wk), $8,500.

Saxon (Durwood) (1,110; $1.25-$2)—"Lawrence of Arabia" (Col) (10th wk). Good $7,000. Last week, $8,000.

Uptown (FMW-NGC) (2,043; $1-$1.25)—"White Stallions" (BV) (2d wk). Stays on unexpectedly, okay $5,000 or close. Last week, $7,000 here and also at Granada.

BROADWAY

(Continued from page 11)

off Th.) (700; 300; $1.50-$2)—"Landru" (Embassy) (4th wk). Third session ended Monday (29) was good $8,000 after $11,000 for second. "Two Daughters" (Janus) opens at Cinema Two on May 2.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Wrong Arm of Law" (Cont) (2d wk). First holdover round completed Monday (29) was solid $4,000 after $6,000 on opener.

Normandie (T-L) (592; $1.25-$2) —"Marriage of Figaro" (Union). Opened yesterday (Mon.). In ahead, "Lazarillo" (Union) (4th wk). Thin $2,500 in five days.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Mondo Cane" (Times) (5th wk). Fourth session completed yesterday (Tues.) was sock $9,000 or over after $12,500 for third week.

Guild (Guild) (450; $1-$1.75)—"The Trial" (Astor) (11th-final wk). The 10th week ended yesterday (Tues.) was okay $6,000 or near after $7,500 for ninth. "Season For Love" (Hakim) opens May 8.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"The Law" (Embassy) (2d wk). First stanza ended Sunday (28) was stout $9,000. Daydating with Embassy.

Paris (Pathe Cinema) (568; $1.50-$2)—"Divorce, Italian Style" (Embassy) (32d wk). The 32d week ended Sunday (28) was hep $11,000 after $13,000 for 31st round.

New RKO 23d Street (RKO) (1,000; $1.50-$2)—"Mind Benders" (AI). Opens today (Wed.). Last week, "Fiasco in Milan" (Indie) (2d wk). Hit a sad low for this new house, with below $2,000 likely.

Plaza (Lopert) (525; $1.50-$2)—"David and Lisa" (Cont) (18th wk). The 18th session completed yesterday (Tues.) was sturdy $11,000 after $13,000 for 17th week.

Tower East (Loew) (580; $1.50-$2)—"My Six Loves" (Par) (subrun). Opens today (Wed.). Last week, reissue.

Sutton (Rugoff Th.) (561; $1.50-$2)—"The Birds" (U) (5th wk). This stanza ending today (Wed.) is heading for lofty $7,000 or near after $8,000 in fourth week.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Time Out For Love" (Zenith) (2d wk). First week ended Sunday (28) was slow $5,000.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Love Is a Ball" (UA) (2d wk). Initial frame completed yesterday (Tues.) was stout $9,000 or close. Daydating with Astor.

Trans-Lux East (T-L) (600; $1.25-$2) — "Ugly American" (U) (4th wk). Third round ending today (Wed.) looks to hit smash $15,000 or near after $16,000 for second.

Toho Cinema (Toho) (299; $1.50-$2)—"Happiness of Us Alone" (Toho) (4th-final wk) Third session ended Monday (29) was okay $4,000 or near after $5,000 for second. "Sanjuro" (Toho) opens May 7.

World (Perfecto) (390; 90-$1.50) —"Red, Hot, Cool Burlesque" (Michkin) (4th wk). This week ending tomorrow (Tues.) is heading for fine $7,000 or close after $8,000 on third.

CHICAGO

(Continued from page 11)

(19th wk). Hotsy $17,000. Last week, $20,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "War and Peace" (Par) (reissue) (2d wk). Fine $7,000. Last week, $8,000.

Loop (Brotz) (600; 90-$1.80)—"The Balcony" (Cont). Sock $12,000. Last week, "Sabrina" (Par) and "Roman Holiday" (Par) (reissues), $5,000.

McVickers (Bezcon) (1,100; $1.75-$3.50)—"How West Was Won" (MGM) (6th wk). Excellent $27,300. Last week, $30,000.

Monroe (Jovan) (1,000; 65-90)—"It's Hot in Paradise" (Indie) and "Tempest In The Flesh" (Indie). Frisky $8,000. Last week, "Seven Daring Girls" (Indie) and "Isle of Sin" (Indie) (2d wk), $5,000.

Oriental (Indie) (3,400; 90-$1.80) —"Come Fly With Me" (MGM). Fine $19,000. Last week, "Love Is Ball" (UA) (2d wk), $10,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Ugly American" (U) (2d wk). Sharp $18,000. Last week, $22,300.

State-Lake (B&K) (2,400; 90-$1.80)—"The Birds" (U) (4th wk). Torrid $19,000. Last week $25,000.

Surf (H&E Balaban) (684; $1.50-$1.80)—"Sundays and Cybele" (Col) (m.o.) (2d wk). Bright $5,000. Last week, $6,700.

Todd (Todd) (1,089; $2.20-$3.50) —"Mutiny On Bounty" (MGM) (22d wk). Steady $10,000. Last week, $10,000.

Town (Teitel) (600; $1.25-$1.80) —"Naked Interlude" (Indie) and "Assault" (Indie) (reissues). Tame $3,000. Last week, "Throne of Blood" (Indie) (2d wk), $2,300.

United Artists (B&K) (1,700; 90-$1.80)—"To Kill Mockingbird" (U) (9th wk). Big $18,000 or close. Last week, $21,000.

Woods (Essaness) (1,200; 90-$1.80)—"Nine Hours To Rama" (20th) (2d wk). Dull $9,500. Last week, $14,000.

World (Teitel) (606; 90-$1.25)—"Electra" (Indie) (2d wk). Brisk $3,300. Last week, $4,000.

Malone to Minneapolis; VA Also Transfers Rule

Robert Malone, who has been sales manager for United Artists' Oklahoma City booking office, has been promoted to branch manager in Minneapolis. He replaces Fenton J. Lee, who resigned.

Succeeding Malone in Oklahoma City is Frank Rule, who has been a salesman at UA's St. Louis branch. The Oklahoma City booking office is supervised by the Dallas branch.

PHILADELPHIA

(Continued from page 11)

000. Last week, "Six Loves" (Par) (2d wk), $9,000.

Studio (Goldberg) (400; 95-$1.80) —"After Mein Kampf" (Indie) and "White Slavery" (Indie). Strong $5,500. Last week, "Nude Odyssey" (Indie) and "Legong" (Indie), $4,000.

Trans-Lux (T-L) (500; .95-$2)—"Four Days of Naples" (MGM). Nice $6,000. Last week, "Electra" (Lope) (3d wk), $3,500.

World (Rugoff) (400; 95-$1.80)—"Love and Larceny" (Major). Fine $3,000. Last week, "Devil's Wanton (Janus) and "Night Is Future" (Janus), $2,200.

Yorktown (SW) (825; $1.40)—"Sundays and Cybele" (Davis) (3d wk). Big $4,200. Last week, $6,000.

'West' Wham 13G, Col.; 'Birds' 12G

Columbus, O., April 30.

Holdovers are the rule currently. "To Kill a Mockingbird" in sixth stanza at the Ohio is fine. "The Birds" in a third at Palace looms lusty. "How The West Was Won" in third session at Grand shapes wow.

Estimates for this Week

Grand (RKO) (960; $1.50-$2.75) —"How West Was Won" (MGM) (3d wk). Wham $13,000 or over. Last week, $14,000.

New Main (Sugarman) (1,100; 50-$1.25)—"Divorce, Italian Style" (Embassy) (4th wk). Good $3,000. Last week, $2,500.

Ohio (Loew) (3,079; 50-$1.50)—"To Kill Mockingbird" (U) (6th wk). Fine $7,000. Last week, $7,000.

Palace (RKO) (2,846; 50-$1.50) —"The Birds" (U) (3d wk). Lusty $12,000. Last week, $13,000.

'Fair' Toronto Leader, Bright $33,000; 'Birds' Sock 12G; 'Diners' 25G

Toronto, April 30.

Ace newcomer here this stanza is "It Happened at World's Fair," which is big on initial week playing nine Taylor hardtops, many of them small-seaters. "Wrong Arm of Law" looks bright in first at Towne. "Man From Diners' Club" shapes fine in third round, daydating three houses.

"The Birds" is rated socko in third at Uptown. "Lawrence of Arabia" is top hardticketer with a smash 13th week at Carlton. "To Kill a Mockingbird" shapes sturdy in eighth round at Loew's.

Estimates for This Week

Carlton (Rank) (2,318; $2-$3) — "Lawrence of Arabia" (Col) (13th wk). Excellent $45,000. Last week, $47,000.

Century, Downtown, Glendale, Kingsway, Midtown, Odeon, Prince of Wales, Scarboro, State (Taylor) (1,342; 1,000; 900; 695; 1,002; 782; 1,197; 692; 698; 50-$1)—"It Happened at World's Fair" (MGM). Big $33,000. Last week, "The Raven" (Astral), $44,500.

Eglinton (FP) (918; $2-$3) — "How West Was Won" (MGM) (5th wk). Nights still capacity for great $11,000. Last week, same.

Fairlawn, Humber, Savoy (Rank) (1,165; 1,203; 780; $1.25-$1.50) — "Man From Diners' Club" (Col) (3d wk). Fine $25,000. Last week, $28,000.

Hollywood (FP) (1,080; $1.25-$1.50)—"Diamond Head" (Col) (6th wk). Oke $6,000. Last week, $6,000.

Hyland (Rank) (1,165; $1.25-$1.50) — "Crooks Anonymous" (20th) (2d wk). Lusty $6,500. Last week, $7,000.

Imperial (FP) (3,216; $1-$1.50)—"Days of Wine and Roses" (WB) (5th wk). Fine $11,500. Last week, $14,000.

Loew's (Loew) (1,841; $1-$1.50) —"To Kill Mockingbird" (U) (8th wk). Still lusty at $11,500. Last week, $13,500.

Tivoli (FP) (930; $1.50-$2.50) — "Longest Day" (20th) (10th wk). Tapering to oke $5,000. Last week, $6,000.

Towne (Taylor) (693; $1-$1.50)—"Wrong Arm of Law" (Cont). Bouncy $5,500. Last week, "David and Lisa" (Cont) (6th wk), $4,000.

University (FP) (1,302; $1.80-$2.50) — "Mutiny on Bounty" (MGM) (22d wk). Healthy $8,000. Last week, $9,000.

Uptown (Loew) (2,250; $1-$1.50) —"The Birds" (U) (3d wk). Sock $12,000 or over. Last week, $15,000.

'White' Boff $42,000, Det., 'Stallions' Fast 17G; 'West' Boffola 26G, 9th

BOSTON

(Continued from page 10)

(subrun) (3d wk). Okay $4,000. Last week, $6,000.

Gary (Sack) (1,277; $1.80-$3) — "Lawrence of Arabia" (Col) (10th wk). Boffo $22,000. Last week, $24,000.

Mayflower (ATC) (689; 90-$1.50) —"Man From Diners' Club" (Col) (3d wk). Slow $5,000. Last week, $6,500.

Memorial (RKO) (3,000; 90-$1.50) —"Birds" (U) (4th wk). Smash $18,000. Last week, $20,000.

Music Hall (Sack) (4,300; 90-$1.80)—"Ugly American" (U) (2d wk). Second week opened Tuesday (30). First week was bright $22,000.

Orpheum (Loew) (2,900; 90-$1.40) — "Constantine and Cross" (Embassy) and "Great Van Robbery" (UA). Dull $6,000. Last week, "Six Loves" (Par) and "Wonderful To Be Young" (Par) (2d wk), $6,000. "Madame" (Embassy) opens Thursday (2).

Paramount (NET) (2,357; $1.05) —"Wine and Roses" (WB) (8th wk-final). Oke $7,500. Last week, $8,000. "Papa's Delicate Condition" (Par) opens May 1.

Pilgrim (ATC) (1,900; 75-$1.25—"As Nature Intended" (Indie) and "Dangerous Charter" (Indie) (2d wk). Hot $11,000. Last week, $12,000, above estimate.

Park Square (Indie) (300; $1.80) — "Divorce, Italian Style" (Embassy) (22d wk). Strong $3,000. Last week, same.

Saxon (Sack) (1,100; $1.80-$3)—"Mutiny on Bounty" (MGM) (24th wk). Strong $14,000. Last week, $17,000.

State (Trans-Lux) (730; 75-$1.25) —"Fun in Sun" (Indie) and "The Red" (Indie) (3d wk). Good $7,500. Last week, $8,500.

LOS ANGELES

(Continued from page 10)

Beverly, "Love Is Ball" (UA) (7th wk), $8,000.

Four Star (UATC) (868; $1.50-$2)—"Les Nymphettes" (Indie) (2d wk). Dull $1,300. Last week, $1,300.

Chinese (FWC) (1,408; $2-$2.40) —"I Could Go On Singing" (UA) (2d wk). Poor $8,000. Last week, $8,500.

State, Pix, Village, Wiltern (Metropolitan-Prin-FWC-SW) (2,404; 756; 1,536; 2,344; $1-$1.40)—"Gypsy" (WB) (1st general release) and "Face in Rain" (Emb). Flashy $27,000 or near. Last week, Wiltern with Orpheum, Hollywood, Loyola, "The Birds" (U), "Mysterious Submarine" (Indie) (2d wk), $31,200.

Orpheum, Hollywood, Loyola (Metropolitan-FWC) (2,213; 756; 1,298; $1-$1.40)—"The Birds" (U) (3d wk) and "Mysterious Submarine" (Ind) (Orpheum) (3d wk), "40 Pounds of Trouble" (U) (reissue) (Hollywood, Loyola) (1st wk). Hefty $17,000 or better.

Pantages (RKO) (1,512; $1.25-$2.75)—"Ugly American" (U) (4th wk). Bangup $16,000 or close. Last week, $18,000.

Hollywood Paramount (State) (1,468; $1.50-$2.40) — "Bye Bye Birdie" (Col) (6th wk). Lush $23,000. Last week, $28,500.

Vogue (FWC) (810; $1.25-$1.40) —"Mondo Cane" (Times) (4th wk). Solid $6,000. Last week, $8,200.

Crest (State) (750; $2)—"Get On With It" (Gov) (4th wk). Busy $2,000. Last week, $2,100.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Won Won" (MGM) (10th wk). Big $20,000. Last week, $26,700.

Fine Arts (FWC) (631; $2-$2.40) —"David and Lisa" (Con) (12th wk). Rich $5,500. Last week, $6,100.

Fox Wilshire (FWC) (1,990; $1.25-$2)—"To Kill Mockingbird" (U) (10th wk). Smart $13,000. Last week, $13,100.

Warner Beverly (SW) (1,316; $1.05-$3.50) — "Lawrence of Arabia" (Col) (10th wk). Socko $30,000. Last week, same.

Egyptian (UATC) (1,392; $1.00-$3.50) — "Mutiny on Bounty" (MGM) (24th wk). Beefy $14,000. Last week, $13,700.

Carthay (FWC) (1,138; $1.00-$3.50) — "Longest Day" (20th) (20th wk). Bulky $10,000. Last week, $11,000.

Detroit, April 30.

Firstrun biz is rolling along at a fast clip again this week, with strong newcomers aiding the big grossing holdovers. "Free, White and 21," aided by "for adults only" ads, seems headed for a big take at Fox. "Miracle of White Stallions" looks great at the Michigan, also on opener. "I Could Go On Singing" shapes good at the United Artists.

Among the holdovers, these continue to do wham biz: "The Birds," in fourth flight at the Palms, "Lawrence of Arabia," in 13th round at Madison, "How West Was Won," in ninth at the Music Hall, and "To Kill A Mockingbird" in fourth stanza at Mercury.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.40)—"Free, White and 21" (AI) and "The Runs" (Indie). Looks huge $42,000. Last week, "Operation Bikini" (AI) and "Cairo" (MGM) (2d wk), $6,000.

Michigan (United Detroit) (4,000; $1.25-$1.40) — "White Stallions" (BV) and "Young Guns of Texas" (20th). Fast $17,000. Last week, "Critics' Choice" (WB) (2d wk), $13,000.

Palms (UD) (2,995; $1.25-$1.40) —"The Birds" (U) (4th wk). Great $22,000. Last week, same.

Madison (UD) (1,408; $1.50-$3.30) — "Lawrence of Arabia" (Col) (13th wk). Wham $30,000. Last week, $22,000.

Grand Circus (UD) (1,400; $1.25-$1.80) — "Mutiny on Bounty" (MGM) (subrun) (2d wk). Socko $30,000. Last week, $33,000.

Adams (Balaban) (1,700; $1.25-$1.50) — "Come Fly With Me" (MGM) and "Swordsman of Siena" (MGM) (2d wk). Slow $6,000. Last week, $6,500.

United Artists (UA) (1,667; $1.25-$1.80)—"I Could Go On Singing" (UA). Good $12,000. Last week, "Longest Day" (20th) (4th wk), $10,700.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80) — "How West Was Won" (MGM) (9th wk). Giant $26,000. Last week, $24,000.

Mercury (United Motion Theatre Co.) (1,400; $1-$1.80)—"To Kill Mockingbird" (U) (4th wk). Hotsy $17,000. Last week, $19,000.

Trans-Lux Krim (Trans-Lux) (900; $1.05-$1.80) — "Long Day's Journey Into Night" (Indie) (2d wk). Good $6,200. Last week, $10,500.

'Loves' Lean $6,000 In Seattle; 'West' 12G, 3d

Seattle, April 30.

Some new fare here this round but not helping biz. However, "How West Was Won" continues great in third stanza at Martin Cinerama. "To Kill a Mockingbird" is nice in sixth at Music Box. "Lawrence of Arabia" is rated good in second at Fifth Avenue. Neither "My Six Loves" nor "Critics' Choice" are getting any place for openers.

Estimates for This Week

Blue Mouse (Hamrick) (730; $1.50-$3) — "Mutiny on Bounty" (MGM) (10th wk) Okay $5,500. Last week, $7,000.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50)—"My Six Loves" (Par) and "Wonderful To Be Young" (Par). Slow $6,000 in 8 days. Last week, "Nine Hours to Rama" (20th) and "Night Tide" (FCC), $3,700 in 6 days.

Fifth Avenue (Fox-Evergreen) (2,500; $2-$2.50) — "Lawrence of Arabia" (Col) (2d wk) Good $11,000. Last week, $14,700.

Martin Cinerama (Martin Theatres) (827; $1.25-$2.20) — "How West Was Won" (MGM) (3d wk). Great $12,000. Last week, $14,400.

Music Hall (Hamrick) (2,200; $1.25-$1.50) — "Critics' Choice" (WB). Slow $5,000. Last week, "White Stallion" (BV) (3d wk), $5,500.

Music Box (Hamrick) (730; $1.50-$1.75) — "Mockingbird" (U) (6th wk) Nice $6,000. Last week, $7,300.

Orpheum (Hamrick) (2,600; $1.25-$1.50) — "Happened at World's Fair" (MGM) (4th wk). Fair $4,500 in 5 days. Last week, $8,000.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50)—"Birds" (U) (4th wk). Okay $6,000 or near. Last week, $9,200.

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Amusement Stock Quotations

Week Ended Tues. (30)

N. Y. Stock Exchange

1963 High	1963 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
14⅝	12¼	ABC Vending	232	13⅝	12⅞	13⅛	+⅜
30¼	30⅛	Am Br-Par Th	471	32¼	31½	31¾	..
17¾	14½	Ampex	806	17⅛	16¼	16⅞	+½
56⅜	42⅜	CBS	308	55½	54¼	54½	−1⅛
18⅝	12¼	Chris Craft	44	17	15⅝	15⅞	+⅝
30½	22¼	Col Pix	340	28½	27	28⅝	+1⅜
46	46⅛	Decca	14	46	46¾	46	+½
36⅛	27⅝	Disney	88	34¾	32¼	33½	+½
122⅝	108⅞	Eastman Kdk.	500	122⅝	118	118⅛	−1⅜
6⅝	5⅜	EMI	83	6⅛	5⅞	5⅞	−⅛
13⅝	9⅜	Glen Alden	846	13⅜	12	13	+1
20⅝	17⅛	Loew's Thea.	85	17¾	17¼	17¾	+¼
58¾	45⅝	MCA Inc.	108	54	52½	52½	−1⅜
28⅝	15	Metromedia	408	27¾	25½	26	−1⅜
34⅝	28	MGM	166	32	31	31⅝	+½
12⅝	7⅞	Nat. G'l Corp.	324	10⅝	9⅞	10⅜	−⅜
23¾	21⅛	Outlet	†2700	23½	22¼	23½	+¾
40⅝	35¼	Paramount	67	37⅝	36⅞	37⅛	+⅞
140¾	127¼	Polaroid	421	133⅛	128½	129¼	−½
66⅞	56	RCA	887	65⅞	63	64¾	..
10¼	6⅝	Republic	43	10⅛	9⅜	9⅞	−⅛
16⅜	14	Rep. pfd.	11	16⅝	16⅜	16½	+½
24⅛	20¼	Stanley War	95	23¼	22¼	22½	−⅜
39⅞	31	Storer	166	39⅝	38¼	38¾	−¼
27½	17⅞	Taft Brdcst.	74	27¼	25⅝	26¾	+½
31⅝	20	20th-Fox	260	31⅜	29⅞	30¾	+½
32	27¼	United Artists	101	28¼	27¼	27⅝	−⅜
15⅜	12⅞	Warner Bros.	79	13⅝	13⅛	13½	+⅜
50½	51	Zenith	308	57⅛	54⅝	56¾	+1⅞
		American Stock Exchange					
3⅛	2⅞	Allied Artists	13	2⅞	2¾	2¾	−⅛
8⅝	5	Ball'nt GAC	40	8¼	7½	8	+⅛
12¾	9⅛	Cam-Pheny.	122	10	9¼	10	+¾
24⅝	16⅞	Cap. Cit. Bdc.	217	24⅜	23⅛	23½	−½
17⅝	13½	Cinerama Inc.	378	15⅜	14½	14⅝	+⅜
8¼	7⅛	Desilu Prods.	14	7⅞	7⅝	7⅝	−½
7	4¾	Filmways	40	6⅜	6⅛	6⅝	+⅛
9⅛	5¾	MPO Vid.	11	7⅝	7¼	7¼	−⅝
15/16	⅝	Nat'l Telefilm	31	¾	⅝	¾	+1/16
3½	2⅛	Reeves Brdcst.	24	3⅛	3	3	..
3⅞	3⅛	Reeves Snd.	132	3⅝	3⅛	3⅛	−⅛
17½	13¼	Rollins Brdcst.	11	17⅞	17¼	17⅜	+⅛
24⅞	16⅝	Screen Gems	147	24⅞	22	24⅝	+2½
11⅛	8⅜	Technicolor	632	11¼	10⅝	11⅛	+⅛
6¾	4⅞	Teleprompter	42	5⅛	4⅝	5	+⅛
2⅝	⅞	Tele-Indus	32	1⅜	1¼	1¼	..
13⅝	12	Trans-Lux	12	13	12⅝	13	..

* Week Ended Mon. (29).
† Actual Volume.
(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Ameriea Corp.	1⅛	1½	..
Commonwealth Theatres of Puerto Rico	7¼	8⅛	+⅜
Four Star Television	8⅝	9¼	−⅛
Gen. Aniline & Film	360	383	
General Drive-In	9¼	10⅛	+⅛
Magna Pictures	2¾	3⅛	..
Medallion Pictures	5⅞	6½	
Music Fair Enterprises	6½	7⅛	+½
Pickwick International	3¾	4½	..
Premier Albums	8⅝	9⅛	+¼
Rust Craft Greeting Cards	13½	14⅞	−¾
Seven Arts Productions	8¾	9⅝	+⅛
Transcontinental Television	17⅝	18⅞	−¼
U. A. Theatres	8	8⅞	+⅜
Universal Pictures, Pfd.	61	65½	..
Walter Reade-Sterling Inc.	2⅛	2½	−⅛
Wometco Enterprises	25½	27½	+2½
Wrather Corp.	5½	6⅛	+⅜

(Source: National Assn. of Securities Dealers Inc.)

National Boxoffice Survey

Trade Turns Spotty; 'West' Again First, 'Arabia' 2d, 'Birds' 3d, 'Ugly' 4th; 'Mock'bird,' 'Bounty' Next

Firstrun trade has turned very spotty in current session over the country, with daylight savings time arrival, first real springlike weather over the weekend and disappointing new product blamed by exhibs. Initial two or three mild weekends always cut into biz each spring, and this is proving true this year. But the inability of most new pictures to show up well has hurt most.

"How West Was Won" (MGM) (10th wk) again is No. 1, same as last week. "Lawrence of Arabia" (Col) (16th wk) is holding a firm second. "The Birds" (U) (5th wk) continues strongly entrenched in third spot.

"Ugly American" (U) (3d wk), comparatively new, is taking fourth place. "To Kill Mockingbird" (U) (10th wk) is winding up fifth, displaying marked stamina.

"Mutiny on Bounty" (MGM) (19th wk) is capturing sixth place coin. "Longest Day" (20th) (24th wk), which was seventh a week ago, again is taking seventh spot. "David and Lisa" (Cont) (17th wk) will finish eighth, same spot as last round.

"White Stallions" (BV) (5th wk) is winding up ninth. "Come Fly With Me" (MGM), virtually new, is finishing 10th. "Critics' Choice" (WB) (4th wk) is taking 11th position while "Balcony" (Cont) (2d wk) rounds out the Top 12.

"Diners' Club" (Col), "Could Go On Singing" (UA), "Sundays and Cybele" (Davies) and "Long Day's Journey" (Embassy) are the runner-up pix. Some new films were so weak they failed even to rate this category.

"Free, White and 21" (AI), smash on preem in Detroit, is one of best new entrants currently. "Wrong Arm of Law" (AI), another newcomer, looks big both in N. Y. and Toronto, and okay in L.A.

"Mondo Cane" (Times), comparatively new, still is smash in N.Y. and solid in L.A. "Bye Bye Birdie" (Col), still on a record-smashing run at N.Y. Music Hall, is landing a bigger figure in fourth week than many pictures get opening sessions there. It also stays lusty in L.A.

"Nine Hours To Rama" (20th), while racking up some $30,000 in four keys where playing this week, did not get an okay week out of the lot. "World's Fair" (MGM), socko in Toronto, is rated only fair in Seattle.

"Giant" (WB) (reissue) is okay in Washington and fair in Buffalo. "Days of Wine and Roses" (WB) shapes big in Minneapolis, fine in Toronto and okay in Boston.

Note: The number of weeks out in release for bigger and longrun pix are designated in each case.

(Complete Boxoffice Reports on Pages 10-11).

Tony Curtis

Continued from page 3

plus 10% of the action for "Cleopatra," but that on these terms she might even have been "cheated," if her value to the film were to be re-evaluated today.

In defense of actors taking percentage slices rather than flat fees, Curtis cites his five % of the gross on "The Vikings" which Kirk Douglas produced in addition to costarring in for United Artists. He has come out quite handsomely and began drawing coin faster and prior to Douglas though Douglas states "I believe I have caught up with Tony on payments (as co-owner of film his take was from profit end), perhaps I have even passed him. But it is true he started getting money out of 'Vikings' before I did."

Another fine print booby trap awaiting thesps who go in out percentage deals is "cross collateralism," asserts actor. Practice is involved in multi-pic deals with major studios wherein profits and losses are inter-applied; when though one film might be a blockbuster, if the next is a flop—the thesp realizes no coin. Curtis notes that his production company's multi-pic deal with Universal is on a "film by film" basis.

Gross, Not Net

With 25% of a film's take going for studio overhead and 35% going for distribution, percentage of the gross deals are the only logical move for an actor, says Curtis. "Everybody," he contends, "is trying to steal from the actor."

On alleged unreasonable billing demands made by stars, Curtis declares, "It's like Chrysler spending millions on a new convertible then taking their name off it. Do producers honestly believe the title sells the picture? If they do they're out of their heads—no title matches Cary Grant's name. They pay $800,000 and give an actor 10% of the gross then want to shrink his billing

"Anything to minimize the actor's position so he will make less trouble in the future is their thinking," continues Curtis, "I won't waive my billing rights and I don't think Rock Hudson, Cary Grant or Frank Sinatra will, either.

"I would like to see five producers sit down with us and state their case face to face. Let's see how fast they cop out," says Curtis of continuing producer blasts at stars. "What would you expect the second rate producer to say after he finds out that he can't get a name even by being nice to him."

"Does anybody ever say that was a terrible Warners Bros. or MGM picture?" asks thesp. "No, they say wasn't that a lousy Tony Curtis or Burt Lancaster or Kirk Douglas picture. The star is the white hunter out in front of everybody else after the tiger; the man taking the chances. He's the man all the critics want to shoot down."

Even in a Billy Wilder or John Frankenheimer picture in which Curtis contends the director is the most important element while film is in production, it's the star whose important after pic has been released, actor insists.

In 15 years of filmmaking Curtis states that he has made only three abroad, "The Vikings," "Taras Bulba" and "Trapeze." He believes economic advantages to overseas lensing are largely neutralized by several factors such as lack of controls and production slowness. The unabashed loyalty he feels to Hollywood and the people he's worked with for many years, Curtis feels is shared by 80% of other thesps, who seldom say it for print for fear of being branded "flag wavers. Any actor worth his salt stays here" contends Curtis, averring that only a handful of cases have actors gone abroad for any other reason than a need for work."

"American actors, writers and directors in Europe are on the edge of the chairs waiting for a Hollywood offer," he says.

His current film, "Monsieur Cognac," now before the Universal cameras had, at one time, been slated for Paris lensing, then switched here. A $250,000 reproduction of a Parisian street has been erected instead by George Golitzen and Ted Howard.

Not Easy to Dig Public's Whims, But Better Days Ahead—Balaban

The $3,000,000-plus loss in 1962 reported by Paramount last week was simply a case of grosses falling off substantially while costs remained the same. But there's beaucoup room for confidence in the future, Barney Balaban told stockholders yesterday (Tues.) in his annual report. The public has its whims and there's no formula assuring production of the "right" motion picture, he said, adding, however, that past and present experience more and more is pointing in the right direction.

Significant statement from the president: "Results of our operations are not expected to have an effect on our dividend date," which is 50c quarterly on the common.

History shows, commented Balaban, that every company in the picture business has had high peaks of successes and conversely slim-profit or even loss years.

It's management's opinion that earnings in the future should be enhanced with such product as "Come Blow Your Horn," "Becket," "Hud," "Donovan's Reef," "Paris When It Sizzles" and "Nutty Professor." The company in a short time will report a profitable operation, says the report.

In 1962 the company bought in 65,500 shares of its own common, reducing the outstanding issue to 1,624,861.

Par at the end of 1962 had total current assets of $90,361,000 and total current liabilities of $24,486,000. Inventories at the end of the year amounted to $55,762,000, compared with $58,266,000 at the end of 1961.

HUGO STRAMER SALES MGR. UNDER MICHAUD

Hugo Stramer, Paramount International's general manager in Germany since November, 1960, has been named sales manager for Continental Europe, North Africa and the Middle East. He'll headquarter in Paris and report to Henri Michaud, who had held this post but just recently was promoted to succeed the late John B. Nathan as division head of the territories.

For the time being Stramer also will continue to function as Par's general manager in Germany. He joined the company in 1957 as managing director for Argentina, Uruguay and Paraguay.

Elliott Kastner Will Helm 'The Crows' for U

Universal's increased production and talent development plans are moving along sharply with the signing of a tenth producer to an exclusive pact. He's Elliott Kastner who's first project will be "The Crows of Edwina Hill," based on a novel by Allan Bosworth, for which Stephen Kandel will pen the screenplay.

On the production side, U has currently put "King of the Mountain" into production, bringing the number of projects currently before the cameras to five, which is the largest number shooting simultaneously for the company since 1957. The Universal-Pennebaker - Lankershim production stars Marlon Brando, David Niven and Shirley Jones and is being directed by Ralph Levy with Robert Arthur as exec producer. Currently in Nice, the company will have lensed for two weeks in southern France when it returns to U studios today (Wed.) for completion.

Other Universal pix currently lensin are "Captain Newman, M. D.," "The Chalk Garden," "Monsieur Cognac" and "Dark Purpose." Several other projects are in the works with producers like William Alland, Robert Arthur, Sy Bartlett, George Englund, Ross Hunter, George Golitzin, Harry Keller, Arthur Loew Jr. and Stanley Shapiro, all U staffers. It all adds up to a productive and developmental year for Universal which currently has a couple of hot pix on the market with "To Kill a Mockingbird" and "The Birds," with "Freud" and "Ugly American" also doing nicely.

Strand in Portland, Me., Closes; Duration Indef.

Portland, Me., April 30.

Strand Theatre, 1,700-seater owned by Ralph M. Snider of Boston, will close sometime in May, but whether the shutdown will be temporary or permanent is still unknown.

Manager Leo Young says he hopes it will be only temporary and "prepatory to opening in June" with both "Mutiny" and "Lawrence of Arabia" as the attractions.

Meanwhile the Fine Arts Theatre, only art house here, will change its policy and become a first runner.

Judy Garland's latest, "I Could Go On Singing" will be the first booking under the new policy.

N.Y. Directors Meet June 6

Screen Directors International Guild of New York will hold its annual meeting June 6 at which time executive board and officer elections will be held. A slate of nominees has already been drawn up and voting will be from this list.

A Guild board member serves a two-year term and the union's rules state that once a member has served for five consecutive terms, he must withdraw for a year. Accordingly, several old members will be retiring, temporarily at least, this year. The Guild elects 11 board members and five alternates. Officers are elected from among the board members.

Another Pic Showman Tilts Lance Against Maryland Censorship

Baltimore, April 30.

Maryland board of motion picture censors is under attack again with injunction proceedings instituted in Circuit Court by Robert T. Marhenke, who by own description, is a "small, independent distributor."

Censorship board is separately under attack in Criminal Court by Ronald Freedman, manager of the Rex Theatre, who exhibited a film without approval of board for admitted purpose of contesting censorship laws.

In that case, Judge Anselm Sodaro is withholding decision pending submission of written briefs of argument by assistant state's attorney Robert J. Freeze and by Richard C. Whiteford and Times Film's Felix Bilgrey, Freedman's attorneys.

Marhenke is seeking Circuit Court injunction to prevent censor board from interfering with the showing of motion picture films. Judge Shirley B. Jones has given the board 30 days in which to reply. If injunction is granted, action would be tantamount to nullifying board's powers indefinitely.

Marhenke said he took action when "Peep Shows of Paris," a film he is handling, was shown at the Pocomoke City drive-in without cuts ordered by board when seal was granted.

He said a member of the board, aware that cuts were not made in film, insisted he withdraw it that night (Saturday, April 6).

Marhenke said he was willing to make the cuts at the time he was advised of violation but that board insisted that the film be brought in for viewing on Monday.

This forced him to replace the film with another at the drive-in he said. He said that film had been approved for showing in Washington but that Maryland board objected to "exotic dance scenes."

Marhenke has tangled with the board before. He is promising even more action in near future, he said.

'Peking' in Britain

While Samuel Bronston's production of "55 Days at Peking," as an Allied Artists release is to play the United States on a continuous basis without intermission, the Rank Organization as distributor in England has different plans.

"Peking" in Britain will go on a hardticket basis and with intermission.

Minnesota Allied Unit Told By National Leaders Boycotting No Answer to Films-on-Prime-TV

By LES REES

Minneapolis, April 30.

Deadline here resulting from major features on television prime time Saturdays and Sundays occupied much of the attention of North Central Allied at the national Allied States unit's annual convention here yesterday (29). Another principal discussion topic was what can be accomplished in the way of closed circuit tv in theatres.

Milton London, national Allied States executive director, from Detroit, one of the speakers, told the gathering that competition from the sort of product now on network video is a "growing cancer" which threatens the entire film industry's existence and nothing should be left undone to eradicate it.

As a cure for this "disease," London said every film contract for a new release must contain a clause granting theatrical exhibition a definite clearance over free tv releases.

"Exhibition obviously does not have the legal or economic means to prevent the release of motion picture product to tv," asserted London. "But this growing cancer now afflicting the entire motion picture industry is not exhibition's exclusive concern.

"Production and distribution also are involved vitally. There is only one possible solution which, at this late date, still can save from self-destruction everyone in production, distribution and exhibition. All must unite in insisting, as a matter of self-preservation, that all film contracts on new releases contain a clause in the exhibitor license agreement granting theatrical exhibition a definite clearance over tv releases being shown for free."

London related what national Allied has done thus far to gain this goal. But, he said, no success has crowned its efforts.

"When Marshall Fine was our president he wrote each of the [illegible]

which included the question of whether they would be willing just to discuss the insertion of the suggested clause in exhibitors' contracts," declared London. "The replies were evasive."

President Jack Armstrong of national Allied, another speaker, said that "we're doing everything possible to convince distributors that picture terms must be more 'livable' for exhibitors."

As for closed circuit theatre tv, he pointed out that portable video projection equipment now is being manufactured for theatre use and can be moved from one showhouse to another to permit exhibitors to cash in on such programs as championship prize fights piped up through telephone lines.

Allied States Assn. nationally will not be party to any boycott of distributors as punishment for selling recent features to television for network prime time showing. At least it won't if its president Jack Armstrong and executive director Milton London have their way.

They made this clear at North Central Allied unit's annual convention here yesterday (29), after an angry distributor demanded that NCA use its efforts to get the national body to take lead in uniting theatre owners in such action.

Exhibitor was John Snyder of Williston, N.D., population 12,000. He asked and received permission to address meeting after Armstrong, owner of an Ohio 13-theatre chain, had painted bright picture for exhibitions future.

Snyder called for union of all exhibitor organizations to have their members join together to boycott one company at a time for an entire year each, starting with United Artists. He labeled film companies "S.O.B.'s" for "full treatment" of theatre owners "these many years." This latest development is making it difficult for him, his brothers, and mother to earn livelihood from their theatres, he said.

But Snyder's plea fell on deaf ears as far as Armstrong and London were concerned. Both conceded the development constituted exhibitors' most serious current problem. But Armstrong told Snyder the proposed boycott wasn't the solution.

The two Allied leaders pointed out many film companies have been experiencing financial difficulties which, long live anti-trust laws, are forcing them to sell pictures to tv.

Each explained how film companies also are being hurt by what has happened in consequence of free tv movies, and now are trying themselves to find solution and, in due time, likely will do so. This may mean charging tv much higher rental prices for their pictures or giving theatres clearance advantage over video, perhaps as much as from eight to ten years, they opined.

London called attention to fact that American International is only company refusing to sell its pictures to tv and he called upon those present to reward this by buying AI product.

London said he didn't think pay tv will hurt theatres. He informed meeting MGM's non-roadshow deals for "Mutiny on Bounty" will call for minimum three week runs and 50, 50 and 40% of grosses to distributors. For "Wonderful World of Brothers Grimm" it'll be two weeks and 50 and 40%, same any adjustments in both instances. He warned exhibs to be careful about making such deals.

One of best things happening for exhibitors now, he asserted, is that roadshow films are on the way out—that impending "Cleopatra" and "Fall of Rome" likely will be last such because hard-ticket films for most part haven't been giving good enough accounts of themselves.

He lashed out against National Screen Service for raising all its prices 10% even to small exhibitors.

NCA president, Martin Lebedoff, exhibitor and restaurants owner, warned members their annual film rental bills may spell difference between remaining in business or going broke.

Berger Rebellion Sans Berger

Minneapolis, April 30.

Bennie Berger is the rebel who did not attend the rebellion. Believed a millionaire, the smalltown theatre operator was expected to stage a tirade against the film distributing companies at the annual convention of the regional unit of Allied States Assn. which is now in session here. But where is BB at the moment? Gadding in Europe with his wife. This has provoked the quip on Film Row, "Rome victim!" The jibe takes point from this being the Bergers' fourth vacation in a year.

For many years Berger was the firebrand-in-chief of North Central Allied. He was expected to present an updated indictment of present distributor terms as spokesman for his own "ability to pay" thesis. News of this intention prompted queries from VARIETY but Berger declined explanation on the grounds that his ideas must come fresh to the delegates. But the rationale he was saving for the convention got lost in the impulse to globetrot. The convention is in session, but the gladiator is not.

Tewksbury

Continued from page 16

social comment pictures being done dramatically these days could very well be done comically. It's the most exciting kind of comment there is. But comedy is much the harder medium and there are probably not too many people who know too much about it," the director comments. "Our sense of the ridiculous isn't working."

Scratch, Scratch Actors

As far as the comedic actor shortage is concerned, Tewksbury feels that "today's acting training is mostly along Actors Studio lines. That's important but there are other things too. Many times today you see an actor getting all involved in the reality of a situation and totally missing all the comedy of it." He feels that this is really too bad because so much could be done comically if only the performers of today had more range to their training. "One problem is that they're not teaching this approach any more," Tewksbury feels.

And comedies can be very lucrative items when the chemistry is there, witness pix like "That Touch of Mink," "Operation Petticoat," "Lover Come Back" and "Come September," among others. There are a few upcoming such as "Come Blow Your Horn," "It's a Mad, Mad, Mad, Mad World," "Tammy," "Who's Minding the Store," "Take Her She's Mine," plus the current "Love Is a Ball," "Man From the Diners' Club" and others. These represent a larger output in this vein than Hollywood has turned out in several years. But Tewksbury feels that an exciting medium like films could do a lot more with the comedic treatment, especially in the area of social comment which is now seemingly largely in the hands of dramatists.

The director is no stranger to the field, having directed such comedy series for tv as "People's Choice," "Father Knows Best" and "My Three Sons," in addition to some live shows in this groove. Following "Sunday," he and producer Everett Freeman have been mulling trying to do a film treatment of off-Broadway's successful comedy "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feeling So Sad," a very ambitious project.

Big Downtown Situations; Where To?

Changing Distribution Patterns Keep Raising Questions of Out-Size Film Emporia

Although some circuit execs still aren't admitting it, their old, large downtown houses are no longer the staple moneybags they used to be. Shifting population patterns form one factor and, for another thing, there is the development of the smaller, modern rural situations which are convenient and sound by comparison to their downtown brethren.

Distributors have been taking note of this development and have been voicing their favoritism for the newer situations, feeling that these are now the core of exhibition by contrast to the older main street theatres which many consider outmoded and now mostly just weekend showcases. This is the feeling of Carl Peppercorn, v.p.-general sales manager of Embassy Pictures, who notes the razing of several older houses and the remodeling of others to better compete with modern suburban stylings.

Peppercorn feels that the new exhib has a tremendous advantage over the old-styled main street variety showcase. He also is of the opinion that this young-blooded exhibitor faction will eventually kill off most of the established older houses because these do not have the appeal they used to project, especially by comparison to the more breezily-styled theatres that have been springing up in shopping centres and the myriad of new rural communities that have been sprouting in many areas of the country.

He points to the cheerful decor of most of the new houses and the cleanliness and comfort provided by them. This is conducive to a casual evening's entertainment as opposed to a trip into town and all that goes with it, not to mention the condition some of the older houses are in. He feels that this is luring considerable business away from the older houses, especially during the week, and relegating them to a position of being mostly dependent on weekend biz for their support.

Of course, there have been many developments in cities themselves like New York's off-Broadway first-run theatres which have been growing in the east 50s and 60s. These and those like them in the suburbs are the future of exhibition, Peppercorn figures. Distribs like "an intimate show" [illegible] make for longer playtime and greater chance for the development of a picture in areas where there is a good potential audience ready to go if properly lured. The sheer physical makeup of these houses is a strong contributing factor, Peppercorn avers.

Exhibs point to cases of urban development in some areas and say that this is contributing to the health of their main stem hardtops. But the fact remains that, even in these instances, many exhibs have been doing considerable remodeling to get their houses into a more modern, attractive format, more likely to entice audiences away from their tv sets. Of course product has a lot to do with it and exhibs claim that they aren't getting enough, but distribs argue that some theatres are in a condition and are run in a manner which doesn't entice patrons even if there is a good pic.

Naturally there is still a place for the big house. Epic pix of the spectacle nature with big bills to recoup need the capacity of the old barns to sell their wares. But factors like parking and transportation are strong elements in keeping people closer to home for their weekday fare, reserving their journeys to the spectaculars for weekend outing.

Circuits, despite their denials of the trend, have also been active in doing what they can in the new communities, shopping centres and with downtown situations. But one problem facing many of them is their being bound by consent decree ruling whereby they must go through long hassles in court to get approval for the construction of a new house. Consequently, there has been a move afoot, particularly via the International Alliance of Theatrical Stage Employees, to seek some revision in the decree regulations to make it easier for circuits to expand.

Peppercorn says that he feels the new breed of exhibitors is helping the biz and will continue to help it with its freshly-styled and maintained plants. IATSE feels that the circuits are interested in expansion along these lines and would like to see it made easier for them to do so. The union has gathered many facts for presentation to the courts and is planning to present its case shortly.

At any rate, it's a situation that has been attracting more and more trade attention as the industry has been recently noting a whole variety of changing patterns taking place and near at hand within it, affecting production as well as distribution. Exhibition is very much a part of these changing times and is getting increased consideration from other elements of the biz as far as scheduling of pix, playtime arrangements and other things. The houses themselves are also getting into the act, as industry self-analysis continues to gain momentum.

3-THEATRE OPENINGS SEEN LATEST WRINKLE

Two-theatre openings in the New York area seem to be giving way to three-theatre runs.

Warners' "PT 109" is set to bow June 26 at the Warner Theatre, on Broadway, the Trans-Lux 52d Street on the eastside and Fabian's Fox in Brooklyn.

"55 Days at Peking" (Bronston-Allied Artists) bows May 29 at RKO Palace on Broadway, the RKO 23d Street and the Trans-Lux 85th Street.

PARAMOUNT SALES SHIFTS

Pennington to L.A.—Bernstein and Kent Also Upped

Charles Boasberg, president of Paramount Film Distributing, this week realigned his West Coast branch managers, with Ward Pennington shifting from San Francisco to Los Angeles, replacing Jack Stevenson, who exited the company.

The S. F. job went to Harry Bernstein, moved from Seattle, and the Seattle managership to John Kent, promoted from salesman in that city.

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Inside Stuff—Pictures

"Trouble if they do—trouble if they don't." This is a film industry sizeup offered by The Value Line, investment survey published by Arnold Bernhard & Co.

Big money has been proved to be in epic-type productions such as "Ben-Hur," "Spartacus," etc. "But once the stars gained control of (such) productions—e. g. in 'Cleopatra' and 'Mutiny on the Bounty'—profits to the studios evaporated as production costs got completely out of hand, although the stars themselves made fortunes," says VL.

The successful studios followed one of two courses, states the Wall Street house. They either made successful blockbusters without signing away all the profits, or they struck gold with family films at minimal costs.

Encouraging is the fact that the companies are in process of development of new talent and "as a result the movies will succeed in recapturing the solid position they once enjoyed," according to Bernhard.

Swedes do not seem to be very fond of their own "The Face of Sweden" films, a set of eight Swedish made shorts distributed in America by Netre Co. The Swedish newspapers found the pictures "boring, disgust, provoking, undramatic and not very artistic." Most criticized were films with titles "Sun," "Isicle" and "The Expressive Society." The last mentioned is aimed to be a review of Swedish cultural life but according to one Swedish paper it is "only or mostly about director Ingmar Bergman. Though he is very well known in U.S.A. it is still wrong to present just him alone and thus create a false picture of Swedish cultural life."

This reaction came as a shock to a U.S. representative of Netre at the moment in Sweden.

Partisans tout the new Federico Fellini "8½," as likely to outgross his "La Dolce Vita" of two seasons back. Pio Pandolfi, general sales manager of Cineriz which is releasing the pic in Italy, is projecting an Italian gross of about $3,000,000 on the basis of 36 firstrun engagements to date in that country.

Pandolfi notes that the $3,000,000 would be a local record, topping "Dolce Vita" which is Italy's top money-maker as of now. The exec reports that "8½" grossed more than $330,000 total in its first six weeks at the Fiamma Theatre, Rome, and the Capitol Theatre, Milan. Hefty biz is also reported in 14 of the 36 other Italo houses and Cineriz is expecting a total gross for the pic's first two months to exceed $800,000.

Selected for showing out of competition at the Cannes Film Festival, "8½" will have its U.S. preem around June 15 in New York.

Joseph E. Levine's "Boccaccio '70" continues on its winning way in London with hefty grosses in daydate engagements there at the Rialto and Curzon Theatres. 20th-Century Fox is distributing the three-part pic in the U.K. "Boccaccio" set a new second-week record at the Rialto with a gross of $10,525. The Carlo Ponti production hit a big $9,772 at the Curzon.

Last September, National Screen Service instituted a 10% increase in its charges for trailers and accessories, providing the exhibitor being charged hadn't already voluntarily given the outfit an increase. Now several months since its introduction, the fee hike is still coming up against resistance.

At a recent board meeting of the Independent Theatre Owners of Ohio, prez Marshall Fine led a discussion on the National Screen 10%. The result was the conclusion that the boost was wrong without the exhib agreeing to it and that, in some cases, exhibs can't afford the increase. The board suggested that ITOO theatremen look into the situation and determine what should be done individually and/or collectively.

The way the increase works from the National Screen point of view is that there's an automatic hike for all those who haven't volunteered an increase within the past three years. Fine and the ITOO interpret the boost to be over and above any voluntary service charge increases. Some resistance on the part of exhibs has been felt ever since National Screen put the increases into effect but the company has managed to get it in force in most locations. It appears that Ohio is among the holdouts.

Annual Variety Clubs International convention will be held this year in Houston, May 14-17. It will be the 36th gathering of the international and a large turnout is expected for the conclave which will gather at the Rice Hotel. Business sessions will include discussions of the charities sponsored by Variety tents throughout the world, with the presentation of the VCI Humanitarian Award capping the convention. Also provided, natch, will be various entertainment features, this year featuring a western flavor with events like a rodeo, Mexican variety show, barbecue and others.

Leslie T. Hunt is chief barker of the host chapter, Houston Tent 34 and Joe Polichino is general convention chairman.

Rocky-Hearted Veto Of For Theatre Exemptions From Minimum of $1.15

Albany, April 30.

Hopes of motion picture theatre owners, especially circuits, for "relief" from provisions of the New York State Minimum Wage Law were dashed when Governor Nelson A. Rockefeller vetoed (26) an Assembly Rules Committee bill.

It would have authorized a wage board to recommend the employment of "students" in film houses at less than the prescribed scale—$1.15 an hour—under "special certificates issued by the Industrial Commissioner."

The Governor nixed the measure, with the comment, "There has been no sufficient showing that the economic impact of the statutory minimum wage has or will be such as to warrant approval of this measure."

Bill, introduced rather late in the legislative session, passed the Assembly, on a short roll call, by 143-0.

However, when it "made" the Senate third reading calendar, a "Lay Aide" delayed the vote one day. On the next turn, a brief debate occurred, following which the Democratic minority of 25 voted in the negative. All Republicans, 33, cast affirmative ballots.

$1.50 HOURLY MINIMA MAY HIT BY JAN. 1964

Albany, April 30.

Motion picture theatre operators are being confronted with a possible $1.50 per-hour minimum wage law, up from the present $1.15, then to $1.25 next July 1 and finally to $1.50 on Jan. 1, 1964.

Motion in this direction was made by Assemblyman Jerome W. Marks and it failed in a party vote. But the floor debaters, Republicans and Democrats included, indicated that the $1.50 minimum "is coming."

William C. Drumm, Republican of Columbia County and chairman of the Assembly Committee on Labor and Industries, advised Marks to "send a transcript of your address" to all N.Y. State members of Congress as a preliminary to making the $1.50 minimum a federal measure.

Kemptgen's Retirement

Milwaukee, April 30.

John Kemptgen, MGM branch manager here, retires as of May 1. A testimonial luncheon is being planned. Kemptgen started in film industry as a bookkeeper for the old Goldwyn Distributing Co. in Chicago in 1919.

He was promoted to branch manager at Omaha in 1943, and in 1945 was transferred here.

Better 'n' Ever

Cinema Distributors of America, which headquarters in Mobile, Ala., lists the following titles in its current and upcoming sked:

"Poor White Trash," "I Hate Your Guts," "Common Law Wife," and "Garbage Men."

Downtown Graves

Continued from page 13

ment of which we approve and in which we participate in our outlying theatres.

"But the important thing to me," Praught continued, "as well as to quality-minded showgoers and to all those interest [sic] in maintaining a vital downtown, is that downtown is the showcase of the great metropolitan city, in entertainment as well as in many other commodities. The slogan which boasts 'There's More of Everything Downtown' certainly applies to movies, and will continue to do so."

Premiere Plan

In discussing the changing pattern of releases in the nabes, Praught cited the introduction here of the so-called "Metropolitan Premiere" engagement of a few selected outstanding films, which are shown exclusively in seven or eight deluxe theatres in as many "zones," following downtown showcase runs, but prior to their release to the balance of nabe theatres.

He referred to the "common complaint, well known among theatre men," about the multiplicity of nabe theatres showing the same picture simultaneously, tending to result in discouraging attendance among some showgoers. The "Metropolitan Premiere" idea was developed to eliminate that difficulty and Praught predicted that the label of "Metropolitan Premiere" will become "a sort of mark of quality."

That the plan has met with instantaneous success is indicated by the hot competition among theatres to be among the chosen few selected for each sub-release attraction, and by the eagerness of many film distributing companies to have their top films given this treatment—first, a widely-publicized downtown showcase run; subsequently, an opportunity for exposure on the exclusive, long-run basis in the zones comprising the Metropolitan Premiere plan.

"Neither the company I represent, nor any other exhibitor organization, controls the distribution of motion pictures," Praught said. "We are the buyers, and therefore represent the show-going public in the selection of the films we think they will want to see. Not all of us in exhibition are in accord as to how films should be distributed, or as to which ones should play in which theatres, in a highly competitive field.

"But, it is my personal opinion that this changing pattern of the releasing of films in Detroit will by-and-large benefit and excite the show-going public, and in the end-result will create a wonderful upsurge in theatre attendance."

Extra Guild

Continued from page 11

$100,000 was collected from producers and distributed to our members last year," Sayre contended.

Anent an indie question on "who gets re-use payments from commercials?," Sayre retorted "the members, of course." He said the indies know this, but deliberately seek to mislead members. "Their campaign is one filled with 'irresponsible' charges, he declared.

Sayre said he knew of one SEG member who earned over $30,000 for one blurb last year. "This question is made to confuse the members. If they want a list of members who have received such payments, they can have it."

This is a campaign that's gotten down close to the wire, and they've gotten dirty," Sayre said of the indie faction. "We have health and welfare benefits, a death insurance benefits for all members earning $1,000 a year or more. Members don't even pay into the h&w fund producers do," he added.

Regan ticket is running on a "Time for a change" platform, while the Sayre slate is pointing to its experience.

Cartoon Shorts Slow Payoff; Lantz, 47 Years Making 'Em, Rates Television as Medium's Lifebuoy

Hollywood, April 30.

One of the old cornerstones of the picture business, the cartoon short, is crumbling. What little is left must look to tv for survival. This is the assessment for Walter Lantz, the sole indie producer left and turning out the inky characters, for 47 years. "If it weren't for tv I'd be out of business," says Lantz.

Lantz can look back to the day when the annual output of cartoon shorts exceeded 250. Now there are about 90. Walt Disney, MGM, Warners and Columbia accounted for the bulk but no longer make them. CBS has taken over the "Terrytoons" and Paramount turns out the "Popeyes" but Lantz remains the only independent with his 10 a year for theatres. They are "Woody Woodpecker," "Chilly Willy" and a new one, "The Beary Family," each of which runs six minutes.

"They used to run nine minutes," says Lantz, "but the costs became prohibitive and we had to trim three minutes. Even at $35,000 per cartoon for theatrical showing it takes at least five years for a producer to get his money back. It's not only the rising cost of producing cartoons (with its six unions) but exhibitors are paying no more today than they did 10 years ago, despite that costs have risen 100%. Budgets have to be watched so carefully that only two characters can be used. A third would wipe out what little profit there is."

Lantz estimates that the employment level in cartoons is the lowest of any time in the last 30 years. His inky characters are shown in 72 countries, which supply 30% of the income. He figures there aren't 50 good animators left in Hollywood, many of them having moved to other jobs when jobs became scarce due to double billing and that the cost factor that drove most indie cartoon producers out of business.

Television has proved a profitable outlet for his inky characters, especially so with "Woody Woodpecker," which will be back on the air for Kellogg's after a two-year lapse. He started with Kellogg in 1957 using the old "Woody's" never before shown on tv. This time he's adding five minutes of live action to the 18 minutes of cartoons as an educational adjunct to the series. It will be called "Around the World With Wood," a type of travelog. As since 1950, Mrs. Lantz (Grace Stafford) will be the voice of "Woody" and will create other voices for the new characters he's developing for Kellogg. Half hour shows will run once a week in 172 selected markets.

Lantz produces only six cartoons a year of each subject thereby avoiding over-exposure of his characters. "Many of the producers no longer around made the mistake of turning out too many and milking them dry." His staff of 52, many of the key men now in their 25th year with him, will turn out only 19 all year.

COMPO Meets May 15

Congress of Motion Picture Organizations will hold a meeting of its exec committee in New York May 15. Although the exact agenda hasn't as yet been formulated, Charles McCarthy has noted that the session will be an important one touching on various industry matters.

COMPO has been active in areas of censorship and theatre taxes, among other things, and the meeting will most likely cover this ground in its course. Other industry leaders besides the organization's execs are expected to attend.

Seek Connecticut B.O. Tax Relief

Hartford, April 30.

Complaining that their "business has fallen from that of the good old days," Connecticut theatre owners have appealed to the Legislature for a helping hand taxwise. Recently, they told the Legislature's Finance Committee that the present state amusement tax on theatres is unfair and unrealistic since it is based on "seating capacity and not attendance." They asked repeal of the tax.

"We've had some lush years in the past, but they're over with," Ralph S. Pasko, Naugatuck theatre operator said. Pointed out he had lost $14,200 in the past five years.

Pasko told the committee that "the tax repeal won't save the theatre, but it would give us some encouragement to continue. Emphasized that his downtown theatre is taxed on the basis of its 923 seat capacity said that the average daily attendance is 170 persons—about one half of them children.

Backing the stand of the theatre owners, Rep. J. Francis Cullen, D. told the committee that "this seating capacity tax was all right in the good old days when theatres were filled near to capacity." Continuing, he emphasized that "theatres are now paying taxes on seats that are unused."

HEAR 20TH TAKES 70% FOR 'CLEO'S' FIRST 13

Minneapolis, April 30.

Although not confirmed by the Minnesota Amusement Co. or distributor 20th-Fox, it's believed that the terms for "Cleopatra" at the Century theatres here call for 20th to take 70% of the gross the first 13 weeks, 60% the next 13 and 50% thereafter.

The aforegoing are against a $350,000 guarantee which MAC already has paid to 20th.

These are stiffest terms ever exacted for any picture here—as well as the heaviest guarantee paid. "Cleo" opens June 26 with a Northwest Variety club benefit at which the entire house will be scaled at $12.50. For the balance of the run the tops will be $3.50 and $2.50 for nights and matinees, respectively.

Kane Discontented

In current North Central Allied bulletin, S. D. Kane, the national Allied State local unit's vice president-general counsel, denounces the way "Cleopatra" is being handled. He says the campaign "nauseates" him and the way that the chain and distributor are acting in regard to the picture amounts to telling independent exhibitors "kindly to go to hell" and the masses that the attraction isn't for them.

Bulletin tirade is headed "'Cleopatra' — What's Biting That Snake?"

"This business prospered when it entertained the masses," Kane wrote in the bulletin. "But the kind of figures thrown around in connection with 'Cleopatra' indicates clearly that this distributor and exhibitor are shooting at the carriage trade and don't give a damn about the masses.

Arthur Jacobs

Continued from page 3

World I Want to Get Off," in which Jacobs is partnered with Pan-Arts, company owned by Jerry Hellman and George Roy Hill and with authors Anthony Newley & Lesley Bricusse. Essentially an art house attraction, film will be made on budget under $500,000 in New York in July or August. Musical has grossed over $1,400,000 since its November opening at the Shubert. Legit producers Bernard Delfont, for Britain, and David Merrick, for America, retain percentage of film sale, with show being shot simultaneously with continuing run in New York. Newley, who stars and directs, repeats in film along with other members of cast, including Anna Quale and Jennifer and Susan Baker.

TOUT-DE-SUITE A CANNES, FRANCE

This announcement is the final-final, *le dernier cri*, about the Big Edition which will be out next week, dated May 8, and at the Film Festival, on the wings of direct jet, the next day.

An impressive array of exciting reports, data, charts, lists and editorial comment will be placed in the hands of all who make, buy, sell, or write about the International Medium of the Cinema.

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Crackdown on 'Liberal' Pix, Play And Music in Iron Curtain Countries; Only the Twist Okayed by Russes

By HAZEL GUILD

Frankfurt, April 23.

Liberals on both sides of the Iron Curtain here are increasingly concerned about the Reds' recent reprisals and crackdowns, in East Germany and Russia, against any attempts at democratic presentations in the cinemas, on the stage, the concerts, and almost every phase of the entertainment industry.

While in some respects it had been felt that the Cold War was warming up with increased cultural exchanges between the countries on both sides of the Iron Curtain, in actuality there has been only about one sign of a breakthrough—the twist. In every other phase of entertainment, though, it looks as if the Reds are getting tougher instead of more lenient.

It was with deep concern here that the West Germans, French and Italians heard that Russian "beatnik" poet Evgeny Yevtushenko had cancelled his upcoming American tour due to "illness." The free-thinking free-speaking angry young man of the free verse circuit made himself a celebrity while touring Europe and airing his free views for several months this year, probably garnering more newspaper space than any other 20th century poet. It's felt here that his "illness" was only that the Commie party got sick of his popularity outside the Soviet Union and wondered if it had really done right to allow him out of the land.

Now, it's just been learned, there are going to be "personnel changes" among the cultural groups in East Germany. Alfred Kurella, former chairman of East German Commie Party's cultural commission, announced the changes since it could not be permitted that people expressing opinions on cultural policy that do not fit with the official line should be able to influence art and culture.

Hacks Fired From Top Jobs

Some examples of his words put into action—Peter Hacks, author of the drama, "Problems and Power" which was turned down by the Communist Party, has been fired as dramatist of the German Theatre in East Berlin. Wolfgang Langhoff, for 17 years director of the former Max Reinhardt Theater in East Germany, is being removed from this post. Only three people recently with the East German Theatre are considered to have an international stature—the opera producer H. Felsenstein, Langhoff, and Berthold Brecht's widow, Helene Weigel.

Mrs. Weigel's Berlin Ensemble (which specializes in putting on Brecht plays) and Langhoff's German Theatre were the only East German theatrical companies to be allowed guest performances in the West. And Langhoff is still first chairman of the East German center of the International Theatre Institute.

Langhoff has long been active for the Commies, his Red career dating back to the late 20's. Because of his pro-Red leanings, the Nazis sent him to Boergermoor Concentration Camp, and after his release he went to Switzerland and published a book report of the concentration camp titled "Soldiers of the Swamp." After working at the Zurich Playhouse during the last World War he joined the German Theatre in East Berlin in 1946.

Langhoff Known As Liberal

His "liberal attitude" in the East German Theatre has been the subject of attacks for the last six years. It was considered an act of defiance that he produced Peter Hacks' controversial play "Problems and Power" at the East Berlin Fest last fall. Now it's reported that 34-year-old director Hans Dieter Maede from the Chemnitz City Theatre will replace him in the post.

And in Moscow, too, there will be a new and tougher attitude toward any "liberal" flights of fancy in the entertainment world according to reports here.

A four-day confab of leading cultural officials was held behind closed doors in Moscow last month. And a new State Committee for Cinematic Arts was formed under Cultural Chief Alexej Romanow. Formerly all the cultural interests were in the hands of Mrs. L. Fur-

(Continued on page 26)

Many German Entries In Greece Festival

Frankfurt, April 23.

This year's International Festival in Athens, Greece, which runs from July 25 to Sept. 20 will have more participants from Germany than from any other foreign land. The Frankfurt City Stage has been invited to present Richard Strauss' "Salome," starring Maria Kuba, and "Elektra" with Inge Borkh in the lead.

Orchestra of the Frankfurt Opera, conducted by Lovro von Matacic, and two concerts by the Berlin Radio Symphony, conducted by Wolfgang Sawallisch, are also set. Herbert von Karajan will conduct the Vienna Philharmonic during the festival.

British Exhibs To Fight PRS' Tariff Hike

London, April 30.

British exhibitors are prepping for a showdown fight with the Performing Rights Society to headoff its attempt to hike live concerts' tariff to 4% and base the calculation on actual grosses rather than the present system of annual assessments of use.

The PRS recently wrote to the Cinematograph Exhibitors Assn. giving next January as its intended kickoff date for the new arrangement but offering to allow the increase to progress on a sliding scale from the present ¾% to the proposed figure through the next three years, reaching 4% in 1967.

The CEA is dead set against any of this. And it has written to the PRS asking whether these conditions are its very last word or if there can be some discussion. If it is the last word then the CEA intends to refer the whole tariff matter to the Performing Rights Tribunal.

It is known that the CEA would be willing to meet the PRS some way by agreeing to "a modest increase" in the percentage. But it regards the figure of 4% as "both excessive and unrealistic." Additionally, it will never accept any requirement for its members to divulge their actual grosses for live concerts.

Set 2d Cinerama House in London

London, April 30.

Cinerama will be having a second West End showcase by next July. A deal has just been closed for the takeover of the Coliseum Theatre in St. Martins Lane, which for the last two years has been leased to Metro. That company's lease expires on May 19, and Cinerama will start conversion the following day.

The Coliseum will make its Cinerama bow with "The Wonderful World of the Brothers Grimm." "How the West Was Won," which had its world preem in London last November, remains at the London Casino, where it is still doing boffo trade.

Meantime, negotiations have been completed by Cinerama with both the Rank and Associated British Cinemas groups for provincial showcases, and openings are planned for late summer or early fall. Deals so far concluded involve four situations, but it is expected the total will climb to about 10 in the coming months.

Theatres involved are the ABC, Bristol Road, Birmingham and Gaumont, Birmingham (Rank); Coliseum, Glasgow (ABC), and Queens, Newcastle (Rank).

German Pix Take More Of Spain's Playdates

Frankfurt, April 23.

German films are doing surprisingly well in Spain, it's just been revealed by the West German Film Export Union here. Last year, there were 72 firstruns of foreign films in Spain. And 26 were German productions (including six German-foreign co-productions).

That represents a constant increase of German films playing in Spain, up from 17 in 1960 and 20 in 1961. Most successful were "Rest is Silence," "Youth Judge," "Travel Bicycle," "Man Goes through the Wall," "Labyrinth," "Love on Gallows" and "Friday at 11:30."

Miracle to Sell All Gala Product

London, April 30.

A unique tieup between Gala Film Distributors and Miracle Films was revealed last week by Kenneth Rive, Gala managing director. From the end of June, Miracle will be responsible for sales of all Gala releases as well as its own product. Each company, however, retains its own identity, and no stock swaps or board interchanges are proposed.

Under the new setup the combined Gala-Miracle operation will make the outfit the biggest independent in Britain. At the latest count, Gala had 132 releases and Miracle about 12. The Gala program includes the foreign output distributed by Columbia and Metro, and these pix, too, are included in the deal.

The Miracle staff, headed by Phil Kutner and Dick Michaels, will move into Gala House in Soho. Michael Myers will assume the post of general sales manager, assisted by Vic Hewitt and Harold Posner.

As a sequel to the deal, Len Hope moves over from distribution to become production executive of Galaworldfilm Productions, though Sidney J. Furie, a director of the company, remains in overall charge of Gala's independent productions. The current filming schedule is now under way with "Devil Doll," which started rolling at Merton Park earlier this month. This is a coproduction with Gordon Films, Inc., of New York, which represents Gala in the Western hemisphere. Gala will continue to represent Janus Films and Gordon Films in Europe.

The deal between Gala and Miracle is for two years, with options, and both Rive and Kutner emphasize that it is just a selling, and not a distribution, operation. Each company will be maintaining its own publicity and executive departments.

ABPC Topper Blasts Those Who Want To Destroy the Circuits

London, April 30.

Sir Philip Warter, chairman of Associated British Picture Corp., lashed out at individuals and organizations who were attempting to break the power of the circuits. Proposing a toast to the guests and the press at the company's annual showmanship awards dinner at the May Fair Hotel, Sir Philip turned to the fourth-estaters and said: "I am not asking you to take sides in this matter, but if these attempts succeed there will be no industry left about which you can write."

Describing the recent representations to the Board of Trade as "ridiculous" the ABPC topper said if they destroy the major groups, they will destroy the industry. It was nonsense to suggest they were monopolists. They had never attempted to monopolize production, and his company had kept the studios going and maintained production in difficult times. He commented that it was a "silly idea" to go to the Board of Trade on such an issue.

Easter Hypoes West End, 'Lawrence' Record 25G, 10th; 'West' Grand 36G, 'Longest Day', 'Story', 'Mutiny' OK B.O.

First Scot Cinema Bar For Glasgow's Cinerama

Glasgow, April 30.

Drink facilities will be provided in a Scot cinema for the first time at the Coliseum Picture House here. Plan is being set up for the arrival of Cinerama productions.

There are to be two licensed bars, one in the stalls, the other in the circle. Glasgow Licensing Court okayed a license for the owners, Associated British Cinemas Ltd. Opposition came from a city minister, Rev. Keith Edwards, who said there were already ample facilities for drinking in the area and that no other Glasgow cinema had such a license.

Stross Pacted To Produce Two Pix in Israel

London, April 30.

Producer Raymond Stross, just back from a month's vacation and biz trip to Israel with his actress wife, Anne Heywood, has contracted to make two films in Israel, both partly financed by the Israeli government. One skedded for shooting early next year will be a straightforward yarn. The other, not yet worked out in detail, will have a more serious theme indigenous to Israel. They will be made in English, with dubbed versions for the Israel market.

"I was most impressed with Israel," admits Stross, "and, anyway, making films over there is a producer's delight. A film budgeted here for $8420,000 can be brought in over there for about half that amount. Local labor is cheap and most of the filming will be done on location because it would be criminal to waste all that sunshine."

If the experiment works out, Stross hopes to make a film a year in Israel. Meanwhile, he is committed to make "Angel," starring Miss Heywood, later this year.

W. Germany Plans 2d Western Pic

Frankfurt, April 23.

West Germany's first venture into Western films, "The Treasure in the Silver Lake," which starred ex-Tarzan Lex Barker and was filmed in Yugoslavia, proved such an offbeat hit here that a sequel will be made.

Producer Horst Wendland is heading for Yugoslavia on June 1, to start production on "Winnetou." The same director, Harald Reinl, who turned out the initial German-Yugoslav version of an American Western, is going to work on the sequel as well.

Once again the film will be a coproduction of Rialto and Jadran Films, and like the initial German western, it will be a costly production. Stars are Pierre Brice, as Winnetou, and Lex Barker repeating his role as Old Shatterhand. Others in the cast are Maria Versini, Mario Adorf, Ralf Wolter, Eddie Arendt and Goetz George.

K.O.'d by Mishap, Singer Carried Back for Bows

Athens, April 30.

U.S. baritone John Modenos singing Verdi's "Simon Boccanegra" at the Olympia dropped to the stage at the end of Act III, supposedly dying of poison. He struck his head on the promptor's box and was knocked unconscious. Curtains closed in.

His failure to take bows led to chorus shouting by audience and Nicola Moscona and Ludo Kouroussopoulos half carried him, still dazed, and supported him for the curtain call.

London, April 22.

Dull weather over the long Easter weekend boosted all first-run grosses, with particularly outstanding results for the long running hard-ticket shows. Leading the field in this group is "Lawrence of Arabia," which hit a record $25,000 in its 10th Metropole week. "How the West Was Won" topped a mighty $36,000 for 21 performances in its 25th frame at the Casino; "The Longest Day" had $19,000 in its 30th week at the Leicester Square Theatre; "West Side Story" did a stout $16,500 for its 60th sesh at the Astoria; and "Mutiny on the Bounty" was a steady $10,000 for its 22d stanza at the Royalty.

Among the regular attractions, "Boccaccio 70," day-dating at the Curzon and Rialto, was over $18,000 in its third week at both theatres. At the Warner, "Wrong Arm of the Law" set up an alltime house record with a mighty $21,000 in its fifth week.

Estimates For Last Week

Astoria (CMA) (1,474; $1.20-$1.75)—"West Side Story) (UA) (60th wk.). Great $16,500.

Carlton (20th) (1,128; 70—$1.75). —"Woman of Summer." (20th) Opens today (Mon.). In ahead, "The Robe," (20th) (re-issue) (3d wk.). Steady $7,200. "The Leopard" (20th) preems May 27.

Casino (Indie) (1,155; $1.20-$2.15) —"How the West Was Won" (Robin-MG) (25th wk.). Tall $36,000 for 21 performances.

Coliseum (MG) (1,796; $1.06-$.80) —"Lolita" (MG) (1st wk.). Average $6,200.

Columbia (Col.) (704; $1.06-$2.50) —"The Small World of Sammy Lee" (BL-Bryanston-Seven Arts) (1st wk.). Neat $9,000 or close.

Curzon (GCT) (500; $1.07-$2.50) —"Boccaccio 70" (20th) (4th wk.). Stout $8,800. Dal-dating at the Rialto.

Dominion (CMA) (1,712; $1.06-$2.20)—"Flying Clipper" (Rank) (6th wk.). Fair $8,000, or near. $9,000 previous week. "55 Days at Peking" (Rank) opens May 5.

Empire (MG) (1,330; $.70-$2.15) —"Come Fly With Me" (MG) (1st wk.). Okay $10,000, or close.

Leicester Square Theatre (CMA) (1,375); $1.06-$2.80)—"The Longest Day" (20th) (30th wk.). Stout $19,000.

London Pavilion (UA) (1,217; $.70-$1.75)—"Five Miles to Midnight" (UA) (2d wk.). Average $10,200. Over $13,300 opening week.

Metropole (CMA) (1,394; $.70-$1.75)—"Lawrence of Arabia" (Col) (10th wk.). Over $25,000, new alltime high for theatre.

Odeon, Haymarket (CMA) (600; $1.05-$2.80)—"Taras Bulba" (UA) (3d wk.). Heading for okay $9,800, or near. Solid $11,500 previous sesh, better than opening week.

Odeon, Leicester Square (CMA) (2,200; $.70-$1.75)—"Two For the Seesaw" (UA) (2d wk.). Fancy $19,300. Smash $20,200 opening frame. "To Kill a Mockingbird" (Rank) preems May 9.

Odeon, Marble Arch (CMA) (2,200; $.70-$1.75)—"Call Me Bwana" (Rank) (3d wk.). Average $8,000. Over $8,000 previous week.

Plaza (Par) (1,800; $1.06-$2.20) —"A Girl Named Tamiko" (Par) (2d wk.). Fair $8,000. Lively $11,500 opening frame.

Rialto (20th) (529; $.70-$1.20)—"Boccaccio 70" (20th) (4th wk.). Fine $9,500. Day-dating with the Curzon.

Ritz (MG) (430; $.70-$1.05)—"Son of Spartacus" (MG) (3d wk.). Neat $5,500. Over $6,100 previous week.

Royalty (MG) (936; $1.05-$2.20) —"Mutiny on the Bounty" (MG) (22d wk.). Holding steady with fine $1,000.

Studio One (indie) (559; $.50-$1.20)—"3 Caballeros" (Disney) (3d wk.) and "Sammy the Way Out Seal" (Disney) (3d wk.). Moderate $3,600. Over $4,500 previous week.

Warner (WB) (1,785; $.70-$1.75) —"Wrong Arm of the Law" (BLC) (6th wk.). Solid $14,000, playing concurrently with London release. Previous week established new theatre record for fifth round at $21,000.

Vet Producer Praises Location Work

Val Guest Claims Shooting Away From Studio Gives Film Needed Authenticity

London, April 23.

Val Guest, producer, director, and writer, is a staunch believer in the authenticity that location work gives to a film. His "Day The Earth Caught Fire" was filmed largely in a Fleet Street office. "Jigsaw" was shot mainly in and around Brighton. For his current film, "80,000 Suspects," Guest practically took over Bath in the West Country. It's the story of a smallpox epidemic and the people of Bath have provided Guest's cast, with the exception of the leading roles.

Guest has found that local authorities are usually remarkably co-operative providing they are approached with tact. When Guest approached the Bath authorities for permission to shoot in the local hospital, a colonel on the committee was clearly miffed about the whole idea.

"The local health chief welcomed the project and squashed some complaints that associating Bath with an epidemic would be bad publicity for the city. But then he came up with a remark which had certainly never occurred to me and shows how careful a film producer has to be. He said that he thought it would be useful for local citizens to know what steps were taken locally to meet such an emergency."

The locals became so excited about the filming that Guest had no difficulty in getting people into evening dress for a ball sequence though it was shot before most of them were due to go to offices and factories. Nor did he have to worry overmuch about waiting for quiet spells for traffic shots. He approached the authorities with such conviction that, on several occasions, traffic was diverted and streets cordoned off to meet his requirements.

On the huge outdoor lot at Pinewood he had to shoot a sequence where a hotel is burned down. The entire set had to be covered with artificial snow at big expense. The day before he was due to shoot it started to rain. Fortunately it was only a shower.

But, argues Guest, the problems are worth it. "I'm convinced that the less you have to shoot in a studio the better. If you keep the goodwill of the locals then you are home and dried. If "80,000 Suspects" flops anywhere it won't be in Bath. After a week the local inhabitants were referring to "our" film and I'm convinced that some of the authorities who were a bit chary about the whole project are now almost convinced that the entire idea of filming it in Bath was theirs."

New Pix Distrib Outfit To Help British Lion Handling Pix & Prod.

London, April 30.

Producer Anthony Havelock-Allan is the first chairman of a new company just formed to operate in association with British Lion. Peter de Sarigny and Graham Tharp are joint managing directors of the firm which is to be called Nova Film Distributors.

Sidney Furie, Peter Finch, Guy Hamilton, Cliff Owen and John Bryan are others on the board of directors. The new outfit will be available financially to back productions by outside indie producers as well.

No properties have yet been named but it is understood that Furie, Owen and de Sarigny are all at the moment working on potential subjects, two of them in the scripting stage. Its finances will also be available for films both from Nova members and outside filmmakers. As a distrib group within the British Lion orbit, Nova will have complete control over the pix it decides to back.

British Lion topper David Kingsley says he welcomes the new group in particular because "... their initiative in forming Nova reinforces our view that the people best qualified to sponsor and control film production are the filmmakers themselves."

Fox's London Duo

London, April 30.

Two new appointments have been made by Percy Livingstone, 20th-Fox managing director in Britain, to fill the publicity directorship vacancy caused by the resignation of John Ware.

Roland Hill, advertising and publicity director for Nicholas Luard Associates, owners of the Establishment nightclub and publishers of three magazines, is the new publicity director, and Ronald Shinn, formerly with Anglo Amalgamated becomes assistant publicity manager. Both posts come under the supervision of Fred Hift, 20th's publicity supervisor for Britain, Europe and the Middle East.

Holland Cinema Attendance Off

Amsterdam, April 23.

The Nederlandse Bioscoop Bond (Dutch Cinema League) in its annual report for 1962 confirms that cinema attendance in The Netherlands in one year declined another 6%. This means an extension of a declining line that started in 1960. In that year, film houses attracted 60,000,000 people but annual cinema attendance slipped to 50,000,000 in 1961.

Dutch Cinema League is fighting to abolish the entertainment tax, and on the local front (in individual cities) has reaped some victories. But a government law banning the tax will be the ultimate goal. Last year, 44 cities reduced the entertainment tax to some extent, but this will not show on the books until 1963. Average entertainment tax in Holland on cinema tickets is now 22% against 22.7% in 1961.

However, revenue intake was maintained on the same level as in the previous year because of higher admish prices. Firstruns are not so much in trouble as neighborhood theatres and cinemas in the provincial cities. Attendance at firstruns in the big cities was 90.3% of that in 1961. Neighborhood theatre had a decline in attendance and revenue. Cinema attendance in Amsterdam, Rotterdam and The Hague accounted for 37% of the total.

CEA Warns Embassy Of British Exhib Attitude On Films Playing TV

London, April 30.

The Cinematographic Exhibitors Assn. came through with a politely phrased reminder to Embassy Pictures that if it was busy selling feature films to tele in the U.S., it had better not forget to leave out any UK rights' clause because showing features on tv here just isn't done.

The note went to Kenneth Hargreaves, Embassy's top man here. It's understood he replied assuring the CEA that Embassy Pictures Corp was "fully aware" of the association's attitude to features on tele. The CEA, for the moment, is perfectly happy knowing that.

On this tack, life on the Continent is not quite so happy, or so it seems according to a report of the International Union of Cinema Exhibitors submitted to the CEA exec committee. There they have a problem that the UK is not bothered with: the hours spent by millions of the public watching features on tv in bars and cafes.

In Belgium, where an agreement had been made between the tv interests and the film trade, feature pix are now unrestricted and tv seems to have thrown the agreement out the window. In France, exhibs are actually suing the tv authorities for heavy damages.

At its last meeting, the International Union issued a strong plea to distribs not to part with feature pix to tele and initiated the first feelers looking towards an agreement with the International Federation of Film Producers' Association (FIAPF).

Liberal Pix

Continued from page 3

zeva, who remains Cultural Minister of Russia.

However, it's reported here, Mrs. Furtseva had favored a "new Soviet style of films" two years ago and some of the films made under her reign had been too "liberal" and "westernized" for the current Soviet tastes. Or at least the tastes of those in power.

The Moscow meet came through with a resolution that no more Russian films would be made "in the image of Italian or French films with realistic impressions." But they would instead be made with "socialistic realism." The cultural critics were particularly against the influences of plays by Western dramatists, suggesting that more of the Soviet dramatists should be showcased.

And it was charged that the young generation of Russian literati were "sensationalists" who refused to use the subject matter and themes and traditions of the elder Russian writers. New Film Minister Romanov reported that films cannot question the friendly co-existence between the Communistic and the popular ideologies without danger of overstepping into anti-Communistic fields.

Meanwhile, back in West Germany, the Association of North West German authors is concerning itself with the problems of works by German authors in exile, with works of the anti-Hitler and anti-Commie writers who have come in from East Germany. It is proposed that money be raised to finance research by qualified scientists into the field of literature written by these exiled authors, with help from the Federation of German Authors' Associations and the Permanent Conference of the Ministers for Cultural Affairs of the West German Federal States.

But Twist Is Okayed

It seems as if the only realm where the Reds cannot control public opinion, though, is that of the Twist. Popular young East German record star Petra Boettcher recently indicated that the Soviet authorities have relented when she appeared on a top East German TV show—doing the until-then-forbidden twist.

And the European rep of an American music publisher noted, "The Soviets are afraid the twist will cost them prestige and money—because they didn't invent it." Getting the rights to a popular American or European platter would cost the East Germans as much as $10,000 for license fees—and the regime has long balked at turning this kind of money over to western lands.

In 1960, the Ulbricht government of East Germany forced the radio and tele stations, musical groups and record producers to turn out at least 60% of their productions, with tunes where the rights originate in the East block countries. In spite of this, though, the East German composers', authors' and lyricists' association AWA (the East German counterpart of ASCAP) paid $132,000 to their West German sister group, the GEMA, for musical rights belonging to western composers and lyricists in 1960.

Twist Secret Yank Weapon?

The Twist had been cited as "an American secret weapon brought to us via the ether waves", and some local East German music associations had tried to make the radio, tv and local musicians groups increase their East-West music ratio from the 60% to as much as 80%.

Result of all this control has been that twist records from West Germany have become smugglers' items no. 1—as the record fans and the radio and tv stations all vied to get the late platters and air them without paying any union fees. People living near the boundary turned to West German radio and tele to hear the new twist tunes.

First official note that the Communists took of all this under-the-counter trade was when the "twist" was quietly included in the category of "fox trot" music in a new East German listings each fall. And when Petra Boettcher was permitted to sing—and dance—the twist record "Erst kommst du" (You Come First), the ban was actually taken off. Not only that—but the records of the same song, which is a Twist classified as a Foxtrot—have been on the most popular East German sales list since Christmas when the platter was released.

International Sound Track

London

Walter Seltzer in from Hollywood and now finalizing arrangements for the Talbot-Pennebaker production, "The Winston Affair," to start filming at the Associated British studios, Elstree, on June 4. Seltzer is producing for world release through 20th-Fox. Robert Mitchum tops cast and Guy Hamilton directs . . . Lionel Bart is writing the title theme music of "From Russia with Love," the second Ian Fleming novel now being filmed by Harry Saltzman's and Cubby Broccoli's Eon Productions. Bernard Lee and Lois Maxwell, both of whom appeared in "Dr. No," have been signed for a repeat of their roles . . . Lawrence P. Bachmann has set May 13 as the starting date, at the Metro-British studios, of "Children of the Damned," a sequel to the same company's highly successful "Village of the Damned." It will be produced by Ben Arbeid and Tony Leader will direct from an original screenplay by John Briley . . . There is a likelihood that Joan Littlewood will attend the New York opening of "Sparrows Can't Sing," together with Barbara Windsor. The film is being released in the U. S. through Janus Films.

Paris

Literary names have given statements on how much they liked a French pic "Les Abysses" (The Depths) which came out this week. Jean-Paul Sartre, Simone De Beauvoir, Auguste Le Breton, Francoise Sagan and Jean Genet went to bat for this off-beater about two maids who end up killing their employers. This surrealistic tale is a first pic by Nico Papatakis who ran the Existentialist nitery, The Rose Rouge, after the war . . . A new type of specialized competitive film fest takes place in Trieste, Italy from July 6-14 via the International Film Fest of Science Fiction Films. An international jury will give the Golden Spaceship for the best feature and the Silver Spaceship for the top short, plus special mentions for outstanding pix . . . Anna Magnani in Paris to appear opposite Bourvil and Pierre Brasseur in a French underworld comedy directed by Claude Autant-Lara "Jessie's Lost." . . . Producer Georges De Beauregard off to Italy with Brigitte Bardot where she will star in his French-Italo coproduction "Ghosts at Noon" being directed by Jean-Luc Godard and costarring Jack Palance with director Fritz Lang in a supporting role . . . Roger Coggio, who played in and adapted Gogol's "Diary of a Madman" to legit boards, now doing a pic version of it updated to modern times. He stars and directs.

Maurice Jarre, who won the Oscar for music in "Lawrence of Arabia" (Col), is a French composer and also did the music for the French Oscar-winner as best foreign pic "Sundays and Cybele." He also cleffed for "The Longest Day" (20th) and feels that working for films is a good thing for composers in re finances and learning how to cooperate as well as get to wider publics. He is convinced Mozart would have written for films if he were around today . . . Pic star Jean-Paul Belmondo missed a night's shooting on "Banana Skin" when police hauled him in for criticizing the way they were treating a badly injured man after an accident. Belmondo spent a night at the local police station . . . Pic production going up since the 14% aid on grosses over the previous 5.5% went into effect. Common Market is also leading to more exchanges of stars twixt ECM countries as well as shooting pix in other lands via easier technical exchanges as well as a desire for fresh locales and on-the-spot lensing called for by scripts. So Roger Vadim is shooting the pic version of Francoise Sagan's play "Castle in Sweden" in Lapland, Jean-Luc Godard the filming of the Italo novel of Alberto Moravia "Le Mepris" (Contempt), called "Ghost at Noon," in Italy.

Rome

Pietro Germi's "Divorce, Italian Style," will have a sequel, also produced by Vides Films, and directed by Alfredo Giannetti, who co-scripted "Divorce," to an Oscar . . . Rumor mills here grinding out lists of candidates to job of government entertainment topper to replace the retiring Nicola de Pirro. Sergio Pugliese, RAI-TV program chief, is one mentioned . . . Venice Film Festival topper Luigi Chiarini has already catalogued 120 feature "candidates" to be considered for fall event . . . Report here that "Nights of Cabiria," the Federico Fellini film, will show up as a Broadway musical, with Oliver Smith interested in purchasing rights.

Italo lab strike over after new pact linking ANICA with two unions, FULS-CISL, had held up printing of several releases . . . RAI-TV running a series of discussions on pic crisis . . . Vivien Leigh reportedly being paged for lead in pic version of Alberto Moravia's "Indifferenti," opposite tentatively cast Rod Steiger (still unsigned), Claudia Cardinale, and Tomas Milian . . . Alberto Lattuada project set in Nigeria in difficulty because of permit delays; it's titled "Jagua Nana" . . . Michelangelo Antonioni's "Red Desert" delayed because of difficulties in landing sufficient Bank credit to start.

Madrid

Hugo Fregonese back from Hollywood to produce and direct "Savage Pampas" later this year as a Spanish-Italian co-venture . . . Sammy Frey planed in from Paris to star with Madeleine Robinson in "Night Court," under the direction of Jose Maria Forque . . . Christian Jaque will start cameras rolling in May for the Agata Films coproduction "The Black Tulip" with French Alain Delon and Spanish Laura Valenzuela partnered . . . Almost simultaneously, another Agata coproduction will have Francisco Rabal and Serge Reggiani in "Shed Tears for a Bandit" which Carlos Saura will direct. The bandit in question, Jose Maria el Tempranillo, is also the subject of a film Jose Maria Forn has just finished directing on exteriors in Ronda with Rod Baldassarre and Angela Bravo in I.F.I. production . . . Lana Turner is expected in May for the M. D. Films coproduction "Night of Terror" . . . One of Spain's leading set constructors, with a string of U. S.-made-in-Spain pix to his credit, Francisco Prosper, is doubling as film director with "Third Floor Left" scheduled for early release . . . Censors have ruled that "Saturday Night and Sunday Morning," "Victim," Brazil's "Pagador de Promessas," Ingmar Bergman's "Prison" and Italy's Anthony Franciosa-Claudia Cardinale starrer "Senilita" are to be banned from Spanish screens . . . James Mason wound his role in "Fall of the Roman Empire" and planed out to Yorkshire, leaving Sophia Loren, Stephen Boyd, Christopher Plummer, Anthony Quayle, John Ireland, Mel Ferrer and Omar Sharif to hold down the Roman Forum in the Samuel Bronston production . . . Luis Berlanger rolled cameras for "Verdugo" (Executioner) with Nino Manfredi on Majorca locations, for the first three pix he will direct under the Naga Films banner . . .

Berlin

Under the patronage of Sir Frank Roberts, British Embassador to the Federal Republic of Germany, Sam Spiegel's "Lawrence of Arabia," had its Berlin preem April 26 via a gala performance at Delphi Palast . . . Will Tremper's "Die endlose Nacht" (The Endless Night) will have its preem on the night from May 7 to 8 at airport Tempelhof right on the site where the film was shot . . . Frederic Rossif's French documentary, "Time of the Ghetto," was shown via the W-German television . . . Bostjan Hladnik, Yugoslav film director, reportedly will direct "Erotikon," a problem pic starring Ingmar Zeisberg and Gunnar Moller, for the German Piran-Film. Hladnik commanded international attention via his advantage (Yugoslav) film, "Dance in the Rain" . . . Karl-Heinz Quade took over the Berlin representation of the Munich-based Piran-Film . . . New U.S. pix in town include "Girls! Girls! Girls!" (Par), "Sweet Bird Youth" (M-G), "The Chapman Report" (WB), "How the West Was Won" (M-G), "It Happened in Athens" (20th), "Doctor No" (UA), "The Pigeon That Took Rome" (Par).

New York Soundtrack

Continued from page 4

Paramount's "Zulu" . . . John Huston planed to Rome to join the "Cardinal" company and resume the acting chores he began at the Otto Preminger pic's Boston location . . . Carol Lynley, Dorothy Gish and Bill Hayes rejoin the company this week . . . Marlon Brando and producer-director George Englund back in Gotham last week for more "Ugly American" pluggola.

Disney bought Mildred and Gordon Gordon's new novel, "That Darn Cat," set for October publication by Doubleday, with authors to script . . . Seven Arts inked Peter Nero, RCA Victor recording artist, to three-pix scoring pact, initialer to be "Sunday in New York" . . . Shirley Knight and Keir Dullea in both film and Off-Broadway production of Roger Hirson's play, "Journey to the Day," Gene Persson acquiring rights and to produce both versions . . . R. L. "Tex" Armstrong, actor-stuntman, has formed R.A.N. Productions to make a program of $125,000-budgetted films, starter to be "Our Shadows Have Echoes" starring Burt Reynolds.

Life and Look apparently like the "Cleopatra" look. Life just gave the film its third cover and the cover of the May 7 issue of Look will also be devoted to the film, also a third time round for the pic on Look . . . ATU Productions, local indie production firm, planning to do a feature in Israel later this year. Title: "And Your Young Shall Have Vision" . . . Ed Seigels, Trans-Lux Distributing veep, on a 10-day biz trip to London, Paris and Copenhagen.

Legion of Decency has B-rated (morally objectionable in part for all) Embassy's "Landru," saying that while it is a satirical comedy and cannot be taken seriously, "the sadistic climate of the film is questionable and its grossly suggestive treatment is objectionable."

Jerry Strickler, who has a featured role in Broadway's "Mr. President," screentested Wednesday (17) for the title role in Josh Logan's "Ensign Pulver," which Logan is doing as a sequel to "Mr. Roberts" for Warners later this year . . . AIP's British import, "The Mind Benders," opens at the new RKO 23rd Street Theatre May 1, the first time AIP has gone the local artie route . . . What's in a title? Gaston Hakim, who is releasing Pierre Kast's "La Morte-Saison des Amours" here, is calling it "The Season for Love." Pic opens at the Guild May 8.

Mary Astor returns to Warner Bros. for "Youngblood Hawke" . . . Universal acquired U.S. distribution rights to Toho's "King Kong vs. Godzilla" from John Beck, who obtained King Kong character rights from RKO Pictures . . . William Ludwig and Reuben Bercovitch bought Antony Trew's novel, "Two Hours to Darkness," for indie filming in England . . . 20th-Fox purchased "No Adam in Eden," new novel by Grace Metalious.

Bernard Green will compose an original score for Universal's "The Brass Bottle" . . . Elizabeth Sellers into "Chalk Garden" . . . U's "Ugly American" has been awarded Scholastic Mag's "Bell Ringer Award" and will be featured in its May 15 issue . . . Larry Storch and Fifi D'Orsay, absent from the screen for the past 16 years, inked for Harold Hecht's "Monsieur Cognac."

Embassy Pictures has acquired world-wide distribution rights to the Italo "Queen Bee," with a U.S. preem planned for this summer in N.Y. Produced by Sancro Films, pic, title of which may be changed for international marketing, was directed by Marco Ferreri from an original screenplay and is reputedly a pretty sexy item. Stars are Marina Vlady and Ugo Tognazzi. "Bee" is presently playing in 21 Italian cities, including Rome, Genoa and Milan. It brings the number of pix being distributed by the Levine organization for 1963 to near 50.

Producer Alan Pakula signed legit actor John Aniston to make his thespic debut in "Love With the Proper Stranger" . . . Paramount's annual meeting set for June 4 . . . Ernest Shapiro left the Film Bulletin to join the publicity staff at RKO Theatres . . . Dimitri Tiomkin, who composed and conducted the "55 Days at Peking" music, in for interviews and then to London for the May 6 premiere . . . Leo Jaffe, Columbia's exec v.p., went west for the Y. Frank Freeman testimonial, an MPAA board meet and huddles with the brass at the Col studio . . . Screen Gems production chief Bill Dozier returned to Hollywood . . . Local location work on "Wheeler Dealers" (10 days of exteriors) completed and producer Martin Ransohoff, director Arthur Hiller and star Lee Remick trekked to Calif.

Joseph E. Levine's numbers game: "Two Women," "Boccaccio '70," "Love at 20" and "Seven Capital Sins." Then comes Federico Fellini's "8½," which opens in New York around June 15, and "Threepenny Opera."

Al Blewitt, extensively acquainted with film exploiteers from his days as Sunday Editor of the Milwaukee Sentinel, has now set up his own public relations shop in that burg.

United Artists' "Icarus Montgolfier Wright," Jules Engel's semi-documentary short about man's quest for flight, has been given a Golden Eagle award by the Committee on International Non-Theatrical Events (CINE). The awards are made to those pix which the government agency feels worthy of repping the U. S. at overseas fests.

Charles E. Egan, director of the Motion Picture Export Assn.'s South East Asia office who had been in New York on sick leave since the autumn of 1961, returned to his office in Bombay Fri. (26). In recent months while waiting final medical clearance from doctors, Egan has been working with the MPEA's foreign staff in New York.

Helen Scott, who, until her recent resignation, was in charge of press relations at the French Film Office, departed for Paris Saturday (27) in connection with several free lance pubrel chores. Expects to be gone about six weeks.

National General In On Apartment Structure

Los Angeles, April 30.

National General Corp., already diversified in three real estate developments, continues such expansion with a $7,500,000 project in Phoenix, Ariz., consisting of a 24-story apartment building to be completed by end of 1964. Theatre chain is affiliated with Royal Properties Inc. on new deal, which will be tabbed Century House.

New project will house 100 ultra-luxury units covering 375,000 square feet with construction to start Sept. 1. About 10% of building already is leased, according to Royal prexy T. E. Nelson Jr., and NGC prexy Eugene V. Klein.

Chain is associated with Sunset International Petroleum on other three real estate projects, which include residential and commercial developments in Los Angeles and San Francisco and a planned community now being built in Marin County, above Frisco.

Selling Trip to Gotham For Bob Hope, Lucy Ball

Bob Hope and Lucille Ball are to be fellow-traveling in tandem through no less than 19 personal appearances in New York over the upcoming weekend. Their "Critic's Choice" (Warners) opens today (Wed.) in 100 RKO and other neighborhood houses in the area and Bob & Lucy (not in New Acts) are out to beef things up.

They're due from California at 4:40 p.m. Friday and are scheduled to show at four houses that night. Then 11 theatres on Saturday and four more Sunday.

Jack Starrett Producing

Victoria, Tex., April 30.

Victoria Productions Inc. of Los Angeles, per Jack Starrett, a director for the company, will film a low-budget motion picture called "The Reckoning" in Victoria, Goliad, Refugio and Eagle Pass areas.

Local actors will be used.

TELEGLOBE'S NEW TITLE

Appoints 'Program Acquisition Officer' For Denver Toll

Charles Michelson Inc. has been named program acquisition officer for Teleglobe, the Denver toll system being installed by the MacFadden-Bartell Organization. Michelson, a Gotham firm which has been active as a program purchasing rep for overseas tv stations, will be drawing on international sources to bring programming to Teleglobe.

Already lined up via tapes are concerts with Joan Sutherland, and 85-piece London Sympony Orchestra, Artur Rubinstein, Jascha Heifetz, Berlin Symphony, Pablo Casals, N.Y. Philharmonic, Gregor Piatogorsky and Andres Segovia.

Lear-Yorkin

Continued from page 3

until then," observed Lear.

Further, it provides director and crew with a sufficient period for preparation, and generally worked out especially well with "Horn," for this production was brought in six days under schedule.

Lear and Yorkin are continuing as exec producers of tv's "Andy Williams Show" (NBC) which has been renewed for next year and will also do specials from time to time.

Meanwhile, the two have placed writer Robert Kaufman on their personal payroll. They commissioned him to write a novel, titled "Divorce American Style." Kaufman takes all publishing royalties, Lear and Yorkin will own the film rights.

They've signed Daniel Simon to script "Everybody Loves a Lover," which is to be for United Artists. Simon is a tv writer, and this is to be his first screenplay.

Earle Renner Jr., who screenplayed "Palm Springs Weekend," is set to script "Girl in the Turquoise Bikini," which Lear will produce and Yorkin direct. Distributor unset.

Tandem has a July 15 starting date for "Playboy," starring Tony Curtis and for Columbia.

Business immediately at hand for Lear and Yorkin: A hornblowing tour of key cities in behalf of "Come Blow."

Damian Rosa

Continued from page 3

ber is a straight melodrama of Puerto Ricans vis a vis immigration to Manhattan. This was directed in San Juan (some stock American footage included) by Fernando Cortes, also from Mexico, and with his wife, the former Cuban soubrette, Mapy Cortes, in the cast. Title in Spanish, "La Monte Borrincano," is described by Rosa as the old nickname for the island. Running an hour and a half, film was brought in for $76,000.

"We do not yet have studio facilities in San Juan," Rosa explained, "and rely upon exteriors. Where we need interiors we negotiate with hotels and other places for use of necessary real-life settings. We hope that the Commonwealth may ultimately help Puerto Rican film production."

Various outsiders, including indie producer Lester Cowan, attempted in the past to interest the Commonwealth in financing studios but original encouragement collapsed.

Deal Set By Egon Klein

"La Monte Borrincano," produced in Puerto Rico by native filmmaker Damian Rosa, acquired for release in the United States by Egon Klein of Columbia. It's the usual percentage-distribution arrangement.

Film is for Spanish-audience theatres in the States.

Smith Succeeds Into Deceased Sternad's Job

Knoxville, Tenn., April 30.

Robert Smith, a West Coast director, has been appointed art director for the motion picture "The Fool Killer" which is being produced by Ely Landau of New York with a Knoxville location.

Smith replaces Rudolph Sternad, art director for the film who died suddenly in Knoxville on April 21. Landau plans to start shooting of the picture, which stars Anthony Perkins, on May 14, with a completion goal of three months.

British Toll Test Conditions Draw Telemeter Objections

London, April 30.

British Telemeter Home Viewing Ltd., one of Britain's leading contenders for payvee franchise, is challenging the government over the efficiency and validity of format of the proposed field trials now being lined up. Postmaster General Reginald Bevins has laid down a limit for the tests of single channel, one program systems. Telemeter insists that multiprogram systems are the only true test.

In fact it has warned that if it does not succeed in its battle with the PMG on this point, it may well have to pull out because the $1,000,000 a year test would not be economically possible. It would then make its equipment available to some other operating outfit which might be willing to utilise it under the government's conditions.

These points were made and a new audience measuring gadget unveiled at a special conference called by the company last week (25) headed by vicechairman Roland Williams and David Kingsley, British Lion topper and a director of the Telemeter company. The new gadget could, with slight refinements, be used to give an overnight Nielsen type rating together with an actual audience reaction picture so enabling programmers to decide immediately on the demand for a repeat or otherwise.

It's British

This is a purely British invention hatched by the Telemeter technologists here, which has not been tried out in the Canadian Telemeter system payvee tests.

But none of all this would be of any use, both toppers insisted, unless they were given the kind of scope only possible with the freedom to use all three lines in their system.

"Only a multi-program presentation can serve minorities effectively and provide real freedom of choice," said Williams. "Trials which are held in the public interest should be encouraged to try out the whole range of ideas and philosophies, not just one which reflects a narrow, restricted viewpoint.

"To justify the heavy expense of the forthcoming trials of pay tv we must be allowed to demonstrate the full potentialities of it. For this reason more than one simultaneous program should be offered in at least one trial area—or all of them if the participants wish to do so. The present trial is to be restricted to wire, but there is no reason why multi-programming should not be tested. It is technically quite simple to achieve."

Both execs recognized that the Post Office's reasons for so restricting the trial was fear that if given fuller scope to payvee system might act as an unfair competitor to both BBC and indie channels. But in fact, as Kingsley pointed out, such a synthetic restriction applied intentionally by the Postmaster, might well achieve just what he was hoping to avoid.

Can't Experiment

"If we are restricted to one program then, instead of being able to appeal to minorities, we shall be forced to compress everything into a single channel service rather like the present BBC and ITV systems pushing minority programs into unpopular early or very late hours and keeping the mass audience programs of pure entertainment content for the peak hours," he said.

"In reality what we should like to be allowed to prove is that we can find minority audiences sufficient to make our system pay, during the peak viewing hours. We need around $1 a week in every box to break even on the average."

The Telemeter dream is being free to use one line to pipe light entertainment, one the more erudite cultural entertainment and the third pure higher education—even to developing a kind of tv correspondence course in all kinds of post graduate subjects. Initial talks with various educational institutions to this end have already been held.

Telemeter Home Viewing has asked for the test area covering four municipalities in South London—a definite population of 250,000 with a surrounding "spread" population in adjoining districts of another 1,750,000. The test will be carried out in 2,500 homes drawn from as near as possible a cross section of the entire population of the U.K. The installations will be free but the viewer will pay for programs, otherwise the test would not be truly valid.

Telemeter also intends to install its own exclusive "monitoring" audience-research gadget in each of the 2,500 homes. This will consist of an extra electronic box and a push button rather like a remote channel selector. At the end of each program on screen will be flashed a series of simple direct questions such as, "Did you like the show?"—"Did you not like the show?"—"Were you indifferent to the show?" and "Was it shown at the right time?"—"Too late?"—"Too early?" The viewers are asked to press the button and hold it for the few seconds that the answer that suits them is shown on the screen. This is registered on the tape fitted in the control box on which is also registered which show was being watched and the duration. These tapes are then fed into a computer at the company labs.

Normally the time lag might be a week or two. But during the tests readings will be taken more frequently and with slight adaptation the gadget can be used for direct and immediate reaction at the company's hq.

Seek Sacramento Tollvision Test

Washington, April 30.

Capitol TV Co., Inc., licensee of KVUE-TV, Sacramento, Calif., has petitioned the Federal Communications Commission to approve a three-year toll television test in Sacramento on Channel 40. KVUE has been inactive the past three years.

Melvyn E. Lucas, who heads Capitol and the Melco Pay TV Co., said his system entails transmission of the video part of a program normally, with sound sent either through a subcarrier from the transmitter or by telephone line to an FM station where it is multiplexed. Lucas asked approval for one or both systems.

Home subscribers would pay $10 per month for 16-to-40 weekly hours of subscription programming, most of which would be current feature films. Capitol hopes to start with 500 subscribers and figures on an increase to 9,000 by the end of the first year of operation.

Vaughn Group Buys Texas Antenna Firms

Dallas, April 30.

Dallas investor Jack C. Vaughn and a group of associates purchased Texas' largest community television antenna system for more than $1,500,000. Television Cable Service Co. Inc. and the East Texas Transmission Co. of Jacksonville and Tyler were bought from Raymond Hedge and Glenn Flinn, Tyler businessmen.

Sale must be approved by the Federal Communications Commission.

The television community service system brings to residents of the two east Texas cities tv channels 4, 5, 8 and 11 in Dallas-Fort Worth and Channel 7 in Tyler.

Participating in the venture are Television Properties Inc. of Dallas, which will own 80% of the system, and Green Capital Corp. of Midland, with 20 per cent interest. Charles C. Green Jr. is majority owner of the Midland firm.

Officers of the joint venture operation include Robert H. Young of Dallas, president; John Mankin of Tyler, veepee and general manager; Green, veepee, and I. W. Reichelderfer of Dallas, secretary-treasurer.

Human Rights Probers to Pound Madison Ave. Beat; Report Raps Ad Agency Neglect of Minorities

Madison Ave.'s top execs can look forward to personal visits from exec staffers of the New York State Commission for Human Rights in the wake of recent studies highly critical of the ad industry's attitude toward minority groups.

Commission's own report, submitted after a five-month study by NBC pubaffairs production exec George Norford (on leave from the web as a consultant to the state org), stated that the "hard core of resistance to casting Negroes and other minority group members in roles other than menial or token seems to come from persons in advertising agencies."

And also recently turned over to the Commission for follow-up action is a report from the Urban League of Greater New York, declaring it has met with "little or no success" in a four-year campaign to open jobs for Negroes in the city's multi-billion dollar ad industry. Urban League said its report was also being filed with the New York City Commission on Human Rights and President Kennedy's Committee on Equal Employment Opportunities.

New York City Commission just previous to the state and Urban League reports conducted a survey of agencies and advertisers on use of minorities in print ads and tv commercials, with a spokesman reporting to VARIETY that the group felt it was "getting a run around."

In an effort to find a "workable program" that will get Negroes and other minorities fair and adequate representation in programming and advertising, Norford and George H. Fowler, chairman of the state commission, plan to meet with top ad execs in an effort similar to the one the commission has carried out with the networks. During preparation of the group's recent study, Norford and Fowler held separate meetings with web toppers Robert Sarnoff of NBC-TV, Hubbell Robinson, formerly of CBS, and ABC's Tom Moore. They also journeyed to the Coast to discuss the problem with production execs of both independent houses and the networks.

While the report cited some progress in the casting of minorities, Norford said that most of the advance had been made in the "Sunday cultural ghetto" of sustaining pubservice offerings, a development that would reflect sponsor fear of integrated casting for commercial tv fare.

Chairman Fowler, discussing the plan to personally approach ad men, said, "The fear of sponsors that southern television viewers might take reprisals against their products when a Negro performer was employed has little basis in fact." He said that tv producers in the main agreed with the Com-

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All This & Closed-TV

Pete Rozelle, boss of the National Football League, got something else besides money out of NBC-TV. Remembering last season's stalemate, which had the network refuse permission for N. Y. closed-circuiting of the Giants-Packers championship game, Rozelle this time did not give NBC the contractual right to stop closed-circuit.

Game will be played in the home of the Western division winner (and unless the game is played in Green Bay, which has a relatively tiny b.o. potential, anyone of the other member cities could provide a lot of b.o. loot). NBC says it has no first refusal rights or any promise from the NFL to let the web in on the closed-circuit, but various NBC execs refused to rule out the possibility of the network later buying in.

NBC Price Tag On Pro Football: 75G Per Minute

NBC-TV plans to sell a minute in next winter's professional football championship game for about $75,000, and there are 16 commercial minutes available in the event. Still and all, the network could very well lose money as it gains friends for having bought the single game.

It's a gamble of sorts—if there is a sellout, according to NBC, NBC will make a small but tangible profit. But that also means that advertisers will be willing to meet the price. There are plenty of them interested, in a general way, in the game.

A record price of $926,000 was bid by NBC-TV last week, and this evidently beat out the only other tv bid, that from CBS. It was the first deal made, incidentally, by Tom Gallery since his sports department was moved under the direction of NBC News, and it is meant as a sign that the network

(Continued on page 42)

FRAZIER THOMAS

Genial friend of millions of Chicago area faithful small fry as host of the enduring, ever-popular "Garfield Goose and Friends."

Exclusive on WGN-Television. LIVE and LIVELY in CHICAGO

Femme B'casters Set Top Figures For Philly Meet

Philadelphia, April 30.

A number of top names in radio and television have been lined up to do the panel and speaking chores for the 12th annual convention here of American Women in Radio & Television this week (May 2-5).

On the opening day of general sessions, Friday (3), TV Guide Magazine publisher James Quirk will give the keynote address. Convention's main dinner speaker will be wife of the vice president, Mrs. Lyndon B. Johnson, herself a Texas broadcaster. Saturday headliner will be CBS News correspondent Marvin Kalb.

Panel sessions also will include str. industry execs, both male and female. Panel session on "Women in Communications Today" will be moderated by Ed McMahon of NBC's "Tonight" show, and the participants will include Marian Stephenson, veepee of administration, NBC Radio; Patty Cavin, manager of pubaffairs for RCA in Washington; Hazel Markel, White House correspondent; Geraldine Zorbaugh, general counsel, CBS Radio; and Mary McKenna, veepee of Metromedia.

Panels on the convention theme, "Leadership—its opportunities its responsibilities," will include (for

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Susskind vs. Korn: Who Fired Whom?

Living and dying by controversy, the long-running "Open End" show has been yanked off WNEW-TV, Broadcasting stations in an acrimonious tangle of cross claims and contradictory charges. To the counterpoint of producer David Susskind's "I quit" and MB prexy Bennet H. Korn's "you are fired," the two-hour gab show is being cut off after next Sunday's (5) show, five weeks before the contractual season ends on June 2.

Korn said he was paying off Susskind and terminating "Open End" because of the latter's "vituperative and libelous attacks." At a dramatic press conference at his WNEW-TV, N. Y., headquarters where police had to be summoned to eject a highly vocal alleged gatecrasher, Korn said that the cancellation of Susskind's show involved the "issue of responsible broadcasting."

"We contracted for "Open End" two years ago with the clear understanding that Mr Susskind would abide by our standards of good broadcasting. It was our policy and practice over this period to approve each subject to be discussed and the panel of guests selected. It could be no other way . . . We cannot delegate this control to Mr Susskind or anybody else."

Tackling Susskind's complaint that WNEW-TV censored his show on "The American Sexual Revolution," Korn said "after this program was screened thoroughly by us, it was decided that it would be detrimental to the public interest to Telecast it." Korn circulated a transcript of a portion of that show where panelists recommended contraceptive devices for teenagers and pre-marital relations. Two of the panelists, Korn stated, thanked him for not running the show.

Baldwin-Belafonte Issue

One of Susskind's projected shows with novelist James Baldwin and singer Harry Belafonte on "The American Negro Speaks His

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'Open End' Wide Open

David Susskind is still dickering for a New York berth for "Open End" for the 1963-64 season.

Nibbles have come from WCBS-TV and WABC-TV, but no definite offers have shaped up to date. Susskind has indicated interest in putting "Open End" on WNDT, N.Y., the N.Y. educational channel, but cannot make any deal in this direction until WNDT comes to a settlement with AFTRA, of which Susskind is a member.

'Chronicle' Paired With 'CBS Reports'

The umbrella title of "Chronicle" has been put on the series of pubaffairs programs which will alternate with "CBS Reports" on Wednesday evenings next season.

Series, under the guidance of Jack Kiermaier, pubaffairs v.p. of CBS News, will consist of eight hourlong and 12 half-hour episodes. Kiermaier will utilize the stable of CBS-TV pubaffairs producers developed over the past few seasons for the outing.

Charles Collingwood will have a central and continuing role in each of the broadcasts. The themes will range from the people and character of France, as seen through the eyes of her great writers, the British music hall; political and social revolution in the 20th Century, the writings and life of Edgar Allan Poe, the Constitution of the United States, the Italian movie makers, and the life and times of James Thurber.

Producers will include Richard Siemanowski, Don Kellerman, Warren Bush, and J. C. Sheers.

TV Network Sales: Hardly a Ripple

With some $80,000,000 in minutes still to be sold for the first quarter of '63-'64 (Oct.-Dec.), business came to a virtual standstill last week for the three television networks. A few oddlot sales were locked up, including some hefty NBC daytime biz, but no substantial prime time advertising coin appeared to be stirring on Madison Ave.

It's no secret, of course, that some big coin has been lost to network tv next season, as, for example, U.S. Steel and General Electric. Nonetheless, network execs are optimistic, banking on the expectations that some major advertisers will loosen up their money bags during the May thaw. A lot of money from the automotive and food industries, for example, is still to be committed. When it is (and if the networks can hold the line on established rates) it's figured the new season will be off and running on a sound economic footing.

Maeve's Rave: N.Y. Scripters Get Proper Recognition; Not So on Coast

Hollywood's purported newfound respect for writers, with some now even producing or directing their own screenplays, doesn't extend to the video scripters, says literary agent Maeve Southgate, who operates out of New York.

"Coast members of the video scriveners fraternity are used to having their work summarily—and sometimes, in their view, unintelligently blue-pencilled," she declares. "Furthermore, it is not uncommon for the purchaser of their plays to try to tie up subsidiary rights, including movie and world tv and theatrical, at no extra cost, even though the scripts are ostensibly being acquired for a tv one-shot."

In New York, however, the tv author and his contribution are treated with deference, says Miss Southgate, and on one-shots the producer rarely raises the question of having subsidiary rights thrown in free of charge.

The literary agent says she took stock of the east-west comparative situation recently in sharing regrets with New York scripters over the axing after eight years of the U. S. Steel Hour (final show set for June 12.) She's credited with having sold more scripts to the Theatre Guild production than any other agent. This season's total was eight, topping such writers as Jack Pulman, David Turner, Robert Storey, James Elward, Arthur Hailey, Leslie McFarlane, John Holt and Elaine Morgan.

Why the east-west discrepancy in attitude toward writers? Miss Southgate figures it could be because Coast tv has taken its lead from feature film folk, who, in the early days, "struck an attitude of superiority toward writers, and they've maintained this rigid stance ever since. There are exceptions, of course, among both the Coast tv and picture producers. But they are vastly in the minority. On the other hand, here in

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Camera Obscura

Washington, April 30.

Chances of television coverage of U.S. House committee hearings have taken a 180-degree turn.

A change in House rules to let tv cameras into committee rooms seemed a cinch when it was officially proposed by Rep. Oren Harris (D-Ark.), a legislator of considerable influence. At the time, the Harris proposal was known to have the support of House Speaker John W. McCormack and the chairman of the House Rules Committee, Rep. Howard Smith (D-Va.).

For reasons unknown, both McCormack and Smith changed their minds, and action on the Harris resolution has been indefinitely postponed by the House Rules Committee.

CBS Radio Sales Upsurge; Station Compensation Up

CBS Radio's sales momentum, which started with a surge this year, has developed to such an extent that the network "has more business on its books for '63, right now, than it had for the entire year of '62," according to prexy Arthur Hull Hayes.

Reflecting this upturn is the Hayes announcement that station payments for the first quarter of '63 will be 20% higher than was anticipated when the present compensation plan was adopted last fall. Hayes went on to say that by the indications of business already on the books for the second quarter, compensation for this period, promises to be 44.3% greater than anticipated.

CBS Radio prexy said that sponsor participations in the web's news-on-the-hour broadcasts and in "Dimension" have absorbed more than 90% of the availabilities in these programs. Additionally, web has hung its SRO sign on the following shows: Allan Jackson's morning reports; Garry Moore, Lowell Thomas; the five-evening-a-week programs, "It's

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WNEW Pacts Heffner To Sub 'Open End'

Richard Heffner, who recently exited New York's educational WNDT station as general manager, has been signed as moderator of a new two-hour series, "The American Experience," to be produced by Metropolitan Broadcasting stations. Bowing May 19, it will fill the time slot being vacated by David Susskind's "Open End" show on WNEW-TV, N.Y.

"The American Experience" will run for six weeks. It stemmed from a program series which the late Mrs. Eleanor Roosevelt had agreed to do shortly before her death. It was originally planned as a one-hour show, but has been expanded to two hours in discussions of such topics as "Limited Warfare in a Nuclear Age," "The Legacy of Hiroshima" and "Our Future in Space." Heffner is receiving $700 for each of the six shows.

Clear Decks For Ford Anni Replay

It took five months to accomplish but, finally, the Museum of Modern Art in N. Y. received permission to replay as part of its "Television Retrospective" the 50 anniversary tv program produced for Ford Motor Co.

Seven days before the "Retrospective" was to close, which was to be tomorrow (Thurs.), the last of the clearances came through. Unable to squeeze the tv spectacular into the final days of the Museum schedule of memorable tv programs since '40, it was decided to extend the "Retrospective" through Saturday (4).

Approximately 70 persons appeared on the original program, produced by Leland Hayward and carried on both CBS-TV and NBC-TV. Not all of them could be found, particularly many of the chorines. There is a union ruling against the reuse of a tv program without the performers' permission, and in the case of this Ford one-shot it had not been acquired. Therefore the Museum could not show it on tape in its basement theatre.

Ford, AFTRA, Kenyon & Eckhardt, CBS, NBC and Hayward, among others, served for weeks and weeks as agents of the Museum. Among them they finally rounded up all the permissions necessary from the ladies of the chorus.

$500,000,000 ROLL OF DICE

Gee, Dad, Thanks

Considering the fact that CBS-TV has nothing of momentous import on the agenda when it brings the affiliate family into New York next week for the annual meeting (unless they want to talk about spiraling earnings and enemy Nielsens), prexy Jim Aubrey and his boys are doing perhaps the only sensible thing left to do—letting Danny Kaye, Judy Garland, Phil Silvers and the cast of "Beverly Hillbillies" run the show.

For the first night of the gettogether, CBS has cornered all the best seats for the Danny Kaye performance at the Ziegfeld Theatre for an affil "sneak preview" of their Wednesday night 10 to 11 star next season. For the second night banquet, it'll be a two-star performance, with Judy Garland and Phil Silvers.

And the entire meet will be "formatted" so that the "Beverly Hillbillies" cast will be "at home" with the delegates.

Perry Wolff's Show-Biz Pubaffairs Parlay as Man With TV Tour Yen

By MURRAY HOROWITZ

Perry (Skee) Wolff, the man who started all the tours on television, has the bug himself. He's on a levered tour of western civilization, as producer of CBS News' "Frontiers of Freedom" and a yet untitled series on the theatre.

The upcoming tours include Elizabeth Taylor's London. There was Grace Kelly's Monaco tour last season. He, himself, tried to tour the Kremlin last year, but the project was nixed by Moscow.

It all began with "The White House Tour with Mrs. John F. Kennedy," telecast on Feb. 14, 1962, produced by Wolff, and since then it's been a Valentine's Day for tours on tv. Wolff hasn't been involved in such tv tours as those conducted by Princess Grace or the projected London walkabout of Liz Taylor. There's the show biz bug in Wolff, too, but his focus is pubaffairs.

Listening to Wolff, when he has his pubaffairs eyes in focus, is like hearing echoes of a college lecture on the arts of antiquity, on the history of modern man. He spins off names in the Age of Pericles, as if he were an Athenian visiting Madison Ave. He switches from a concept associated with the slave society of Egypt to his concept of modern-day communism, as practiced in Russia.

It so happens his office is on Madison Ave., in the pubaffairs suite a few blocks north of CBS' home office. It so happens he's a young man wearing the tv mantle of a scholar. Television does things to people, even to scholars.

"I wish the accounting department took care of things," he swore. Producer explained that he paid a good deal of the production expenses in Greece while filming there out of his ow resources. "The accounting people are very nice people," he averred, indicating, though, that the department still has to catch up with his expenses.

"All right, what do you want to know?"

The phone rang.

"My secretary happens to be out today." He lifted the phone, his eyes appealing for support from the ceiling.

Phone down, he asked CBS publicist Kathy Wallace to act as his phone secretary during the inter-

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Bing To CBS-TV; 4 Lever Specials

Add to CBS-TV's '63-'64 home-of-the-stars schedule Bing Crosby, with Lever Bros. agency Foote, Cone & Belding currently seeking a companion client for four one-hour variety shows hosted by Crosby.

Prime time specials with Crosby negotiating guest shots with Red Skelton, Bob Hope, Jackie Gleason and others, will be slotted on CBS in November, February, April and either late in May or early in June through the season.

FC&B's tv programming chieftain John B. Simpson says the deal will be wrapped up with the sell-off of half of the four hours to a bankroller compatible with Lever's Pepsodent.

Hotpoint's NBC-TV Coin

Hotpoint Co. has bought a reported $800,000 worth of time on NBC-TV's "Tonight." Deal begins the middle of May and runs almost to the end of '63.

In all there will be 75 commercials used on "Tonight" by Hotpoint. They'll all be in color.

Webs Poised For Space Blastoff, Blow-By-Blow

The three television networks very probably hope that Maj. L. Gordon Cooper comes down from his orbital flight sometime before it gets dark, because if he doesn't it will definitely cut into their primetime schedules.

The major is expected to go up into orbit around the earth the morning of May 14, on the longest space trip taken by an American. He is expected to stay up some 33 hours, and if he gets off late on the morning of the 14th, he just might come down late on the evening of the 15th. Possibly working in favor of the networks, however, is that the flyboys and NASA might like very much to bring him down before darkness makes it difficult to follow his descent.

Blastoff is due at 6 a.m. but Cooper might not actually get off until 7 or sometime after. This has been the case in other orbital flight starts.

General plans call for covering the entire first Cooper orbit (which should be around 88 minutes) from time of blastoff. All three networks thereafter will probably do a sort of running coverage of the flight by superimposing bulletins over regular programs. Plus that, there will be hourly picture-voice reports or, if

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'Play Your Hunch' As Fall NBC-TV Casualty; Prep Two New Entries

It looks like "Play Your Hunch" will be a daytime casualty on the NBC-TV schedule come the fall, with the network currently at work putting two new entries into preparation. Both are being wipped up on the Coast.

The possible sub shows are audience participationers. One is tabbed "Let's Make Music." The other is "People Will Talk." "Play Your Hunch" is currently being stripped 10:30 to 11 a.m.

'Laffs for Sale' on Ice

Although the half-hour comedy panel show "Laffs For Sale" didn't make it on the upcoming NBC-TV sked, the program is being kept on ice by the network in the event of a casualty come January.

"Laffs" is emceed by Hal March. Pilot program features Joey Bishop, Buddy Hackett, Gypsy Rose Lee and Sheldon Leonard.

COUNTDOWN ON 3-WEB SHAPEUP

By GEORGE ROSEN

Last week's lock-in of "Redigo" (half-hour version of the 60-minute "Empire" drama anthology series) for the NBC-TV Tuesday night 8:30 period marked the official closing of the '63-'64 schedule by the three television networks. Thus the die is cast in a nearly $500,000,000 (total cost of programming) roll of the dice in the who'll-do-what-to-whom programmatic sweepstakes. There's no turning back. At this point the patterns and the sponsor commitments are set.

For all the fact that the new season is still five months off, the "profiles"—with all three webs dedicated to different approaches and tangents — are already discernible, as witness:

CBS is going the star route. Whether it's a Judy Garland, a Danny Kaye, the return of Phil Silvers, or the continuing weekly round-robin of a Lucille Ball, a Jack Benny, a Jackie Gleason, a Danny Thomas, an Andy Griffith, a Dick Van Dyke, Red Skelton, a Garry Moore or an Ed Sullivan (or in the area of limited specials with a periodic Carol Burnett or one-time projection of an Alfred Lunt-Lynn Fontanne, an Elizabeth Taylor and an Ingrid Bergman) —it's the marquee lure of top names on which CBS is primarily pinning its hopes for a fresh whack at the high Nielsen points. In the bid to retain its commanding lead in the competitive rating race, Jim Aubrey & Co. have amassed probably the greatest collection of stars ever assembled by a network.

NBC, on the other hand, appears to have dedicated itself to the filmed anthologies perhaps more than ever before, putting heavy reliance on Lew Wasserman's Revue operation and Bob Weitman's MGM mill to translate '63-'64 into respectability. Its "Mr. Novak," its Richard Boone series, its "Virginian," its "Espionage," its Bob Hope-hosted Chrysler series, its Kraft dramas, its junior size "Redigo"—these, in the main, along with the continuing "Bonanza," "Kildare" and "11th Hour," background the NBC drama anthology or semi-anthology pattern that is the key to next season's operation. As one keen industry observer put it: "If Wasserman and Weitman can deliver, NBC could have it made."

Otherwise, NBC is turning over four hours of prime time per week to movies (out of the 20th and Metro post-'48 libraries). The success of the Monday-Saturday features will depend on the merit of the individual pix. Audiences play it by ear—week to week. The good ones only recently, over a four-week stretch, took the play away from Danny Thomas and Andy Griffith. But if NBC's loaded with bottom-of-the-barrel entries, the results can be just the reverse, as witness the newest Nielsens (the first April report). The four prime time NBC features and the two on ABC covering the two-week Nielsen period averaged out to a 14.7. And as every Nielsen student knows, a 20.0 is the passing mark to respectability.

NBC has trimmed its variety hours. Perry Como will be doing only a handful. The Andy Williams

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Sam Paley's $27,000,000

Philadelphia, April 30.

Estate of Samuel Paley, father of William S. Paley, board chairman of CBS, was valued at $27,000,000, according to the will filed for probate by attorneys for his executors.

By the will of the retired manufacturer and philantropist he made sizable bequests to charities through the Samuel Paley Foundation and the William S. Paley Foundation. Will also provided trusts for members of his family.

Samuel Paley died at the age of 87 in Florida, March 31.

NBC Chants 'No Strings' But FCC Wants to Probe Deeper Into 100G Gift to Educational TV Channel 13

Washington, April 30.

Future of N. Y.-N. J. educational Channel 13 has grown foggier as the Federal Communications Commission prepares to investigate conditions allegedly made by NBC in giving a $100,000 gift to the station.

In fact the FCC is reported ready to probe all gifts for the station, including the other networks as well.

Report of the investigation broke the very day examination of the NBC station franchise (in contest with Philco) opened here.

Two weeks ago, VARIETY broke a story that before CBS and NBC each gave WNDT $100,000 to help keep the educational station alive, a deal was reportedly made. Allegedly, Dr. Samuel B. Gould, president of WNDT, promised the commercial broadcasters that ultimately his station would convert no less than 80% of its schedule to instructional programming.

This would mean moving out of the cultural-general educational areas which some commercial tv'ers consider competitive to them. However, immediately after the VARIETY report Dr. Gould strongly denied its truth. Since that time, though, the FCC has been following the case.

Jack Gould, in the N. Y. Times of yesterday (29), said that the FCC was interested in a letter from NBC to Dr. Gould (no relation). In the NBC letter, written April 11, chairman Robert Sarnoff, now here on the Philco matter, said the $100,000 contribution had been affirmed by the NBC board.

The NBC letter went on to state that Sarnoff had been concerned that the educational station was going to "close down" and the $100,000 would not go to serve the purpose intended. "However," he said, "I understand from you that with this contribution, the possibility of the station's closing down is avoided," and asked Gould to write him reaffirming that statement.

Sarnoff's Letter

Part of the letter that evidently got the FCC here excited enough to pursue an investigation was this: "I was impressed," Sarnoff wrote, "by your outline of plans for the future of WNDT and your conviction that the station must evolve a pattern of operations where the bulk of its service would be directed to the type of educational programs which would serve a specific teaching function, and the rest of the programming would be directed to specialized interests not met by commercial broadcasting.

"It seemed to me that this ob-

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Webs' WGA Offer

Dickers between Writer's Guild of America and the networks are still going on. Sides met Thursday (25), again Friday and through the night into Saturday (27).

There was enough progress to keep the Guild from calling a strike. Talks were officially extended 15 days beyond March 31, and since then have simply continued without any formal extension. Guild negotiators will present the latest package offer to their council today (Wed.).

Robt. Sarnoff As Reluctant Witness At Philco Hearing

Washington, April 30.

It takes an emergency or a fast breaking news story for an NBC o&o station manager to upset a network broadcast, board chairman Robert Sarnoff said here today (Tues.).

In most cases, NBC holds the reins over web programs on o&o's with prexy Robert Kintner having the final word on any switches, Sarnoff told an FCC hearing.

Sarnoff was a reluctant witness at the hearings for NBC's petition to swap its Philadelphia outlets, WRC-TV-AM, for WNAC-AM-FM-TV in Boston.

Philco originally applied to operate the Philly station, then withdrew, and is back in the picture with New Frontier vig-ah. Under questioning by Philco attorney Henry Weaver, Sarnoff defended NBC's policy of high-command decisions on programming in the o&o's.

In a heated exchange he said corporate officers are in charge of the o&o's but major decisions are still made in N. Y. The board chairman said he was unfamiliar with program under question by Philco. Weaver asked specifically about Philly's substitution of a movie for a religious program, "Frontiers of Faith," in April, 1957. Sarnoff said he was unfamiliar with the switch.

The witness denied emphatically that NBC launched a major review of its Philadelphia programming when Philco jumped into the fight over who gets the Philly channel.

Also due to testify are Kintner and Raymond Welpott, exec veepee of NBC owned and operated stations and also general manager of the Philly properties.

Al Capp: 90% of TV Stations Are 'Operating In Public Disinterest'

St. Paul, April 30.

Cartoonist-syndicated newspaper columnist Al Capp of "Li'l Abner" comic strip fame has appeared a number of times as a paid guest on such television shows, network and otherwise, as "Tonight" and Steve Allen's. He even has made a commercial for video. But while in the Twin Cities to lecture at Macalester College here he was anything but overly complimentary to the medium.

Capp told interviewer Minneapolis morning Tribune staff writer Judy Vick that "90% of the nation's tv stations are operating illegally" and was so quoted in her sheet.

The reason for this allegation, he

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Ustinov & Quinn 90-Min. Special

An original 90-minute drama, written by Peter Ustinov titled "Velvet Knife," will be telecast next season by CBS-TV. Ustinov also will star and direct with Anthony Quinn sharing star billing.

David Susskind will produce for Talent Associates-Paramount. Associated in the production will be British Home Television, a pay tv outfit of England, and CBS-TV.

The drama, set in postwar Italy, concerns a former Mussolini hatchet man brought to trial, defended by a lawyer once imprisoned by the Fascists. Ustinov will portray the freed defense lawyer and Quinn the one-time Fascist hatchet man.

The Ustinov drama is the second deal which finds CBS-TV associated in production with British Home Television, the pay tv outfit. The other, also slated for telecasting in '63-'64 by CBS-TV, is the Royal Ballet broadcast. It's one of Mike Dann's major entries since he took over the CBS programming reins.

Educ'l Station Defends Feeding Of News Tapes to Com'l Outlets

Hollywood, April 30.

A charge lodged with FCC that a Sacramento educational tv channel is competing with private industry by funneling news shows to commercial stations was sharply denied by John Crabb, manager of the etv station, KVIE. While conceding his station did supply tapes of news events, Crabb said it did not make any coin on it and a minimum service charge didn't even defray costs.

The allegation against the station was made by Herbert Aller, biz rep of IATSE cameramen's local 659, in a letter to the FCC. In his formal complaint, Aller said the taped news events supplied by KVIE were sponsored by ad agencies for private industry, and he protested it on grounds an etv station shouldn't compete with private biz.

Crabb, informed of the Aller charges, said he was not sent a copy by the L.A. man, and this was the first he had heard of it. He explained KVIE tapes on a fairly regular basis three events—Gov. Brown's news conference; and news conferences held weekly by the majority leadership in both legislative houses, Assembly speaker Jesse Unruh (D.) and pres pro tem of the Senate, Sen. Hugh Burns (D.). Recently the station began taping news conferences held by the two minority leaders, Sen. John McCarthy and Assemblyman Charles Conrad, both Republicans, of course.

The Sacramento station feeds the news events with the legislative chiefs to KXED, an etv outlet in Fresno. Primary purpose of these tapings, is to cover state government for etv release, the manager explained.

"Incidental to that—and there is nothing in the Federal law to prevent our doing this—we have made arrangements for the tapes to be dubbed and sent to two or three commercial stations in L.A. They use excerpts on their news shows," Crabb explained.

He said two costs are involved. One is for dubbing which KVIE doesn't do. Consequently, Sacramento commercial stations do such work for a fee. "We assess a $10 service charge to the commercial stations that want them, to pay the costs. There are two exceptions. The broadcast equipment we use in the Capitol is loaned us by NBC in Hollywood so we make the tapes available to their L.A. station at no cost. Because we call on the three Sacramento commercial stations for help, we give them the tapes free. They help us and we help them.

"The FCC rule is that we cannot sell time on the air. We are not selling time. There is nothing in the rules which says we can't use our facilities to make money," Crabb said, adding that on the tapings of the news shows, the coin the station receives actually is not enough to compensate for the costs involved. "It helps us meet the costs," he added.

KVIE supplies such tapes to KTLA and KNXT locally as well as NBC's outlet, KNBC.

'New Breed' Sales

"The New Breed" has been sold by ABC Films into an additional seven markets in the last couple of weeks, adding up to a total of 30 stations buying the hourlong show.

Latest sales include KVOS-TV, Bellingham, Wash.; KCPX-TV, Salt Lake City; KATU, Portland, Ore.; KSHO-TV, Las Vegas; WKRG-TV, Mobile; WTVR, Richmond; and WDAM-TV, Hattiesburg.

Col. U, WNEW-TV In New Educ'l Tie

Another tieup between Metropolitan Broadcasting and the Columbia U. School of International Affairs is generating a new series of "Columbia Seminars in International Studies." Half-hour series is being run on WNEW-TV, N. Y., Monday-through-Friday at 7:30 a.m. with one repeat each week at Sundays at 11 p.m.

New series is an outgrowth of the "Columbia Lectures in International Studies," which has been telecast over WNEW-TV for the past two seasons. The current show features a panel of three Columbia U. faculty members in discussions of topical subjects. William A. Wood, associate professor of journalism and director of radio-tv at Columbia, will coordinate the seminar project for television. Paul Noble is producing for Metropolitan.

In another area of public service programming, WNEW-TV is launching another Sunday evening show, "Community Dialog," examining issues affecting New York, New Jersey and Connecticut. Alyn Edwards is hosting this series.

EDITORIAL CONSULTANT FOR LEON GOLDSTEIN

Leon Goldstein, veteran N. Y. broadcaster who was formerly veepee of WMCA, has joined WABC Radio, N.Y., as editorial consultant, as part of the station's formation of a editorial board under Hal Neal Jr., v.p. and general manager of the station. With WMCA for over 20 years until his exit a few years ago, Goldstein was one of the sparkplugs behind that station's pioneering stand in favor of on-the-air editorials.

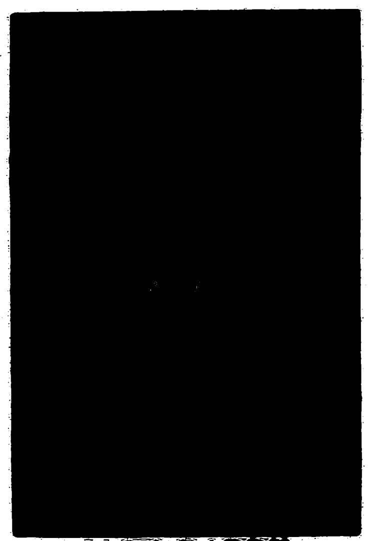
WABC Radio plans to "speak out" on major local civic issues, treating each subject for a full week.

HARRISON'S SALES SLOT

Philadelphia, April 30.

Thomas D. Harrison Jr. has become national sales manager of the Franklin Broadcasting Co. Afterwards, the company which owns WFLN AM-FM here gave his old job as local sales manager to Harry J. Mass Jr.

One more sales change was made at Franklin. Ralph Collier, WFLN's ayem gabber, is "expanding" to the sales department, too.



JACK BARRY

In just 10 weeks, the 7:30-8 p.m. segment of the Sunday night "JACK BARRY SHOW" is now tied for first place as the HIGHEST RATED SHOW* on KTLA, Los Angeles.

* ARB Feb./Mar., 1963.

Com'l TVer Blasts Ga. Educ'l Station Use of Features

Atlanta, April 30.

Raymond E. Carow, general manager of WALB-TV, Albany, and a v.p. for television of Georgia Assn. of Broadcasters, has complained that Georgia's educational television stations are showing first-run motion pictures in competition with commercial television.

Carow said that he plans to write a letter of protest to Gov. Carl E. Sanders about state etv's nighttime programming.

Sanders told reporters at a news conference in Atlanta that he did not know what's being done by the stations, but agreed they ought to stick to classroom subjects.

"I don't think they ought to compete with private industry," the governor declared. "I feel like all the programs being produced ought to relate themselves to the education field in the state."

Gerald Appy, associate director for the Univ. of Georgia's Center for Continuing Education, in Athens, where WGTV, state etv station, is located, said it was not his policy to stick strictly to classroom topics for the night program or, necessarily, to avoid competing with commercial tv.

"The notion that a station should not run feature films because it is not a commercial station has no substantiation in rules of the FCC," said Appy.

He added: "The classroom is not necessarily the primary aim. The University of Georgia long ago accepted responsibility to serve the whole community."

Appy, a professional actor who was in commercial television with various stations in Atlanta before taking up his present post in Athens, said that while he usually seeks to show something more than pure entertainment he may use a motion picture that has no educational value as such, but be-

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The Law Goes Gunnin' for WTCN-TV

But St. Paul Authorities Backtrack In Incident Over Murder Weapon

Minneapolis, April 30.

Considerable of a rumpus was stirred up in and out of Twin Cities' broadcasting circles when William Randall, St. Paul county attorney, denounced Life-Time's unaffiliated WTCN-TV and then backed water.

The altercation took on added heat because a rival station, WCCO-TV, CBS affiliate, on one of its newscasts told listeners that Randall had assailed WTCN-TV for doing what the county attorney said it shouldn't have done. That was revealing over the air the identity of a person from whom a gun was stolen to commit a murder, a scoop for WTCN-TV.

Murder in question was that of a St. Paul criminal attorney's wife who had been life insured for more than $1,000,000 the past year.

There were more fireworks when Randall ordered the WTCN-TV reporter out of his office at the start of a news conference.

WTCN-TV waxed especially wrathy and took additional umbrage because WCCO-TV in the offending newscast declared that Randall had charged it with hampering the arrests of some of those allegedly implicated after the St. Paul homicide officer had ordered it not to do so.

When the WTCN-TV reporter at the news conference was ordered out of the county attorney's office because "his station impeded the authorities in running down alleged participants in the crime and others by making known about the gun prematurely," there were plenty of fireworks.

The reporter not only refused to depart but took the county attorney to task because, as a matter of fact, the homicide policeman actually hadn't ordered him not to disclose anything. The law officer simply had said he preferred silence pending arrests, but the tv station should use its own judgment.

County Attorney Randall then relented and admitted he probably had been too severe. He blamed it on being "too worked up" over sudden developments in the case and lack of sleep.

This backing water satisfied WTCN-TV and over the air it related how it had been absolved. However, no apology was forthcoming from WCCO-TV.

'Bowery Boys' Sales

Nine additional stations have bought 48 "Bowery Boys" features, distributed by Allied Artists Television.

New deals include WTTV, Indianapolis; WJRT, Flint, Mich.; WCHS, Charlotte, Va.; WAFB, Baton Rouge, La.; KREM, Spokane, Wash.; KTVV, Little Rock; WIIC, Pittsburgh; KLAS, Las Vegas; and KATU, Portland, Ore.

Marvin's 3-Market Insurance Client

Lincoln Life Insurance, long associated as sponsor of United Artists Television product, has bought "The Lee Marvin Show" for telecasting in three markets, Lexington, Louisville, and Oklahoma City.

Another longtime UA-TV client, also a current "Ripcord" sponsor, Savannah Sugar Refining Co., has set two more stations in its five state marketing area: WCSC, Charleston, S. C.; and WSOC, Charlotte, N. C. Previously reported were Savannah buys in Georgia, Tennessee and Virginia.

New station buyers of "Lee Marvin Show" are WTAR, Norfolk; KOGO, San Diego; WJXT, Jacksonville; KELP, El Paso; KOTV, Tulsa; and WNDU, South Bend-Elkhart.

In the rerun field, UA-TV subsid Ziv-UA reports sale of "Bat Masterson" (?), newest off-network hourlong entry, in 14 major markets including Los Angeles, Chicago, Detroit, Dallas and Indianapolis.

'YOU ASKED FOR IT' $66,465 RESIDUALS

Hollywood, April 30.

Total of 107 AFTRA performers will receive $66,465.30 in residuals from the teleseries, "You Asked for It," repping payments for past four years, under an arrangement cleared by L.A. chapter of American Federation of TV and Radio Artists.

Under an agreement reached with Marcus and Anne Lipsky, owners of the series, $18,000 already has been recovered and $8,000 paid to the AFTRA Pension and Welfare Fund, according to union's legal counsel David Ziskind. All residuals owed will be received by performers over a maximum period of seven years, Ziskind said.

BBC's Click Satire In Adaptation for WNEW

"That Was The Week That Was," BBC-TV's click satire on the news, is being adapted for the U.S. via an experimental half-hour show, "What's Going On Here," for telecast on WNEW-TV, N. Y., and WTTG, Washington, both Metropolitan Broadcasting stations. Jonathan Miller, Peter Cook and John Bird, British performers in such satirical revues as "Beyond The Fringe," "The Establishment" and "The Second City," will be featured on "What's Going On Here."

Roger Bowen, an American writer-actor, will also be seen on the show. Co-producers are Clay Felker, former senior editor of Esquire, and journalist Joan vanden Heuvel. Arthur Forrest will direct.

Robt. Storer's New Post

Atlanta, April 30.

Robert M. Storer, youngest son of George B. Storer, Sr., founder of Storer Broadcasting Co. and chairman of Board of Directors, has joined WAGA-TV, Atlanta, as sales promotion director, it was announced by Ken Bagwell, station manager.

Young Storer is transferring to Atlanta from the same position with KGBS, Storer radio outlet in Los Angeles.

At WAGA-TV he will head up station merchandising, research and sales promotion under the direction of promotion manager Ned Jay.

Triangle Group In FM Assn. Joinup

Philadelphia, April 30.

The five FM Radio stations of the Triangle Stations group have the National Association of FM Broadcasters (NAFMB) it was announced by David J. Bennett, director of FM operations for Triangle.

The Triangle group, with separately programmed FM and AM stations in five markets and tv outlets in six, decided to join the NAFMB after that organization retained Jim Schulke as its president and fulltime chief executive.

"Each of our FM stations," said Bennett, "are programmed independently of our AM outlets. So far as we are concerned we consider that the problems which confront FM broadcasters can best be solved by a new, young vigorous organization dedicated to the cause of frequency modulation. For this reason we have decided to support the NAFMB with the membership of the five Triangle stations."

In accepting the membership, Schulke said, "we anticipate and expect that both Dave Bennett and Triangle will actively participate in the affairs of the NAFMB. Both are veteran and professional broadcasters, so aware of the special assets of FM as to provide their stations with exclusive programming, and so experienced as to provide a reservoir of advice and aide which can prove invaluable to the NAFMB and to frequency modulation."

The Triangle stations joining are: WFIL-FM, Philadelphia; WFBG-FM, Altoona, Pa.; WNBF-FM, Binghamton, N. Y.; WNHC-FM, Hartford-New Haven; KFRE-FM, Fresno, Calif.

Special Projects Division for KPRC

Houston, April 30.

Ray Miller, assistant manager for news at KPRC and KPRC-TV, has been appointed editor of the new Special Projects division at KPRC-TV by Jack Harris, veepee and general manager.

Robert Marich has been named production director of the new division. He will continue as producer-director of KPRC-TV's "Midnight with Marietta."

Charles Pharris, director of newsfilm operations for KPRC News, who has received many national awards for his film stories, will supervise motion picture filming for the new division.

In preparation for increased activity, Miller said three experienced radio newsmen have been added to the KPRC News staff. They are Larry Rasco, Will Sinclair and Antonio Cernuda.

Cameos On a Faraway Beach

Hollywood, April 30.

Newest fad among Hollywood stars seems to be to get themselves into the travel-film type of picture, either on the tv production side, or in cameos, or both.

Typical example is the one-hour tv special "Carib Adventure," just filmed by Bill Burrud and Victor Jory under the banner of their recently formed B & J Productions. Among stars doing bits are Nick Adams, Leon Ames, Dana Andrews, Sammy Davis Jr., Clint Walker, Lloyd Nolan—who also worked on the picture as a director—Cesar Romero, Richard Egan and Ricardo Montalban. Burrud and Jory appear, too, as well as having coproduced.

Manner in which Sammy Davis Jr. got into the act typifies the stars' interest in travel-adventure pix. Burrud and Jory were doing location shooting on a beach at the Virgin Islands when Davis wandered by. He promptly asked in, and the producers ad libbed a number of sequences for him on the spot.

In addition, Burrud now has a deal going for a new one-shot half-hour show with Fabian in which the singer would participate as co-producer and co-star. Also pending is a Burrud project filmed by Malcom Atterbury, veteran Hollywood character actor.

Names aren't limited to the acting field. Columnist Erskine Johnson recently completed a half-hour pic he did while touring foreign feature film locations. It is now being syndicated via Burrud's "True Adventure" series.

Some years ago Arthur Godfrey used travel films he took as the basis for one of his regular tv shows, and Jack Paar has done ditto this season, but the latest outbreak is by far the largest collection of name talent to hit the travel route cinematically.

SYNDIE LAMENT: NO HALF-HRS.

Crazy, Man

Cleveland, April 30.

Adults prefer kiddie shows; but the moppets go for such vehicles as "Combat," "Gallant Men," and "Ghoulardi"—the latter being an 11:25 p.m. shocker-film.

The above results came from a series of surveys conducted in six elementary schools by the Radio-TV Council of Greater Cleveland, and brought startled reaction from many educators.

Overwhelming was the indication that the children are not watching the programs designed for the youngsters, although the parents seem to enjoy such vehicles as "Bullwinkle."

At Ridge-Brook Elementary School in suburban Parma, results of the survey among the 1,300 students showed such an overwhelming preference for "Combat" that the school's principal, Miss Dorothy Holmes told the Plain Dealers' radio-tv writer Terry Considine "I now have the answers to several school problems. One, we have been having gangs of 'Germans' and 'Americans' on our playgrounds at noon. Two, we have many more children feeling Germans are bad. Three, we have other children who want to grow up to be soldiers so they can shoot and kill."

Miss Holmes also wrote to parents asking "Is this what you want for your children? Do you think a program as exciting as this one is a good one to send elementary school children off to bed on? What thoughts must be dancing through their heads." (Combat: Tuesday, 7:30 p.m.).

Miss Holmes and other educators also noted the popularity of "Ghoulardi" and asked why parents permit their children to stay up to see a program starting at 11:25 p.m.

Hanna-Barbera's $9,000,000 Prod. Budget Triggers Major Expansion

Hollywood, April 30.

A record $9,000,000 in production has been budgeted by Hanna-Barbera Productions for the coming year, as it embarks on an expansion program marked by a diversification of the company's activities. Six-year-old animation company moves on May 1 to its new $1,300,000 building on a strip of land on the inbound San Fernando Valley-Hollywood freeway.

Prexy Joe Barbera and his partner, Bill Hanna, who founded the company in 1957, stressed the production figure is for firm commitments and a minimum, inasmuch as other deals are currently in negotiation.

On H-B's production agenda for the ensuing year are 26 "The Flintstone" cartoon episodes (on ABC-TV), overall budget $1,800,000; 150 five-minute syndicated shorts, $1,500,000; a "Yogi Bear" feature film, $1,800,000; two half-hour industrial films, $400,000; 26 theatrical film shorts for Columbia release, $700,000; a live-action feature, "Father Was a Robot," $1,500,000.

H-B's new hq, which has 40,000 square feet of space, will house all of its activities, such as animation, recording, music, dubbing commercials, etc. It was designed by Arthur Froelich, and its basement is also a bomb shelter.

Company's half-hour industrial films are being done for Mutual Fund of America and Warner-Lambert Pharmaceutical. Its Theatrical film shorts for Col consist of "Loopy de Loop," "Hillbilly Hawk"

(Continued on page 54)

McCarthy Jaunt: Freer TV Trade

On a mission to secure freer trade in tv programs, John G. McCarthy, prexy of Television Program Export Assn., has left for Geneva where he is scheduled to confer with John Evans, U.S. Minister to GATT negotiations.

These meetings are preliminary to formal hearings by the 37-nation membership of the General Agreement on Tariffs and Trade on the subject of freedom of international trade in tv programs. McCarthy reportedly has with him a mandate of specifics from his full membership with whom he met just before leaving.

From Switzerland, McCarthy will go to Mainz to continue a selling job for U.S. programmers with officials of the second German network. He also will go to London to protect provisions in a new television bill, now before Parliament, which, in the view of McCarthy would make it worse for American programmers selling in England.

Patricelli's WTIC Nod

Hartford, April 30.

Leonard J. Patricelli, v.p. of Travelers Broadcasting Service Corp. in charge of television programs, has been upped to post of general manager of the company, position left vacant by recent death of Walter C. Johnson, who died on April 16.

Robert S. Tyrol has been tagged secretary and director of the corporation to succeed Johnson in that role. Prior as assistant secretary, Tyrol holds post also as veepee in charge of radio sales. He is currently prexy of Connecticut Broadcasters Assn.

TBSC operates WTIC-AM, FM, TV.

Heiss in Blast At 'Greedy' B'casters Axing Good Shows

Milwaukee, April 30.

Robert J. Heiss, manager of WTMJ-TV here, blasted tv station operators "impelled by greed for greater profits" for damaging the image of the industry. Heiss spoke on "What's Right With TV," at a local men's club meeting. He said:

"Some stations, impelled by greed for greater profits, and other stations, motivated by the more laudable desire merely to avoid financial collapse, will frequently drop outstanding network presentations of serious subjects and substitute less meaty fare designed for the mass audience.

"These stations," he said, "narrow television's dimensions in their own communities and do serious damage to the industry image everywhere. It is this type of operator which has caused the castigation of the industry by Mr. Minow and others in government."

Television cannot and should not be expected to program "too far in advance of the public," or over their heads, Heiss said. "We cannot," he said, "as some seem to think, change the face of televi-

(Continued on page 54)

Greenlight for Moline

Moline Television Corp., headed by Frank P. Schreiber, was given the greenlight last week to proceed with WQAD-TV, a new station in Moline, Ill. FCC's okay of the channel to Moline was upheld by the Federal court after being challenged by other applicants.

WQAD-TV will be an ABC-TV affil when it starts operations Aug. 1.

BUT PLENITUDE OF 60-MIN. SEGS

Product supply in off-network syndication now has turned a full cycle, with a comparative plentitude of fresh hourlong series and a relative scarcity of new half-hour product.

Oddly enough, the switch has come when stations remain nearly as tight as ever in their local time availabilities. Dictating the rise of the hourlong series over the half-hours in the product pool is the continued popularity of the hour form on the three networks.

A look at next season's networks schedules portends that for a few syndication seasons hence what has happened in '63, the rise of the hourlong form over the half-hour in the off-network syndication pool, will continue years hence.

Contributing to the comparative off-network half-hour scarcity are these factors: Some of the "hot" off-network 30 minutes are grabbed by the networks for a daytime or Saturday a.m. rerun. Witness "Dennis the Menace" slated for a Saturday a.m. ride on ABC-TV; CBS-TV loking for daytime stripping of Andy Griffith and Jack Benny. Producer-distributors seek the network daytime run for a hot property over immediate syndication because the network ride usually will offer $15,000 per episode. Thereafter, in syndication, extra dollars can be milked for the property.

Another factor is that unless a series wins a two-year ride on the network, its likelihood of succeeding in syndication, winning sufficient sales to pay off residuals and return a profit, are slim. There are exceptions to this rule of thumb, with the Jackie Gleason "Honeymooners" standing out as a prime example. Yet, the syndicator who takes on a network turkey finds he's usually dealing in continued losses.

How limited the off-network half-hour product pool now is can be gleaned from the major 30-minuters now being offered. They include, among the comparative newcomers, "Have Gun Will Travel," CBS Films; "Rifleman," Four Star Films; "Leave It to Beaver," MCA TV; and "Dobie Gillis," 20th-Fox. In addition, Four Star has Tom Ewell, 32 episodes; and "The Detectives," which Four Star has doctored with bridges so that it can be played in a half-hour, as well as in an hour form.

MCA-TV, with the addition of "Beaver," now has what it calls a "fun, family bloc" of shows, all in the half-hour form. The others being "Bachelor Father" and "Love That Bob."

CBS Films in marketing "HGWT" is making deals on a one-a-week telecast basis. Four Star, which has more episodes in "Rifleman," is distributing the series for stripping by stations.

It's more than of passing interest to note that there are no fresh half-hour off-network entries either in the action-adventure or anthology categories. For a long time, action-adventure was the staple in syndication, both in the first-run and off-network fields. That form seems to have dried up on the networks, a development now reflected in syndication. Same, to a lesser extent, applies to anthologies.

Coming to the aid of this comparative scarcity in the half-hour field are the backlog of product in the syndicators' catalog and the few first-run syndication entries. It's generally acknowledged that stations need fresh product in the 30-minute form, for no matter how the station's schedule is juggled to accommodate the off-network hours, there's always an open slot only of 30 minutes.

Right now a comparative handful of entries are vieing to fill those 30 open minutes on local stations. Outlook for the future is that the handful of fresh off-network entries won't grow markedly.

Collins Challenges 'Wrath of Roth', Berates Texas Rebels' 'Self-Benefit' In Fla. 'Declaration of Conscience'

Doerfer's New Job

Washington, April 30.

The Maryland-D.C. Broadcasters' Assn., made up of stations operating where politicians work and play, has engaged a new general counsel: John C. Doerfer, the former FCC chairman who suffered the pain of the political guillotine.

Doerfer resigned the FCC chairmanship after an Oren Harris Subcommittee expose. The group headed by Rep. Harris (D.-Ark.) discovered Doerfer had been vacationing in Florida waters on the yacht of George B. Storer, who owns a chain of broadcasting stations subject to FCC regulation.

With the Maryland-D.C. Assn., Doerfer will have the joint title of general counsel and executive secretary.

Washington, April 30.

With strains of "The Eyes of Texas Are Upon You" stinging in his ears, NAB prexy LeRoy Collins issued a rallying cry for broadcasters "who believed in something beyond self-benefit."

Faced with an incipient secessionist move by Jack Roth of the Texas Assn. of Broadcasters, Collins called for support from those willing to follow him on the harder course of self-improvement and self-regulation.

Collins warned of the many and strong voices "that would detract and deter us" from the course of self-improvement and self-regulation.

"But every great business—every great profession — every great nation," he said, "was built the hard way by people who believed in something beyond self-benefit."

Collins said it wasn't his job to provide an escape from the realities of life and bluntly asked "how can individual responsible broadcasters see to it that their profession as a whole does meet its public responsibilities" and thus not lose their freedom to government regulation.

He said a business association can "no longer behave as though it were in existence solely to siphon as much material gain from the society as it can get for its members."

Collins returned to his native Florida in the attempt to put down the second Dixie drive for independence. In a speech to the Advertising Federation of America in Orlando, Collins said a group is most effective in serving its individual members interests by kindling the fires of professional character and greatness while providing "insulation against the ever reaching effort of government on the prowl for vacuums of unmet public needs."

Collins' message was clear and the willingness to do battle was evident. The speech, though, was given from his seemingly favorite platform—the tightrope—and thus

(Continued on page 54)

1st Half Off But 4 Star Envisions Same $1.20 on Yr.

Four Star Television reported a net income for the first half of the current fiscal year of $187,117, equal to 31 cents a share based on the 601,250 common shares outstanding at Dec. 29, 1962.

This compares to a net income of $367,471 or 60 cents a share, for the first half of the previous fiscal year, based on the 611,250 shares outstanding at Dec. 30, '61.

For the entire fiscal year, prexy Thomas J. McDermott in an interim report to stockholders, said that earnings should compare favorably with the $1.20 earnings per share registered in the '61-'62 fiscal year. He said that the ? ? ? ? predicted $1.20 earnings would include substantial writeoffs and a special credit.

In the latter half of the current fiscal year Four Star received a tax free payment of $500,000 from a company-held insurance policy on the life of Dick Powell, late chairman and one of the company's founders.

In the first half of the current fiscal year, the 26 weeks ended Dec. 29, '62, gross income increased to $11,776,321 from the $9,990,751 registered in the comparable year ago period. Increase stemmed principally from syndication sales made in the period under review.

In the first half of the current fiscal year, a substantial writeoff of costs incurred in the development of a number of properties and pilot films over the last few years, as well as higher amortization costs, decreased net income from the comparable year ago period, according to Four Star.

Company stated that writeoffs are being taken in equal parts in each of the two halves of the current fiscal year. Operating, selling and administrative expenses in the first half of the year also reflect large charges as costs of distribution and residual payments are applied against initial syndication sales.

Russ Columbo TV Bio

San Francisco, April 30.

The new industrial-tv film production company started by Lee Mendelson here is working up a bio on Russ Columbo with another singer, Johnny Desmond, as host-narrator.

Mendelson says he's also preparing a documentary re the Central Pacific R.R., based on Lucius Beebe's book about the CP and the Southern Pacific R.R.s.

Mendelson was a KPIX staff producer.

30 Producers On Revue TV Payroll

Hollywood, April 30.

Revue Studios, which recently launched a drive to sign vidpix producers for its 10 series next season as well as on new pilot projects, has 30 producers on its payroll—far more than any other studio in Hollywood, theatrical film or tv.

By way of comparison, MGM-TV, second to Revue in vidpix production with six series set for next semester, has a dozen producers on its staff.

Revue's figure, probably a record, includes a number of hyphenates—producer-directors and producer-writers. Studio has a policy of assigning several producers to some of its series, such as "The Virginian," "Alfred Hitchcock Hour," and "Kraft '64." In addition, some of the producers aligned with Revue are not working on series per se, but are involved in spinoffs and other pilot situations.

Alan J. Miller is production veepee for the valley tv lot. Producers on the Revue staff (some of them exec producers) are Richard Irving, Roy Huggins, Howard Christy, Stanley Rubin, Jack Laird, Stanley Niss, Don Siegel, David Rich, Jules Schermer, Joel Rogosin (assistant to Huggins), Frank Telford, Dick Berg, Frank P. Rosenberg.

Robert Altman, Robert Blees, Roland Kibbee, Samuel Taylor, Norman Lloyd, Joan Harrison, Robert Douglas, William Frye, Dick Lewis, Edward Montagne, Mort Friedkin, Winston Miller, Frank Price, Joe Connelly, Bob Mosher, Fred de Cordova.

1.
DUPONT SHOW OF THE WEEK
for Television Entertainment.
Produced by NBC News Creative Projects, Irving Gitlin, executive producer; by The Directors Company in association with NBC Television, Franklin Schaffner and Fielder Cook, producers and directors; and by NBC Television, Lewis Freedman, executive producer.

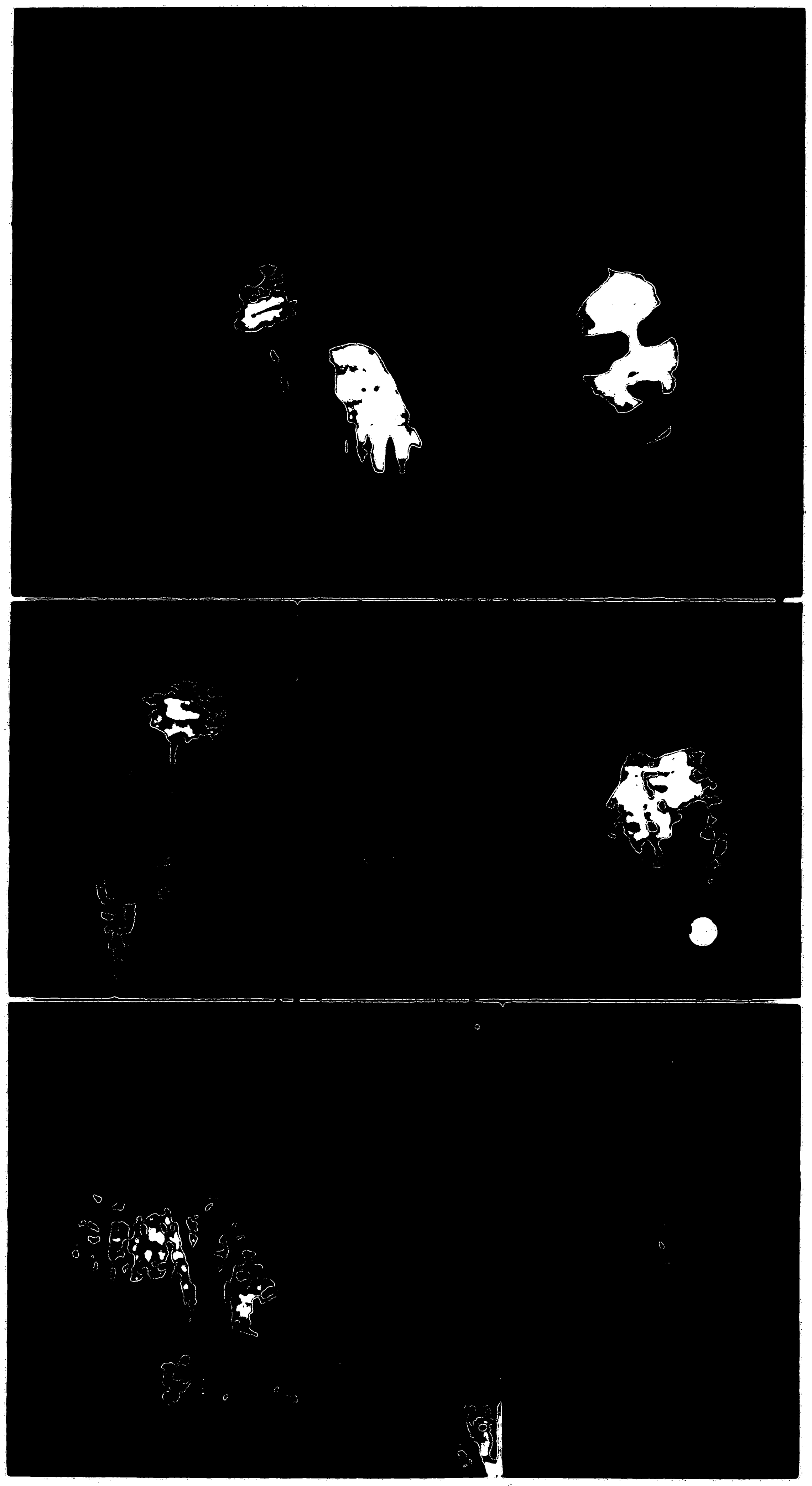
2.
WALT DISNEY—for *Television Youth and Children's Programs.*
Produced by Walt Disney Productions in association with NBC Television.

3.
CARNIVAL OF BOOKS, broadcast on NBC owned Station, WMAQ Chicago—*for Radio Youth and Children's Programs.*
Produced by WMAQ in cooperation with the American Library Association.

4.
THE ETERNAL LIGHT
for Radio Entertainment.
Produced by NBC News under the auspices of The Jewish Theological Seminary of America.

5.
EXPLORING—for *Television Youth and Children's Programs.*
Produced by NBC News, Craig Fisher, producer.

6.
WILLIAM R. McANDREW and **NBC NEWS**—*a Special Award for News and Informational Programming.*
NBC News Division, William R. McAndrew, Executive Vice President.



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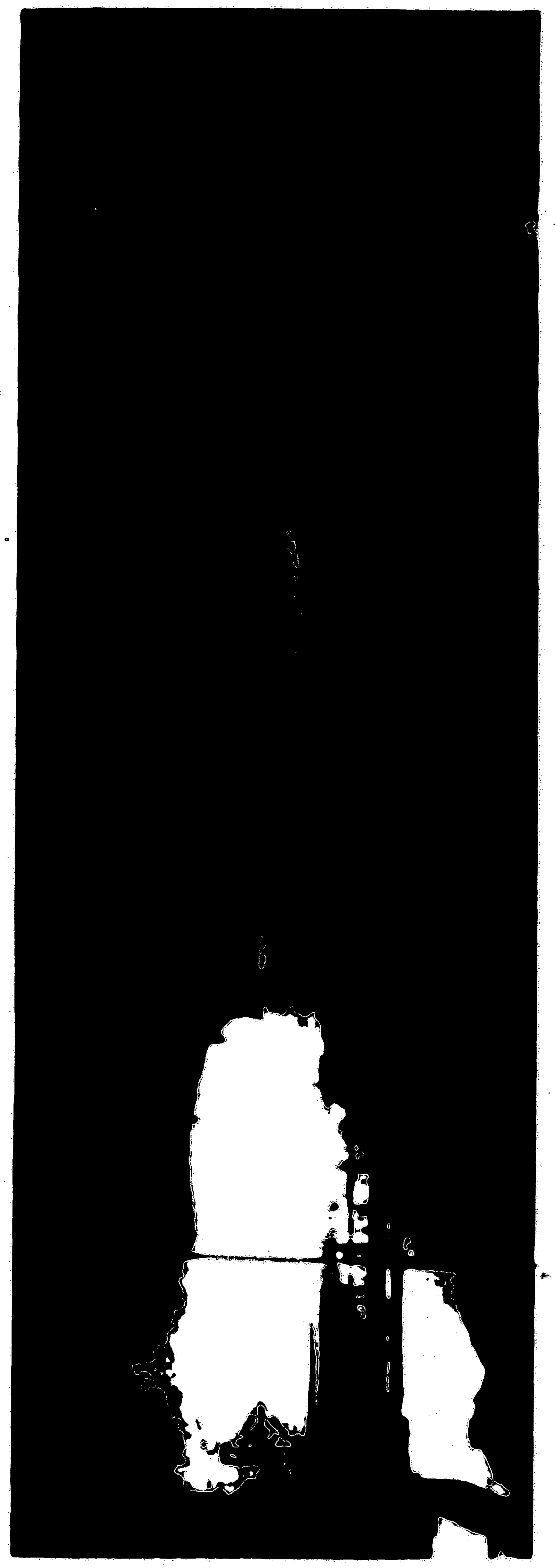
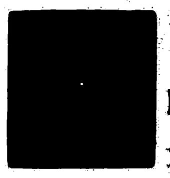


THE BEST IS YET TO BE

Winning six of the distinguished George Foster Peabody Awards for 1963—just after a public vote honored us with six of the season's eight TV Guide Awards—makes NBC feel extremely proud. We'd say it was pretty fair substantiation that a network's programming—if sufficiently versatile and creative—can be honored for excellence by a specialized panel of judges and also be prized by the mass of the nation's viewers. A mere glance at NBC's Peabody Award recipients pictured here will show how well the winners span the full range of broadcasting's news, information and entertainment. Our warmest thanks to all those talented men and women who had a part in preparing these prize-winning programs. And our very deep appreciation to the Peabody Awards Committee*, whose valued accolades—in both radio and television—have contributed so much through the years to broadcasting's excellence.



Now, our attention is turned to next season's programs, for here at NBC we shall always feel that..."the best is yet to be."

Look to NBC for the best combination of news, information and entertainment.

*(Representing Listening Posts) ☐ Terrence O'Flaherty, Radio-TV Editor, San Francisco Chronicle ☐ Paul Porter, Radio-TV Attorney, Formerly Chairman, Federal Communications Commission ☐ Dr. I. Keith Tyler, Director of Radio-TV Education, Ohio State University ☐ Miss Harriet Van Horne, Radio-TV Editor, New York World Telegram and Sun ☐ Edward Weeks, Editor, Atlantic Monthly ☐ Larry Wolters, TV Editor, Chicago Tribune ☐ Ex-Officio Members: Harmon W. Caldwell, Chancellor, University System of Georgia, Atlanta, John E. Drewry, Dean, Henry W. Grady School of Journalism, University of Georgia.

39 39

An exhilarating experience for both young and old in a sumptuous series of 111 UNIQUE ACTS prepared with stupendous effort especially to confound and delight your discriminating audience. Weary Willie hosts 111 UNRIVALED cartoons starring the remarkable Porky Pig and the incredulous antics of his daring cartoon friends, cavorting in capers bound to amaze you!

7A

POSITIVELY THE MOST MAGNIFICENT EXTRAVAGANZA ON TOUR THIS YEAR

NIELSEN: WHOLE NEW SHUFFLE

The New Nielsens

(Top 20; First April Report)

It's 14 out of the Top 20 for CBS on the newest Nielsens (first April report), with "Beverly Hillbillies" still in the vanguard. Here's the rundown:

Beverly Hillbillies (CBS)	37.1
Bonanza (NBC)	33.3
Candid Camera (CBS)	32.7
Andy Griffith (CBS)	31.5
Red Skelton (CBS)	31.3
Lucy Show (CBS)	30.2
Dick Van Dyke (CBS)	28.8
Gunsmoke (CBS)	27.7
Dr. Kildare (NBC)	27.5
Hazel (NBC)	27.1
Danny Thomas (CBS)	27.0
Ed Sullivan (CBS)	26.7
Ben Casey (ABC)	26.3
Project 20 (NBC)	26.0
What's My Line (CBS)	26.0
I've Got Secret (CBS)	25.1
Jack Benny (CBS)	24.7
Jackie Gleason (CBS)	24.2
My Three Sons (ABC)	23.5
Defenders (CBS)	22.8

Hammer Predicts Lotsa Big Money Prime Time Quiz Shows in Offing

Big money quiz shows will be back in force on the networks with as many as six running in primetime within the next nine months, says quiz producer Jerry Hammer, whose "Camouflage" had a two-year post-quiz scandals run on ABC-TV daytime.

Cued by ABC's "100 Grand," the big loot quizzers will "catch on like fever," says Hammer, who figures it will be very interesting to see how long CBS' $800 prize limit lasts if the ABC big money revival is a success.

Hammer has received reports on the format of "100 Grand," as yet unrevealed by the network, and from what he's heard, he feels it is basically a good idea. He says, however, the web is "very brave" to be stepping out with the show, and he's sure they've got "lotsa headaches" getting into shape.

Report is that the show will pit an expert against a novice in q. and a.'s on the subjects familiar to the pre-scandal big-money quizzers—opera, baseball, Bible, cooking, etc. Touted "rig-proof" angle to the show is that the expert and the novice will make up the questions and try to stump one another. Expert's home town will in some way benefit if he wins. The novice will take home any winnings himself, and can win as much as $25,000 a week, or hit the 100 Grand jackpot in three weeks. If he loses, however, he gets only a consolation prize.

One of the big problems that

(Continued on page 42)

CBS-TV Ups Tillmanns

Carl Tillmanns has moved into the spot as v.p. and general sales manager of CBS-TV, the post vacated by Thomas Dawson, when he moved up as v.p. in charge of sales.

Series of moves was dictated by the resignation of sales senior v.p. Bill Hylan, who joined J. Walter Thompson.

Tillmanns had been v.p. of eastern sales, a post now vacant. He joined CBS-TV's sales department as an account exec in December, '50. Previously he had been with NBC-TV sales for five years.

Wolper Series On NBC Designed For Big H'wood Promo

Hollywood, April 30.

Following the recent cycle of television documentary specials pointing to the decadence of Hollywood, David Wolper pledges "penance to show the motion picture industry with honor and tradition" in a "positive" approach toward the film capital now being prepared for his NBC series of 26 documentary "specials" under the tag "The Hollywood Story."

Wolper, who has budgeted $2,000,000 for the show, which begins Sept. 23 on 9:30-10 p.m. Monday night timeslot, said he will show how Hollywood has functioned in past, present and what it looks to in the future in a group of six categories aimed at selling and promoting Hollywood on both a personal and professional level.

Using both film clips of recognized classics, newsreel footage, stills and privately-owned films, the series will cover the areas: "Life Stories of Individual Stars," "Successful Film Cycles" (western, gangster films, musicals) "The Great Moviemakers," "Star Types" (The love goddesses, great lovers,

(Continued on page 48)

Judy Changes Mind, Now Coast Origination

Next season's "Judy Garland Show" on CBS-TV will originate from the Coast, instead of N.Y., as originally planned.

Switch was dictated by the personal wishes of the star. This gives the Coast another major weekly variety hour, the others on CBS-TV being Danny Kaye, and Red Skelton.

All the production people, hired with N.Y. in mind, will make the switch. They include producer George Schlatter, director Bill Hobin and scenic designer Gary Smith. Johnny Bradford has been tabbed as head waiter.

NAB May Set Up A Program Dept.

Washington, April 30.

National Assn. of Broadcasters is looking into the possibility of establishing a program department.

NAB prexy LeRoy Collins appointed a six-man committee to study the feasibility of a program office.

Collins said the department, if initiated, would "serve as a central source of program information and ideas which have proven successful."

While the individual station must take greater responsibility in creative programming, Collins continued, the envisaged department would "develop studies and aids to improve the expertise" of NAB member stations.

Appointees to the committee which will hold its first meeting May 2 are: co-chairmen Joseph Baudino, Westinghouse Broadcasting Co., Washington and Allen Page, KWGA, Enid, Okla. and members John F. Dille, Truth Broadcasting Co., Elkhart, Ind.; Harold Essex, WSJS, Winston-Salem, N.C.; Eugene Thomas, KETV, Omaha, Neb. and Cecil Woodland, WEJL, Scranton, Pa.

100% TURNOVER ON AUDIMETERS

By BILL GREELEY

A. C. Nielsen Co. will have a 100% turnover of its current 1,200 audimeter tv rating homes by spring of 1968. Thus spoke Arthur C. Nielsen Jr. last week in three days of Summit (Hotel) meetings in New York attended by about 400 ad agency and client execs.

The meetings, exclusive to subscribers, were called in the wake of the Oren Harris Congressional subcommittee [illegible] ratings which [illegible] industry and public [illegible] all-important numbers.

In a presentation called "Nielsen Commentary on Major-Focus Items Growing Out of the Harris Hearings," Nielsen made what one ad exec called a "point-by-point" refutation of important charges and disclosures arising out of the three-week Congressional outing.

On the "item" of "sample aging," the rating exec said, "Our immediate target is the forced turnover of approximately 100 households by fall '63, to correct the Age of Head-Household bias in the present audimeter sample." He added that those homes that had been contacted by representatives of the Harris committee would now be excluded from NRI-NTI reports, and all would be replaced as soon as practical.

After the first 100 revisions, the company's complete turnover plan calls for (cumulative) 300 new homes by spring of '64; 575 new homes by spring '65; 815 new homes by spring '66; 1,050 new homes by spring of '67; and 1,200 by spring of '68.

The ratings exec said the revisions would be made at "a price to be quoted," which would indicate an increase in price of the service to agencies and advertisers in follow-up of the already proposed 30% increase to stations.

And, he said, the company also plans to continue with a complete turnover of homes at five-year intervals after 1968.

In another plan — subject to client approval of spending more money — Nielsen proposed sampling the Mountain Time Zone, heretofore lumped with the Pacific Time Zone sample "for economic reasons." He said that the Mountain Time Zone homes had been placed in the Pacific area, permitting reporting of the Pacific Time Zone as a "market division."

An alternative to including Mountain Time folk in the national rating, he proposed, would be sampling the PTZ at normal 15% of the population," in lieu of present over-sampling (via inclusion of MTZ homes); or, "combine the MTZ and PTZ for reporting time-zone market sections (in lieu of reporting the over-sample PTZ)." Price: "To be quoted."

Other "items" re Harris discussed at the Summit sessions included:

Clustering—"There are two situations in the 1,200 home audimeter sample—one in Georgia, one in Oklahoma—in which a pair of homes are in the same block. These situations resulted from observing normal sampling procedures, as can be discussed in detail."

Long-tuning (no dial-change) intervals—"Analysis of the audimeter sample discloses that tuning intervals in excess of 24 hours are in the extreme minority—comprising less than 1% of the tuning-minutes for radio and of the order of 0.1% of the tuning minutes for tv" (no mention here of the percentage of tuning intervals under 24 hours, such as 23, 22, 21, etc.) . . . "Tabs are being run for additional weeks and will be supplied to clients in the near future."

Improper influence of sample homes—"We have taken vigorous action to combat locating and contacting Nielsen homes. And it has been (and will continue to be) our policy to replace homes known to be identified by interested third parties.

"Our experience indicates that

(Continued on page 62)

How Many This-Is-It Crises Shows Can Public Digest? TV Documentary Makers in Quest of New Trails

Sulkin' With Serkin

Chicago, April 30.

It's now open season on the rating companies. The following is copy from a display ad purchased in the Chicago dailies by radio station WCFL:

"The A. C. Nielsen Radio Survey Co. says that the Don Serkin Morning Show heard weekday mornings on WCFL has No-Measurable Listeners!

"We want to know: Who writes Don's remarkable fan mail? Who buys the products and services Don sells each morning? Who are the thousands of people wearing Rose Bimler buttons (reference is to a Serkin stunt)? Why are the clients who sponsor Don's show satisfied? Why did Newsweek devote their entire radio-tv section to the Don Serkin Show in the March 25th issue? Why is Chicago's most talked about personality unmeasurable?

"Who's putting us on?"

By HERM SCHOENFELD

Impressed by the research statistics which indicate that the masses couldn't care less and depressed by the fact that highbrow viewers aren't viewing, television documentaries are searching for a bright, new peg on which to hang their projects during the upcoming season. The general aim of the documentary makers is to eliminate their subsidized status stemming from their inability to deliver large enough audiences to pay for the basic programming costs.

Already visible on the horizon is a switch by the documentarians to jazzier themes with a more showmanship attack. As reflected in the thinking of John Secondari, chief of ABC-TV's special projects division, television documentaries will henceforth strive to reach the people, rather than the critics, with ideas, events and problems that are translatable into personal significance.

"The history of television documentaries," Secondari stated, "has taught the mass audience that they cannot expect more than a heavy treatment of something that is good for them." Hence, documentaries have been shunned like a form of intellectual medicine by those who need it most.

Beyond the ponderous treatment, however, is the fact that the three tv networks have tended to duplicate each other in turning out shows on such critical areas as race relations, Cuba, Berlin, Africa, etc. "That is unavoidable," Secondari pointed out, "because we all live in the same world, have had the same training and more or less share the same viewpoint." But how many this-is-it crises shows can the public digest?

The time has come, Secondari said, to explore new trails in reality shows. He indicated that many of the current-style public affairs programming would be handled as hard news specials to free the

(Continued on page 60)

Say Whammy Put On WAME Ratings, Sue Pulse, Nielsen

Miami, April 30.

Following the recent Congressional subcommittee probe into methods and operation of the rating services, indie station WAME this week filed suits in Dade County Circuit Court in sums of $250,000 against Pulse, Inc. and A. C. Nielsen, Inc., for estimated loss of revenue" because of ratings given the outlet by the services over a span of four years.

Owners-operators of WAME, Leon and Ted Wilson (father and son team) through their attorney Irving Whitman will also ask the court to determine punitive damages in each case. The suits will allege that WAME lost revenue by a "victim of misrepresented and fraudulent audience surveys" made by the two firms.

One of the first reps of a radio station to testify before the House committee was WAME general manager Murray Worner, some six weeks ago. Worner told the investigating group that until their probe was started there had been hesitancy on the part of his station (and others) to cancel subscriptions to the rating services.

The legal action by WAME may be the first of its kind to be instituted in the industry.

White House Military Reception as Special; Maybe as Pilot, Too

NBC News has decided, in effect, to make a pilot program, and the format is White House receptions. Tomorrow (Thurs.) evening at 7:30, the news department will offer a one-hour tv program covering the Military Reception to be given by President John F. Kennedy.

The Reception, for over 200 Medal of Honor winners and some high military brass, begins at 6 p.m. and ends at 8. NBC will tape it and arrange the tape so that it can begin a half-hour before the festivities end. There'll be marching on the White House lawn and other ceremonies. Apart from whatever news value the event has, NBC News is trying to figure out whether it'll excite enough interest so that coverage of later Kennedy receptions might be planned.

Gitlin Won't Git, Stickin' With NBC

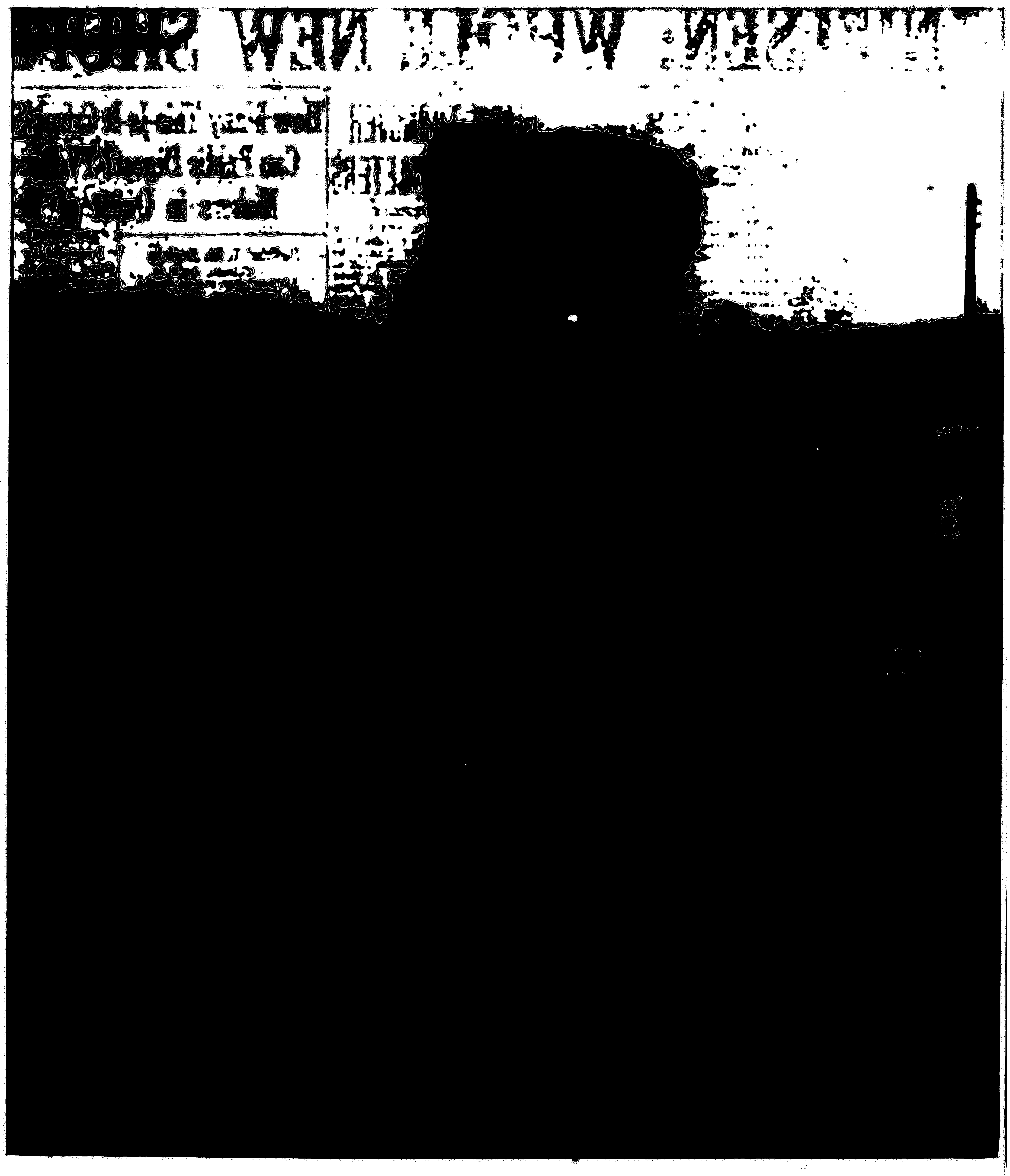
Irving Gitlin will be back next fall at NBC News, unless something unexpected and untoward happens in the next few days. He has already been publicly listed as one of the three contributing forces to the '63-'64 DuPont Sunday night skein.

For literally months, Gitlin and NBC News have been dickering a renewal of his original two-year contract. Late last week, they were down to one or two contractual points, one of the points purportedly term of contract. But, as somebody said, "It must have been okay because everybody is smiling."

Gitlin will continue as head of NBC News' creative projects unit, which includes producers and directors Fred Freed, Al Wasserman, Art Zigart. The group is going to do six one-hour "drama-documentaries," a Gitlin term for describing the format Creative Projects used last week in doing "Prisoner At Large," the story of a Boston parole officer and parolee.

DuPont has also commissioned the Franklin Schaffner - Fielder Cook Directors Co. to produce seven hourlong dramas on the NBC stanza next season and seven dramas from David Susskind's TA-Paramount unit.

At present, the pattern for DuPont next season is 20 first-runs and 10 repeats. There is the possibility, with the help of agency BBDO, that the pattern'll change to 22 new and eight repeats. If this happens, field is wide open now as to who gets the other two.



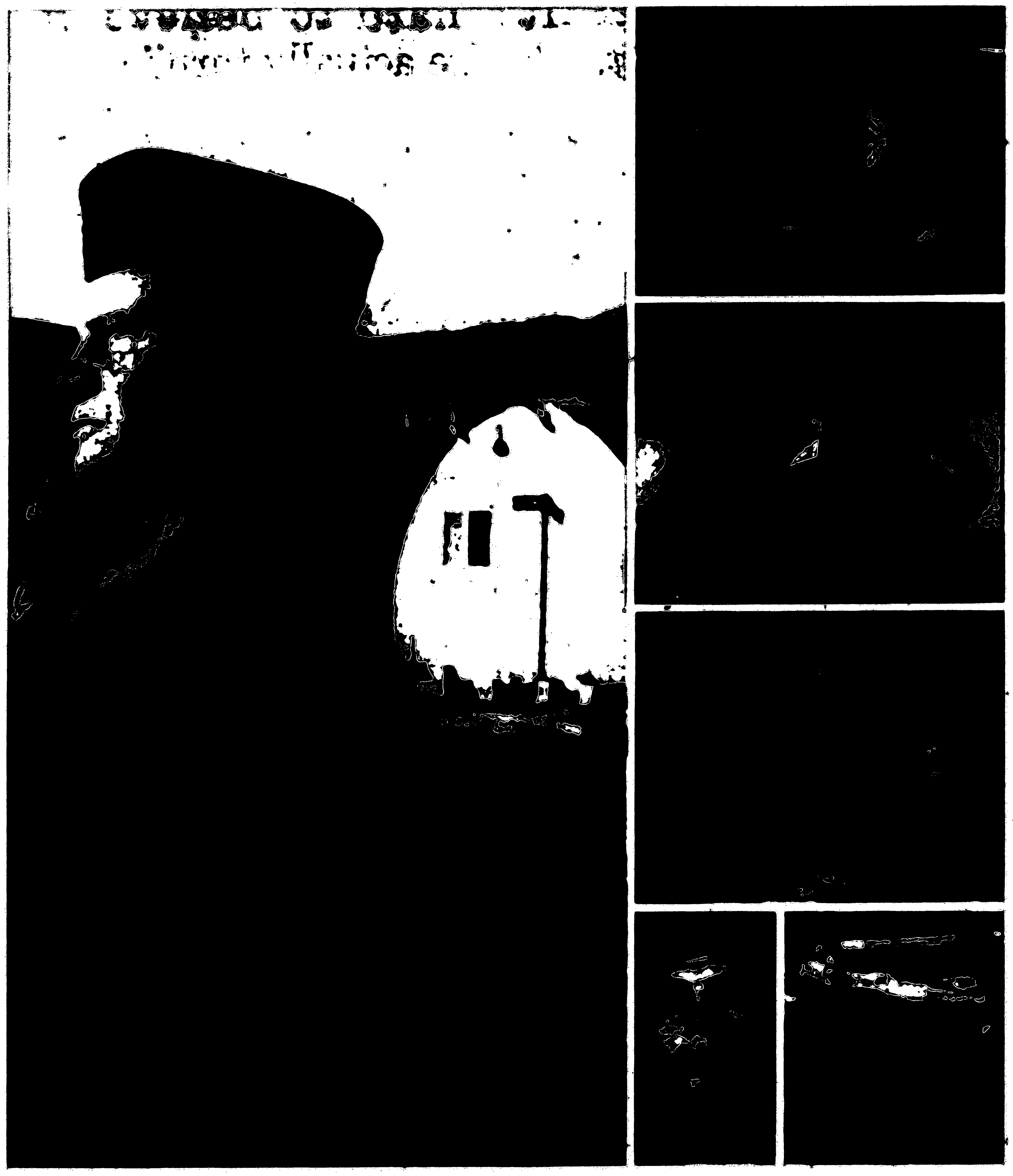
Molding of a Marine

Give a 24-year-old Marine officer his first command, and you have a man with problems, even in peacetime. If the man is as sensitive as he is devoted to his job, you have the makings of standout television drama.

We thought so much of the idea, we told it to the Marines – at Camp Pendleton, California. They agreed to use of the base as background, and even assigned a Navy Cross-winning officer as our technical adviser. The result is "The Lieutenant," an authentic new series that becomes part of NBC-TV's wide-ranging schedule this Fall.

The young officer in question is Bill Rice (played by Gary Lockwood), toughened by four years of training at Quantico, but modest enough to know that gold bars do not a lieutenant make.

How he proves himself on duty – in such situa-



tions as a night of rugged shore patrol, a brainwash experiment, and the handling of a rebellious recruit who happens to be a close friend—involves no stereotyped heroics, and wins him no medals. But it will, we think, win viewers by the million.

(How he proves himself off-duty is a winning story, too. With a young officer as handsome as this, it's a rare girl who has no time for lieutenants).

Gary Lockwood, an acting protege of Elia Kazan and Joshua Logan, earns his starring assignment after impressive performances in Hollywood's "Splendor in the Grass," and Broadway's "There Was a Little Girl." The rigors of Marine camp life should hold no anxiety for Lockwood, a former movie stunt man and star college athlete. Lest anyone feel we *had* to summon the Marines, may we add that "The Lieutenant" is only one of a diversified span of programs helping to make the upcoming season the most exciting in NBC history.

Look to NBC for the best combination of news, information and entertainment.

It's hard to believe *but*...they're actually turning

JACK LORD starring in STONEY BURKE

loose, for sale in the local & regional markets...!

STONEY pulls such a very large share of the audience, everywhere:

Los Angeles	25%	Spokane	38%
Philadelphia	37%	Pittsburgh	29%
Detroit	34%	Washington, DC	29%
Cleveland	37%	New Orleans	34%
San Francisco	27%	Sacramento-Stockton	41%
Dallas-Fort Worth	44%	Dayton	43%
Seattle-Tacoma	39%	Birmingham	67%
Cincinnati	38%	Charlotte	65%
Kansas City	45%	Omaha	35%
Houston	42%	San Diego	31%
Memphis	38%	Rochester, NY	30%
Portland, Ore.	34%	Shreveport	38%
Charleston-Huntington	39%	Richmond	34%
Denver	31%	Duluth-Superior	52%
San Antonio	43%	Albuquerque	48%
Salt Lake City	48%	Gr'nville-Wash'ton, NC	58%
Saginaw-Bay City-Flint	42%	Wichita	47%
Phoenix	39%	Hawaii	39%

ARB—Dec '62/Jan '63

...and wins so many awards and such important special acclaim:

STONEY BURKE wins 1963 "WRANGLER'S AWARD" bestowed by National Cowboy Hall of Fame and Western Heritage Center

JACK LORD nominated "MOST PROMISING NEW TALENT—MALE" Radio-TV Daily All-American Awards Poll

STONEY BURKE nominated "FAVORITE NEW SERIES" TV Guide 1963 Awards.

COVER and COVER STORY TV Guide, Nov. 17-23

JUST ANNOUNCED AND ALREADY SOLD IN 14 MARKETS, INCLUDING CHICAGO, DALLAS, DETROIT AND LOS ANGELES

Economee TELEVISION

A DIVISION OF UNITED ARTISTS TELEVISION, INC.
555 Madison Avenue, New York 22, New York, MUrray Hill 8-4700

Wednesday, May 1, 1963

TELEV

Nielsen's T

Satellite Shows 'Just Gimmicks'

Denver, April 30.

An official of the National Assn. of Educational Broadcasters says the broadcasting of live educational tv programs around the world by communications satellites would be impractical and unrealistic anytime in the foreseeable future.

Because of the overwhelming technical difficulties and the prohibitive cost, Vernon Bronson, director of research and development for the Washington, D.C. organization, said that satellites will not be used to spread education throughout the world for a good number of years.

Bronson was in town to address the national convention of the Associated State Boards of Education.

Bronson doesn't believe that commercial tv shows on satellites would be a very practical thing in the near future. It was his opinion that the video shows relayed from London to Paris to the U. S. after Telstar went into orbit "were just gimmicks to prove it could be done."

The immediate future will see communications satellites used primarily for relaying telegrams, long distance telephone calls and transmitting other data, he said. "By 1980, the number of messages transmitted across the Atlantic from the United States is expected to increase at least 25 times. That means that most of these messages will have to be sent via satellite. Satellite communications will be jammed. There just won't be room for relaying tv programs, let alone educational tv programs."

Bronson said there is very little ETV material that is so critical it can't wait 12 or 14 hours to be delivered overseas by jet.

Danny Thomas Award

Washington, April 30.

Atty. Gen. Robert F. Kennedy presented Danny Thomas with the Big Brother of the Year Award for the comedian's "interest in the welfare of children."

Award given Monday (29) said Thomas made "many physical contributions of time, talent and personality to foster the physical and spiritual well being of youth."

ISION PUT ON THE COUCH

p 20: Tokyo

(March 24)

	Station	% Of Total TV Homes	Number of TV Homes (000)
.	YTV	35.7	1,126
.	ABC	40.9	827
.	ABC	39.1	804
. light")	KTV	37.2	752
.	MBS	35.8	724
.	ABC	34.4	[illegible]
.	MBS	34.2	[illegible]
d)	MBS	34.1	[illegible]
.	NHK	33.2	671
)	KTV	32.9	665
.	ABC	31.5	637
.	KTV	30.5	616
.	NHK	30.0	[illegible]
.	ABC	29.6	[illegible]
.	ABC	29.2	[illegible]
.	MBS	28.9	584
.	ABC	28.7	[illegible]
. sees)	NHK	28.3	572
.	MBS	27.9	564
.	NHK	27.8	562

'CBS Reports' Sheds A Folo-Through On Cigaret-Cancer Story

"CBS Reports" exec producer Fred Friendly has a return engagement upcoming with the running cigaret-cancer story.

When the U.S. Surgeon General's report comes out, perhaps in June or soon thereafter, "CBS Reports" is preparing to do an hourlong telementary on the findings of the report, the sentiment of consultant committee members, etc.

Feeling is that "CBS Reports" in its first installment raised and examined the issue on nationwide television, and a follow through, keyed and timed to the report of the U.S. Surgeon General, is a logical additional chapter. Tobacco Institute of America squawked about "CBS Reports" documentary earlier this season. (Tobacco companies spend about $140,000,000 in network tv.)

ABC-TV'S SUMMER SUN. NITE REVAMP

ABC-TV is extensively revamping its Sunday night summer lineup as a result of the departure of "The Voice of Firestone" and the Howard K. Smith show starting June 16. The Hollywood features, now scheduled from 8 to 10 p.m., will start at 8:30 p.m. "Jane Wyman Presents," a daytime show on the web, has been pencilled in for 8 p.m. At 10:30 p.m., the news department is taking over the Smith segment for a half-hour weekly news roundup and analysis.

On Tuesday nights at 10:30 p.m. during the summer, ABC-TV will carry "Focus on America," the best of documentaries produced locally by the web affiliates. On Monday nights at 8:30 p.m., "Rifleman" again departs for the summer with P&G, owner of the time period, bringing in a comedy show, "Funny, Funny Movies."

2 ABC Wolper Specials To Get CBS Repeats

In a strange switch, CBS-TV will carry the repeats of two David Wolper specials on Hollywood, telecast the first time around earlier this season by ABC-TV.

Procter & Gamble, which has two plays on the specials, brought them over to CBS-TV for a nighttime rerun ride on Aug. 7 and Sept. 3. Two specials are "Hollywood: The Fabulous Era", and "Hollywood: The Great Stars."

MENTAL HEALTH FACETS SIFTED

Psychiatrists and broadcasters got together last week at an out-of-New York country hotel for some quite self-analysis of their mutual problems, with therapeutic benefits for all concerned. While the sessions were billed under the general tag of "Conference on Broadcasting and Mental Health," it was no secret to anybody's analyst that these intensive meetings were in fact cued by the recent controversy over that NBC dramatic series "Eleventh Hour" which deals in fiction fashion with psychiatry and psychiatrists.

Sparked by the National Association for Mental Health, and sponsored jointly by the NAMH and the NAB, the two-day meeting brought together for frank and open talk some of the nation's leading psychiatrists, psychologists, radio and television broadcasters.

Hollywood tv film producers, many of them with a stake in the drama of trauma, were very much in evidence, among them Norman Felton of MGM-TV, George Lefferts of Bing Crosby Productions, William Dozier of Screen Gems, and Louis Edelman of Marterto Enterprises. Goodson-Todman also sent a representative in the person of their executive vp, Harold Austin.

Network reps included Grace Johnsen, head of continuity acceptance for ABC, George Heinemann, NBC Public Affairs Manager, Louis Hausman, NBC vp; Carl Watson, continuity acceptance head for NBC, Herbert Carlborg, Director of Program Practices for CBS, and CBS vp, Joseph Ream.

Keynote of the conference was sounded by Dr. William C. Menninger, head of the Menninger Foundation, who stressed great power of tv and radio, praised their contributions generally, and called for broadcasters to do even more to educate the public on the whole range of mental health problems, not just mental illness, vital as that is, but, as Dr. Menninger put it, "everything from mental retardation to tension headaches, to industrial mental health problems."

"There is need," he emphasized, "for good will on both sides, broadcasters and psychiatrists, and we are here to exchange views on mental health and mental illness."

'Long Overdue'

Stockton Helffrich, manager of the New York Code Office of the NAB, sounded a similar note in his address, pointing out that "this is a session long overdue. Goodwill abounds among us, broadcasters and psychiatrists, and it's up to us to block out a mutual discipline."

After the constructive theme voiced by Dr Menninger and Helffrich, the sessions for the first day however, focused largely—to much in opinion of some of the broadcasters in attendance — on the issue of "The Eleventh Hour," and the on-screen 'endorsement' given to that series by an official committee of the American Medical Association. For a while, it appeared as if the broadcasters and the producers were caught in what several termed "a jurisdictional dispute," a cross-fire between various groups within the medical profession.

It was evident that most of the psychiatrists, as represented by their American Psychiatric Association, whose representatives were on hand, too, were and are firmly against any official on-screen endorsement actual or even implied, of any television program or series, especially a so-called entertainment show.

As one of the small group sessions into which the Conference broke down for working purposes put it into its formal report to the over-all Conference: "The general feeling, especially on the part of the professional people, seemed to be that this type of accreditation (that is, such as the AMA gave to the "Eleventh Hour") from a professional organization was out of place on a program or series designed primarily for entertainment

(Continued on page 58)

Lew Grade's 'Big 6' ATV Dramas Enlist Top Writers & Directors

What's With Don Sharpe?

Hollywood, April 30.

Considerable mystery shrouds position of Don Sharpe at GAC-TV—is he still prexy? No one at the agency could be pinned down, but there were varying versions of the status of Sharpe, who has been in negotiations with board chairman Herbert Siegel to obtain a release from his contract.

Callers were told "Mr. Sharpe is no longer with us." However, GAC Coast veepee Martin Baum was more cautious, saying simply that Sharpe was "not on the premises." Baum added since negotiations anent a release were being handled by Siegel, he didn't know anything about them.

Sharpe is now headquartered at Desilu Gower. He had asked for his release so he could concentrate on representation of Lucille Ball and "The Lucy Show." He has repped Miss Ball for 15 years. It's reported Sharpe is now in London.

French TV News Re-Formatted, But Will It Be Freer?

Paris, April 30.

A new form of treating newscasts on the national one-channel video web went into effect this week. It was evolved via a sounding out of public opinion which seems to fit with President De Gaulle's preferences for referendums in making important governmental decisions or changes.

Alain Peyrefitte, Minister of Information, under whose aegis tv is via the Radiodiffusion Television Francaise, told the press about the new news attitudes himself. Main change is substituting much more actual images of events for straight commentary. Actual essay-like studies of a subject and debates were preferred to monologs by the public, according to Peyrefitte.

Thus the newscaster has become more a commentator and witness on and of events than just a straight deliverer of news handouts. It was made clear that tv would only report and not take sides on or about the events.

Above has been a sore point since the last few years many news shows have been censored and some even redone for governmental benefit. According to Peyrefitte the news will be honest and objective, which is the essence of tv newscasting and its mission. If the government wants a say it can send someone to do it in its name.

The lead 8 p.m. news outlet will be upped to 20 minutes with an emphasis on imagery over talk. Each event will get its proper length and treatment according to its importance, and the special programs will be made up on leading contemporary happenings and topics rather than on preconceived subjects as heretofore.

Raymond Marcillac will head this revved up news section seconded by a flock of newsmen. There will be more tieups with foreign networks (an accord is already set with CBS in the U. S.), a greater archive system and, above all, a greater leeway in news handling without too much beaucratic interference Or so it ds now It remains to be seen how it works out and whether French tv news will be freer and less hampered than of yore.

London, April 30

ATV topper Lew Grade today (Tues.) released details of his company's most ambitious drama project to date which will involve 12 of the top writing and directing talents in the U.K. matched into working pairs to produce six new hourlong plays for ATV's new year Sunday night drama slot

No budgets were mentioned, the project has not even a collective title nor a common theme But Grade was certain that by virtue of the policy of giving these talents their heads with regard to prepping time, casting and subject matter the outcome would be close to establishing a new high in contemporary tv drama.

"The object of the project is not simply to be lavish with money", Grade's overall script editor Stella Richman explained "Any reasonably competent idiot can turn out passable programs with $60,000 or $80,000 to play around with. What we are offering is something quite revolutionary for tv drama in Britain, a minimum of four days' studio rehearsal in our Elstree studios, among the finest and most modern in the world and before that unlimited preparation time and a free hand on subject matter within the confines of the decency regulations of the Independent Television Authority."

ATV has matched six pairs of talents, writer-director, and given them each nine months to come up with an hour drama. Two are already skedded for their final four days' studio rehearsal, one in July the other August. They will then be taped for transmission beginning January.

Donald McWhinnie—who staged the original version of "The Caretaker" and after 20 years with BBC radio drama has done his first tv for ATV—is directing a new

(Continued on page 42)

Emmy Nominations

The TV Academy this week named the nominees for this year's Emmy Awards. The 28 winners'll be named via the NBC-TV Emmycast Sunday (26).

Nominees in 12 major categories are:

Danny Kaye-Lucille Ball, "Defenders" of Oct. 20-27, "The Tunnel," "Voice of Charlie Pont" for "Program of Year".

"Beverly Hillbillies," Danny Kaye-Lucille Ball, Dick Van Dyke stanza, "McHale's Navy" for most humorous "program achievement";

"Alcoa Premiere," "Defenders," Dick Powell stanza, "Eleventh Hour," "Naked City" for best drama.

"Bell Te'e;h ne Hour," Judy Garland's March 19 show, "Julie & Carol at Carnegie Hall," "The Lively One," and NBC O,era for best musical show.

Andy Williams, "Carol & Co." Garry Moore show, "Here's Edie" and Red Skelton's stanza for best variety show.

"G-E Colle'e Bowl," "Password" and "To Tell the Truth" best in panel-quiz ca egory.

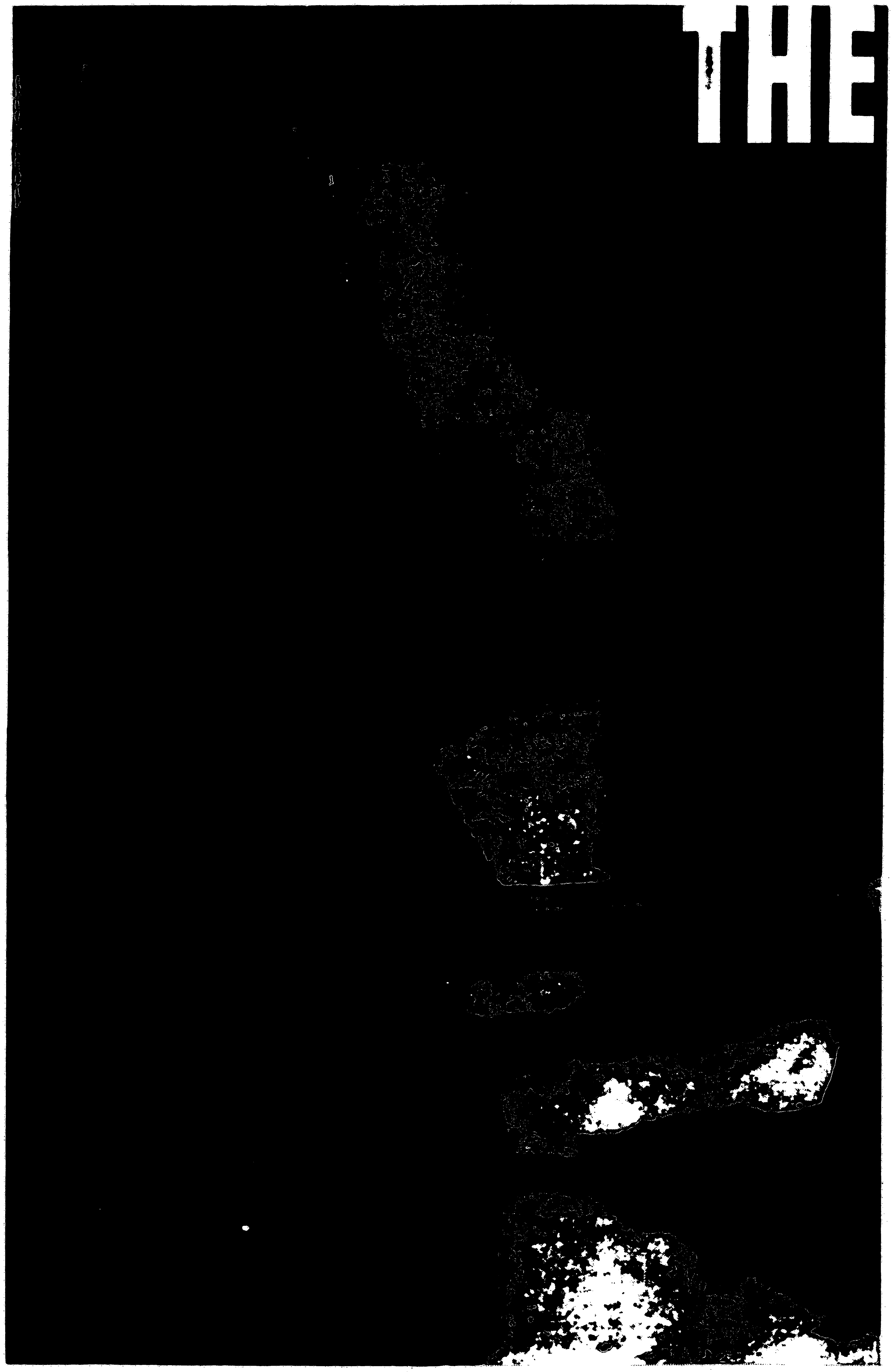
"Captain Kangaroo," "Discovery," "Sha'i Lewis Show," "Update," Walt Disney's stanza, "Watch Mr W zard" for best kid vid.

"Emergen y W rd," "He Is Risen," "River Nile," "Shakespeare: Soul of an A'e," "The Tunnel" for best do umentary.

Walter C on'ite's news stanza, "Eyewitne ," Huntley - Brinkley and NBC S e al "News Reports" for best ne s show.

Bell & Ho ell, "CBS Reports," "Brinkley's Journal," Howard K. Smith's stanza and "Twentieth Century" for best "news commentary or publi affairs," as distinguished (by the Academy) from "document ry."

Up for best lead ng actor are Bradford D llman, Don Gordon, Trevor Howard, Walter Matthau, Joseph Schi''kraut, and for best lead actress Diahann Carroll, Diana H lan El nor Parker, Sylvia Sidney, Kim Stanley.


THE

UNTOUCHABLES

AT LAST—
you can play this one-of-a-kind program in your market

Desilu made television history four years ago when it introduced THE UNTOUCHABLES.

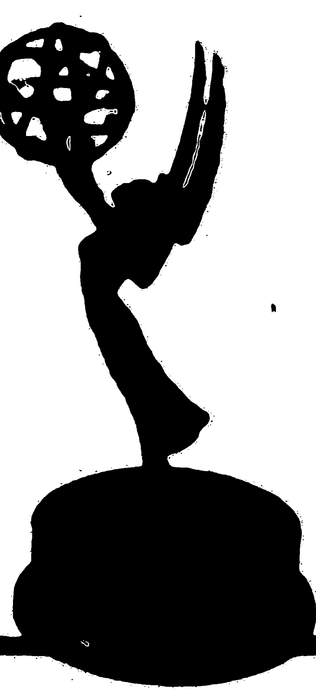
Since then the program has soared to a record unmatched by any other action series.

Thunderbolt audience impact.

Powerhouse ratings.

SRO sponsorship.

NOW this series is available first-run off-network...116 high-key, walloping hours. Play them in prime time or as features because you can be sure of one thing: THE UNTOUCHABLES torpedoes its competition.



AWARDS

Four Emmys (1960), including outstanding performance by an actor in a series to Robert Stack.

"Best Produced Television Series"—
Screen Producers Guild (1961)

"Best Film Series of 1961"—
Radio TV Daily Annual
Television and R-dio Editors' Poll.

AND THE CRITICS SAID

NEW YORK TIMES—*"Head and shoulders above other series."*

NEW YORK HERALD TRIBUNE—*"Tingling tempo... gripping scenes... suspenseful..."*

LOUISVILLE COURIER JOURNAL—*"Excellent production... suspense and menace..."*

PHILADELPHIA BULLETIN—*"Absorbing... suspenseful."*

NEW YORK JOURNAL AMERICAN—*"Best of the year..."*

NEW YORK WORLD-TELEGRAM & SUN—*"Packs a wallop..."*

LOS ANGELES TIMES—*"A series with impact..."*

UNITED PRESS—*"Resounding success..."*

DAILY VARIETY—*"Smash hit... dramatic dynamite..."*

WEEKLY VARIETY—*"Polished production ... commercial hit..."*

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Agency Men and Sponsors Show Real Concern in Rating Disclosures —On Other Madison Ave. Fronts

If Madison Ave.'s public pose (trade press proclamations, etc.) has been a sort of "so what?" attitude toward the disclosures from the recent Congressional rating hearings, the shrug-and-shaft is not at all reflected in the action currently underway behind the scenes.

Deep concern over the state of broadcast audience measurement underlies the thinking by agency men and clients alike. In concert, the American Assn. of Advertising Agencies and the Association of National Advertisers are preparing moves that could effect corrective measures where necessary followed by a policing of ratings in the future.

The 4A's and ANA, most important associations in the industry, have established rating subcommittees in conjunction with their respective broadcast committees. A joint meeting of the broadcast committees was scheduled for last night (Tues.) to approve a letter framed by media execs (Jean Geiger, veepee and director of media research at Ted Bates, and Frank VandeVeeter, of General Food's corporate marketing division) to be sent to the Advertising Research Foundation and the National Assn. of Broadcasters.

ARF has proposed an audit of rating services, and it's expected both the 4A's and ANA will approve some sort of audit system (meaning they are prepared to initially, at least, meet the request for industry support asked by ARF). NAB has made it clear that it would like to take the lead in any rating reforms that develop out of the hearings.

The letter framed by the 4A's and ANA rating subcommittees reportedly will ask for a thorough investigation of ratings as they stand, the idea being that an audit is all right, "but let's be sure what we're auditing is right to begin with."

Letter will take into consideration the rise of the computer in broadcast research and selection, and the necessity for accurate info to feed the machines.

No Help Me, Goes Hearts

Tele program producers and salesmen making pitches along Madison Ave. have noted a definite change in the approach of agency media folk and show buyers. They may still use ratings as the basic and final criteria of decision, but they no longer like to talk about it.

As an example, one exec tells of the rough copy of an agency memo on a show that fell to him. It originally stated that "this show should reach 20,000,000 tv homes." The 20,000,000, however, had been crossed out and edited to read, "a good audience."

Again, a VARIETY reporter asked an agency program chieftain if the rating poll was why his shop went for starcast special shows. The kidding-on-the-square reply was, "Please, we don't talk about ratings around here anymore."

Grimm's Tale

John E. Grimm 3d, a company veepee, has been upped from marketing director of the household products division at Colgate-Palmolive to general manager of the toilet articles division.

Grimm replaces Edward Gelsthorpe, who has resigned to take over the exec veepee post of Ocean Spray Cranberries.

Roll of TV Dice

Continued from page [illegible]

hours will be cut in half (about 15 or so) Dinah Shore won't be around at all next season.

As for ABC, it's a "make or break" roll of the dice for Tom Moore. He's shooting out in all directions, hardly sticking to any particular form, and with a virtually brand new schedule in the most radical departure and upheaval yet attempted among the three networks. The range is wide —from the circus-motifed "Greatest Show On Earth," the "Arrest and Trial" bracketing of two 45-minute shows, to science fiction, to Jimmy Dean, to two hours of Jerry Lewis, to "Hootenanny" "Jamie MacPhetters" and an assortment of hour anthologies. But no old movies.

No one is venturing any predictions at this point. Based on the history of the business, the CBS lineup of the stars is hardly calculated to dim the lustre of that eye. NBC appears to have settled for that "middle ground" safety. ABC's is a daring gamble, equally compounded of guts and money.

Not until the October Nielsens are posted will the boys know for sure which two networks went the wrong way.

Wolper Series

Continued from page [illegible]

comedians) "Close-Ups of Movies-In-The Making" and "Human Interest Features."

Among subjects set in these categories is a show about Bette Davis, to use clips of her past film hits, new footage company will shoot and a promotional angle pointing to an upcoming Warner Bros. film, which will be done in form of a WB reunion for the star. Other tags, titles and formats set are "Where Are They Now?" and "Hollywood, U.S.A.," a story about the town itself.

Wolper, who will function as exec producer on series, which is the first independent documentary series ever to be done on any network, is now setting up meetings with the MPAA and studio execs to seek cooperation for the industry in gaining use of film material and personnel to be used in the series. He asks for cooperation from the industry to make the series "a dynamic, upbeat story about Hollywood that will help keep the American industry and its traditions alive and important to the entire world."

Jack Haley Jr., who produced the three Wolper specials on Hollywood, which Wolper calls "pilot films for the new, expanded series," will produce the new project, with Julian Ludwig as associate producer. Company also will set a name narrator and a technical advisor, latter to be a known and respected member of the film industry.

Meetings are now in progress with the Hollywood Museum Associates and the Museum of Modern Art in New York for use of materials controlled by these organizations.

Low Grade

Continued from page [illegible]

play by Giles Cooper, the first editor of the BBC's "Maigret" skein and the man who adapted "The Lady of the Camelias" for Zefferelli production in New York.

Following them into the studios Canadian Ted Kotcheff is directing a new play by Clive Exton who is currently working on the Metro feature remake of "Night Must Fall." This team is of talent nursed and cultured by Sydney Newman when he was head of drama at ABC-TV.

The other teams are equally talented. David Greene onetime head of CBC drama, directing a play by Willis Hall and Keith Waterhouse; ex-BBC and Old Vic man Michael Elliott directing a piece by Nigel Kneale who scripted the outstanding scifi skein on BBC-TV, "The Quatermass Experiment"; and Silvio Narizzano the Canadian who left Granada only last February after completing the mammoth "War and Peace" production which was recently raved over by the critics.

Overall exec producer for the six will be Stuart Burge who will make the sixth team himself, directing a play by Ken Taylor who is perhaps the most recently recognized writing talent in the bunch.

Says editor Richman: "All these men know each other and each other's work and most of them are personal friends who have never worked together. We thought it was a waste because in the field of creative tv drama people who know each other so well have a sympathy for each other's ideas and can work well if matched correctly. These men are at the top of their profession.

"The money they are paid for their work, while important to them, is now secondary to the chance they might get to be able to work unfettered by time or facilities. This is what we are doing for them: giving them freedom from the shortage of time."

These productions will go out fortnightly taking the place of ATV's "Drama '63" skein and alternating with ABC-TV's Sunday night "Armchair Theatre" slot.

Pro Football

Continued from page [illegible]

is determined to build itself a reputable sports image.

The professional championship game will be played this year in the stadium of the western division winner. That market will be blacked out, which will mean a loss of advertising potential to any sponsors, yet pro football has so grown in popularity since '58 immense daytime audiences have gathered to watch.

At the outside, the best NBC-TV hopes to gross via the two-and-a-half hour program is $1,120,000-$1,140,000. Unless the web decides to raise its prices per minute, the best NBC can expect is a loss of a couple of hundred grand. The affiliates must still be paid for time and that cuts roughly 30% out of the gross. Production costs must be met, and that too means some $30,000—or, depending on how elaborately NBC chooses to do it—as much as $60,000.

NBC-TV owned championship rights in '61 and '62. That was a two-year deal at $615,000 per annum. Pete Rozelle, head of the National Football League, only permitted a one-year deal on the next championship game. Bidding on this one game and on the full season's tv rights for NFL games will probably occur together next year. (CBS still has next season to go on a two-year full season deal.)

CBS Radio

Continued from page [illegible]

Sports Time," with Phil Rizzuto and "World Wide Sports," with Chris Schenkel; Robert Trout's seven Sunday news broadcasts; Allan Jackson's five on Saturday; Jack Drees' 10 weekend sports reports.

Among the reasons credited for the upsurge in biz, a development which is viewed as the turning point to black ink for CBS Radio, are the expansion of the news on the hour from five to 10 minutes, inaugurated November, '60; and the click of "Dimension." Latter format started in '60 with 43 broadcasts and has now swelled to 63 a week.

Recent additions to "Dimension" series, all of which have won sponsor nods, are Walter Cronkite; Hollywood fashion expert Edith Head, Abigail Van Buren's "Dear Abby," and "Personal Close-up," with Mike Wallace.

Roster of sponsors which came to the web in '63, not accounted for the previous year, includes: American Express Co., Campbell Soup, Studebaker Packard, Chrysler, General Electric, General Mills, General Motors, Kellogg, Minnesota Mining, and Texaco.

Hammer

Continued from page [illegible]

could be a block to rapid comeback of the big money shows, says Hammer, is the lack of competent producers around. There just aren't any available, he says. The five or six who haven't drifted into other types of production are the ones still banned because of the scandals.

But Hammer is optimistic enough to have a couple of quiz ideas working—one is a game show for kids; another a music quiz format that could have the big prizes; and another, which he considers the best, is an association bit based on symbols created by contestants and called "Fiddle Sticks."

Just in case, however, he's working out details now on a Jonathan Winters-Fernandel special to be shot in Paris with the two comedians in a version of "American in Paris," and a legit musical slated for October opening on Broadway, "Sugar City," a rewrite of the "Blue Angel" with a New Orleans setting.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Mutual commentator Cedric Foster will speak at the National Metropolitan Assn. banquet May 1 in San Francisco . . . Mutual prexy Robert F. Hurleigh will speak at the Hazleton, Pa., Kiwanis Club lunch May 21 in observance of Radio Month. He'll also speak before the Wilkes-Barre Ad Club May 22 . . . Late, but nice, anyhow: Mayor Wagner has cited exec producer Herbert B. Leonard for depicting the work of the New York police force in a consistently "highly authentic manner" in ABC-TV's "Naked City," which was cancelled last month . . . Spring Festival of CARTA (Catholic Apostolate of Radio, Television & Advertising) will be held May 15 from 6 to 11 p.m. at the Waldorf-Astoria . . . Lee Lawson, lead in CBS-TV soaper, "Love of Life," to wed William Bond Jr., Time Inc. exec June 1 . . . Singer Ted Thornton, seen recently on Johnny Carson's show, gets a third guest shot Monday, May 6.

They're beginning to call veep Elmer Lower "coach" now that his department which is NBC News has given him the added, if only temporary responsibility, of overseeing the recently absorbed NBC sports department . . . Same news department officialized a report of some weeks ago—that Mel Johnson would become night manager of news . . . Steve Franken, who will have featured roles next season on NBC-TV shows ("Mr. Novak" and "The Lieutenant") in N.Y. to plug them; he is the son, by the way, of onetime VARIETY staffer Jerry Franken . . . Bill Foster will produce the Shari Lewis Saturday ayem kidvid stanza from May 30 until fall when it goes off . . . Once of NBC and CBS, Syd Rubin now joins Cole Fischer Rogow Inc. as a veep over new merchandising biz . . . Sarah Lee (no relative to the cake house) is boss of Lord & Taylor department store and she decided her store ought to sponsor Duncan MacDonald's show on WQXR three days a week, evidently on the strength of radio's pull for her outfit during the N.Y. newspaper strike . . . Charles Schultz, who was called exec producer at educational Channel 13, is being called program manager, a title evidently conferred since Dick Heffner's departure as general manager of the station known as WNDT.

Charles C. Woodard Jr., v.p. and assistant to Westinghouse Broadcasting Co. prexy Don McGannon, leaving to become associate director of the Peace Corps for Public Affairs . . . Jacqueline Babbin will produce the NBC-TV "DuPont Show of the Week" for exec producer David Susskind . . . Ted Shaker, prexy of the ABC tv o&o's, named chairman of the radio-tv-music division of the 1963 Red Cross campaign in N.Y. . . . Fred Robbins back from taping sessions in London and Athens for his syndicated "Assignment Hollywood" series . . . Douglas S. Cramer, ABC-TV director of program planning, is using an alias. His real full name is Stephen Allen Manne Douglas Schoenfeld Cramer. He's from the south, natch . . . James T. Larkin, manager of development for ABC International Television, to Montreux, Switzerland, this week to serve on the jury at the television festival there.

Bob Lewine, CBS-TV v.p. of programs-Hollywood, in town from Coast . . . Wife of Bob Jamieson, of CBS-TV network sales, recovering after major surgery . . . Ray Golding back to Coast . . . Gail Patrick Jackson, exec producer of "Perry Mason" in town for visit . . . Harry Feeney, trade press manager of CBS-TV's publicity division, promoted to associate director of trade and business news. Also getting associate director title is James Kane, who handles affiliate press relations for the tv web . . . Larry Bennett, head of International Talent Associates, and newly-appointed v.p.'s Harry Bell and Frank Modica, spending a week in the agency's Beverly Hills office to coordinate activities of new film and tv departments on both coasts . . . Harry Belafonte and Tennessee Williams sit for half-hour interviews with Elliot Norton, Boston drama critic, the shows slated to be telecast by all stations of National Educational Television network . . . Len Chalmers, feature writer with Newsday for the past three years, has joined publicity staff of WCBS-TV as a press rep for the station's pubaffairs programming . . . 37 stations are participating in "Popeye's Physical Fitness Campaign," launched by King Features with the approval of the President's Council on Physical Fitness . . . Joe Cook named program director of WCBS Radio. He had been director of public information . . . ABC Newscaster Murphy Martin, a 200-plus bowler, will take on an ABC champion at Paramus Bowling Lanes in N.J. on Saturday (11) . . . Ned Calmer, anchorman for CBS Radio's weekday morning newscast, "World News Roundup," has left for month-long global survey tour. While abroad, he will make special reports from current international trouble spots and revisit many of the world's capitals in which he has been stationed. Neil Strawser, CBS News Washington correspondent, will be anchorman of "World News Roundup" while Cramer's gone . . . Marvin M. Grieve has joined United Artists Associated as national spot sales manager.

IN HOLLYWOOD . . .

John Conte set up a production company for a tv series based on Jess Stearn's tome based on psychic phenomena, "Door to the Future." Hopes to have it ready by the next selling season . . . Dick Dipero figured that 33 years in national and spot sales was a career so he betook himself off KFAC into retirement . . . Earl Ebi of Leo Burnett agency took off for a month's tour of the continent to shake up some business in the booming markets for the Burnett outpost in London . . . Cece Barker taking off for Japan to size up the facilities for a Red Skelton show, which he produces . . . Keefe Brasselle and his producer, Greg Garrison, looking over the Hollywood talent for guesting on the hour summer show in the Garry Moore time. Brasselle may do a few shows in Hollywood where he owns an apartment building and his mother Marie Brasselle, has been a hair stylist at 20th-Fox for 28 years . . . Mary Markham, who has her own tv production company, will take seven weeks off to accompany Lauritz Melchior on a tour of the Scandinavian countries. She used to be his secretary . . . "It's a whole new ball game," says ABC sales chief Dean Chapin, referring to the shaky status of the Nielsen ratings. "We're all starting even next season" agreed Vince Francis, Coast sales topper . . . ABC's Don Melnick in town to get a rundown on next season's shows, the better to help sell those idle minutes.

IN CHICAGO . . .

Frank Jordan, NBC News chief here, gets transferred to New York with the initial assignment of heading up a special election coverage unit. He'll stay on in Chi until May 21 to break in a successor, not yet named . . . Bill Garry, Jordan's counterpart at WBBM-TV, is at home indefinitely on a medical rest . . . Deejay Howard Miller, who's been with WIND for 17 years and has been topping in the field for most of them, signed a new three-year pact with the station but for shorter hours. He'll work the 6-10 ayem slot daily plus the late stint Sunday nights . . . With Don Dillion out as exec producer of WBKB, Carl Tubbs has been elevated to the post from the director ranks. First project will be to dress up the appearance of the station on the cathode tube. Dillion, meanwhile, may start his own production firm . . . WGN-TV's "Great Music" series will hiatus for the summer, and its future is understood to be iffy . . . WCFL began carrying the Mutual feed this week . . . Norm Barry will host the local Emmycast on WNBQ May 13. Award presentors this year will be Windy City television's "New Faces of 1963"—Nancy Berg of WBKB, Ed Grennan

(Continued on page 54)

"YOU RANG?"

NOW AVAILABLE!

For local sale – 147 half-hours-Dobie Gillis, Very hot – Give us a ring. 20th Century Fox TV, Inc. CO 5-3320

OTHELLO
With Richard Cassilly, Ilona Kombrink, Louis Quilico, John McCollum, Nasco Petroff, Jan Rubes, Victor Braun, Elsie Sawchuk, William Copeland
Producer-Director: Franz Kraemer
135 Mins., Mon., 8:30 p.m.
TRANS-CANADA TELEPHONES
CBC-TV, from Toronto (tape)
(*McKim*)

With Richard Cassilly in the title-role, Ilona Kombrink as Desdemona and Louis Quilico as Iago, a two and one-quarter hour performance of Verdi's Othello" was presented in English on CBC-TV. The English-language version of the Verdi work was by Eric Closier and based on Arrigo Boito's libretto, from Shakespeare's play.

Franz Kraemer was producer and director, Ernesto Barbini conducted the 80-piece orch and the 54-voice chorus. "Othello" was taped in three days in Toronto after four weeks of rehearsal. Its' massive and sweeping sets were by Trevor Williams and the costly production was sponsored by the Trans-Canada Telephone System, the English-language opera going to all network tv stations of the Canadian Broadcasting Corp. French web of the CBC got it the following Saturday.

Although the principal trio and the supporting cast were in splendid voice and diction, one wonders at the captive audience in Canada's provinces who, for 135-mins., were unable to switch to anything else but grand opera and get an American outlet.

Act 1, vidtaped separately and occupying the entire space of CBC's studio seven, set the pace with Othello's victorious return to his palace as commander of the Venetian fleet. The entire cast, including extras, were worked into the opening act, while the remaining three acts, set inside the palace and courtyard, were videotaped in sequence the following three days. One of the trickiest problems was that the cast and the 80-piece orch was a mile apart in different buildings.

The Verdi opera, based on Shakespeare's tragedy, is well-known and tells the dramatic story of the powerful Moor and his passionate love for Desdemona and the engineering of its destruction by the wily and evil Iago.

Cassilly, a 6'3" Othello with strapping build had never before sung the role. St. Louis-born Miss Kombrink had sung Desdemona, as had Montreal-born Quilico. All are excellent actors as well as singers and brought consistency to both departments. They were immeasurably aided in supporting roles by John McCollum, Nasco Petroff, Jan Rubes, Victor Braun, Elsie Sawchuk and William Copeland. (The chorus was inadequate).

Operatic highlights included the Othello and Desdemona duet in Act 1, the duet of Othello and Iago, the Iago "Credo" Aria in Act III, the sextet in Act III, and Desdemona's "Willow Song" and "Ave Maria" in Act IV.

Kraemer's Franz staying wisely lacked any pretension, while adhering to the dramatic story-line of the tragedy, plus the mass-level of crowd scenes. The Williams sets were opulent as were Suzanne Mess's costume designs. Camera work was adept. *McStay.*

BIRTHDAY HOUSE
With Paul Tripp, Kay Elhardt, others
Producer: Lester Lewis Associates
Director: John Dorsey
30 Mins., Mon.-Fri., 9 a.m.
PARTICIPATING
WNBC-TV, N.Y.

Paul Tripp, long identified with children's shows, is back in his original metier with "Birthday House" which comes in at a time when the pre-school children start wondering how to heckle the household. Tripp, as has long been evident, has a knack with the moppets. In this show, he has devised little tricks for them, and effectively takes the kids into a different world and out of mama's hair.

The format is fairly simple. Tripp invites a kid to the studio to mark the birthday along with a few friends of the celebrant. He leads them through games, songs, and a few educational items. On the show caught, he demonstrated the flute member of the woodwind family. However, he was wise in directing most of the show to the home audience. He created some musical doodles with orchestral background, which were for the juveniles. Much of the video entertainment devised for children, is also suitable for adults. *Jose.*

CHICAGO'S CHANGING PRESS
With Charles McCuen, narrator; Lloyd Wendt, Larry Fanning, Emmett Dedmon, Don Maxwell, others
Exec Producer: Frank Jordan
Producer-Writer: Bob Liesit
Director: Tony Verdi
60 Mins., Thurs., 9 p.m.
HOME FEDERAL SAVINGS
WNBQ, Chicago (film, tape)
(*Adv. Division*)

WNBQ gave over an hour of prime time last week to butter up the four Chicago dailies with a documentary on their new or emerging personalities as contrasted with the flamboyance of the Chi press in the "Front Page" era of the '20's. It was a program that took no risks, either in content or in documentary technique, and came off as a flavorless puff job with not much believability. To viewers with no particular interest in the newspaper game it must have been a long yawn, assuming they lasted it out.

The subject had great possibilities, but the treatment was shallow and the execution ordinary. Biggest problem that scripter Bob Liesit seems to have faced was how to say an equal number of nice things about all four gazettes, or more accurately the proper number in proportion to the circulation of each. Liesit never left the safe ground, as indicated by the weak conclusion voiced by Charles McCuen that "Chicago's newspapers may not be the best in the nation, but they're not the worst either."

Much statistical info and historical background was dispensed, but facts alone don't make a documentary. Director Tony Verdi's use of still photos was surprisingly static in a day when tv has learned to make dramatic use of them, and his brief camera studies of hands during interviews were futile, failing to reveal the aspects of character he'd apparently hoped them to. Scenes of the city rooms and reporters on the beat were lackluster and self-conscious, and stock footage of the Tribune's paper mill in Canada irrelevant.

Main point made was that newspapers had grown conservative and that they've changed because of changes that have taken place in our society. For what it had to say, it could have done as well in a 30 minute format. As a pre-emption Thursday night special preempting the "Andy Williams Show" and promising, at the onset, to evaluate the papers it was a tedious disappointment. *Les.*

FIRST CONCERT
With Robert Shaw, Cleveland Symphony Orch.
Producer-Director: Don Rumbaugh
60 Mins.; Fri. 7 p.m.
Distributor: Westinghouse Broadcasting
WOR-TV, N. Y. (tape)

A fetching combination of music and musical lore for youngsters of all ages was delivered by "First Concert," second in a series of Westinghouse Broadcasting produced specials. The hourlong outing was telecast by RKO General station WOR-TV, in N. Y., in prime evening time.

Robert Shaw, for this special, did not have his world renowned choral with him, however, he did have the Cleveland Symphony Orch., and they combined their talents for a concert aimed at captivating the attention of young children, and widening their musical horizons.

Music ranged from Bach's "Suite Number Three in D Major" to Tschaikowsky's "Nutcracker Suite." Producer-director Don Rumbaugh, of KYW-TV, the WBC station in Cleveland, for the most part did not fiddle with the cameras. The shots generally were straight and to the musical point. Occasionally a montage was called into play for variety.

Shaw, at the half-way mark, took the children by the hand and explained the difference between music and noise. The explanation was punctuated by humor and the participation of the audience. He also had a short intro to each of the pieces played. *Horo.*

BARNABY GOES WEST
With Lina Sheldon, Lawson Deming, guests
Producer: Dick Pitschke
60 Mins.; Tues. 7:30 p.m.
McDONALDS
KYW-TV, Cleveland (Tape-film)
(*Nelson Stern*)

This was the third trip for Lina Sheldon, the pointed-ear Barnaby who has established himself as the area's favorite of the moppets. With him, as usual, was cameraman Dick Pitschke—the same cam-

(Continued on page 60)

THE HOUSE THAT JACK BUILT
With Robert Trout
Producer: Gordon Hyatt
Director: John Musilli
Writer: Hyatt
30 Mins., Wed., 8 p.m.
CHOCK FULL O'NUTS
WCBS-TV, New York
(*Peerless*)

New York's housing hangup has had several radio and tv documentary treatments, but few if any in the bright and still effectively critical style of "The House That Jack Built," a looksee at the suburban blight surrounding Manhattan.

While WCBS-TV cameras swept the esthetically arid wastelands of Levittown and other builder's paradises, Robert Trout, via producer Gordon Hyatt's script, gave a perceptive appraisal of the situation from public need to realtor greed; not, of course, without a few fine examples of how it can be done with economy and taste.

Among other things, the commentary tore into the lumpish design that overwhelms the scene and the stretches of bulldozed land where the natural beauty of trees etc. might have been used to enhance the homes—homes that stand "like warts on a toad."

In a 5,000-mile tour of research and filming, almost all of it within a 60-mile radius of New York City, a touch of nostalgia and comparison was added with views of home styles dating back to the 1700s. Conclusion, things aint what they used to be, when homes had "useless" items such as attics and in one period were even commodious enough to have an upstairs room for a crazy uncle. But, concluded the show, the modern mud huts of suburbia—designed in the northeast part of the country, at least, 98% by builders and only 2% by architects—are "happily perishable," and taste and imagination may again prevail in a blending with terrain and America tradition.

Trout showed considerable comedic talent in on-camera opening and closing bits, appearing first as a bewildered home owner peering out of the foyer into the split-level recreation room where teenagers were twisting to an atonal rec disk; and behind the closing credit crawl as a smoke-maligned amateur chef charcoaling a stake on what must have been as idiotically designed a back porch as could be found in a 5,000 mile search. *Bill.*

PROJECT DROPOUT
With Dave Moore, others
Producer-Writer: Jim Dooley
Director: Clarence Anderson
30 Mins.; Wed., 7 p.m.
WCCO-TV, Minneapolis (tape)

Following in the footsteps of many of its meritorious predecessors, this CBS affiliated WCCO-TV documentary dealt with a current nation-wide problem and did it in the customary topdrawer fashion.

"Project Dropout" delved into the social effects and consequences resulting from less able youngsters' departures from high school before graduation and their predominantly unsuccessful efforts to embark on adult careers prematurely, mainly because of lack of skills and necessary qualifications. Possible remedies also were touched upon.

Among other things, the documentary brought out that these youths comprise the bulk of the nation's unemployed, they figure prominently in juvenile delinquency, the sad plight of so many in their ranks is of great concern to social workers and the citizenry generally, and the matter now is the subject of much study leading to many steps in the effort to improve a deplorable situation.

More than its predecessors, this documentary had the very proficient staff narrator Dave Moore talking nearly all of the 30 minutes, the only interruptions to his verbal description being brief interviews with several authorities in the matter and the voicing of their difficulties by some of the young people themselves.

But what Moore had to say, written by WCCO's Jim Dooley, was exceedingly interesting and informative in bringing to light what's of much concern to society. Also, the wordage was backgrounded by enlivening film action which gave the program visual and entertainment content. This in itself reflected credit on producer Dooley, director Clarence Anderson and cameraman Bob Sjoholm. *Rees.*

Other TV Reviews On Page 52

THE WAR THAT CREEPS
With Dane Clark, narrator
Producers: M. Fujita, Walter D. Engels, William A. Cooper
Writer: Christine Stewart
60 Mins.; Fri., 8:30 p.m.
PARTICIPATING
WPIX, N.Y.

"The War That Creeps" was an interesting report on the war in Vietnam which became particularly timely last week in light of the outbreak of new conflict in the Laotian corner of Southeast Asia. This documentary about Vietnam successfully conveyed the idea that the struggle against the Communist forces in this area of the world will be a long, difficult and expensive commitment for the American government.

"The War That Creeps" devoted most of its attention to the military struggle between south and north Vietnam. In focus were the efforts of the south Vietnamese forces, trained and equipped by U. S. military, to push back the Communist guerillas infiltrating from the north. Some military maneuvers were shown in detail, including an encounter with some guerillas recently killed and arduous campaigns through the jungles and swamplands of Vietnam.

The accent on the military aspect left time for only perfunctory consideration of the political factors involved in the conflict. In this respect, the documentary failed to emphasize the crucial fact that the U. S. Government is urging the south Vietnam regime to introduce thoroughgoing reforms or face ultimate defeat. The necessity for such reforms were given a once-lightly-over treatment in a script that could not decide whether to deliver a straight report about the reasons for the success of the Communist guerillas or to indulge in superficial propaganda blasts against a fanatical and mysterious enemy.

The documentary was best when it showed some of the life of the Vietnamese people in Saigon, in the primitive backwoods and in the new stockade-type of communities set up by the south to restrict movements of the guerillas. Throughout, however, the camera work was characterized by a reluctance to get close to the people. And though the script referred to the soldiers' fear of death, an idea that is now tritely repeated in all war documentaries, there was no emotional documentation of this fear in any facial expressions.

Dane Clark handled the narration competently. *Herm.*

EYE ON NEW YORK
With Mike Wallace
Producer: Ray Abel
Director: Abel
Writer: Ray Gandolf
30 Mins., Sat., 1:30 p.m.
CHOCK FULL O'NUTS
WCBS-TV, N. Y.
(*Peerless*)

Mike Wallace has taken over WCBS-TV's "Eye on New York" as his first tv assignment with the CBS flagship, initialing his new affiliation with a half hour on that pubaffairs fetish, juve delinquency.

This entry in the crowded wayward-youth field provided some interest by focusing on a progressive treatment centre for teen girls, Turrell Residential Group Center in New Jersey. There were talks with officials of the Center and the usual exposition, including interviews with inmates, but prime interest came from two therapy sessions, during which the girls work on each others problems.

With no loss in dramatic effect (or maybe it helped) the girls were filmed in silhouette and voices were slightly distorted in sound to hide identities.

All in all, it seemed a rather routine view of advanced institutional administration. Show's one revelation to the balance of viewers might have been the femme director's disclosure that delinquency as a status symbol is a problem. She told of the girl who came from a social environment that would consider Turrell "square," with a stay at a regular reformatory much more desirable for group acceptance.

With Wallace at the helm, the show's title will change this Saturday to "Eye on . . ." with the topic of the stanza inserted as part of the title. WCBS-TV gm Norman Walt Jr. figures it will have more immediacy to viewers under the new title. *Bill.*

TONY AWARDS
With Abe Burrows, Robert Morse, others
Producer: Dave Yarnell
Director: Bob Eberle
Writer: Michael Laurence
70 Mins., Sun. 10 p.m.
WOR-TV, N. Y.

The pickup by television of award presentations to members of the entertainment industry has a built-in appeal. The sessions naturally involve celebrities and that in itself constitutes a strong lure. Furthermore, there's news value in being in on the initial disclosure of the winners whether they be recipients of an Oscar, Emmy or, as was the case last Sunday night (28), a Tony.

The Tony awards, presented by the American Theatre Wing in honor of its founder, the late Antoinette Perry, are given for "distinguished contributions to the theatre." Last Sunday marked the 17th annual presentation of the medallions with the event telecast by WOR-TV from the Imperial Ballroom of the Americana Hotel, N. Y. The ceremony was carried by WOR-TV as a Public Affairs presentation. WCBS-TV, which had showcased the award presentations the last five years, nixed an offer to go with it again this year because no agreement could be reached on sponsorship of the show.

Besides providing an on-the-spot report of the winners and a looksee at performers, producers, directors, writers, etc., the WOR telecast had little to commend it. It was a routine outing for an awards presentation. Scripter-stager Abe Burrows and actor Robert Morse shared the emcee chores. Both have been funnier. An introduction to the proceedings was provided by actor Sam Levene, who got in an occasional laugh line. Jean Shepherd did an okay job for the station in supplying background info on the winners while they made their way from tables on the ballroom floor to the stage.

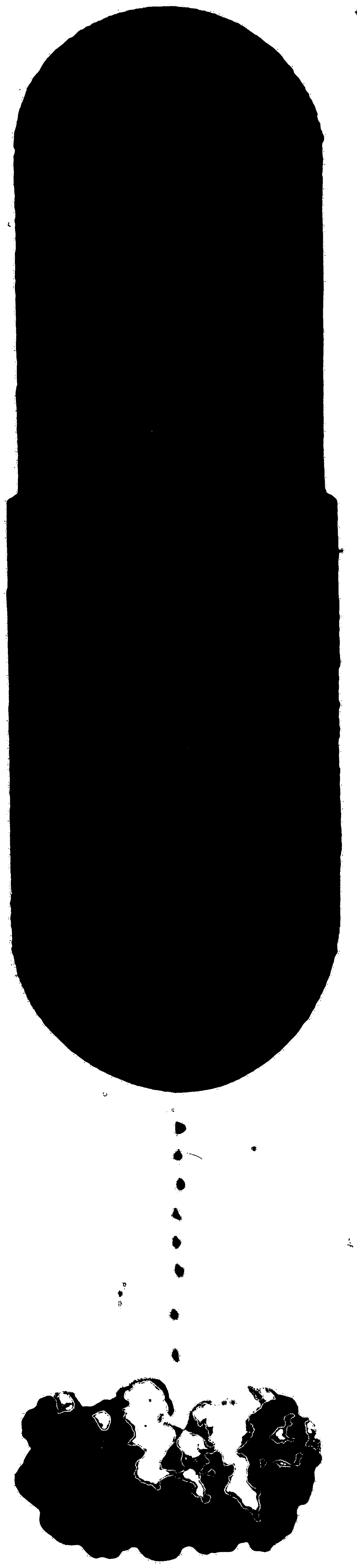
Burrows was thrown off balance when he was unexpectedly interrupted while speaking by a man, identified as Ronnie Mills, who ran up to the platform to complain that he could not make a living because newspapers wouldn't accept his advertisements. The incident, which left Burrows somewhat unnerved, also placed the technicians in a quandary. They shifted their cameras to the audience, but failed to block out the sound completely while Mills was evidently being ushered off the stage.

The matter was never clearly explained leaving viewers in a somewhat confused state. Mills had pulled a similar stunt the previous Tuesday on NBC-TV's "Tonight" show. It's understood that Johnny Carson, that program's host, was visibly shaken by the appearance of Mills who's trying to promote a dating service which he operates.

Participating in the awards ceremony besides Levene, Burrows, Morse and the prize recipients were a flock of name performers who served as presentors. They included Helen Menken, Celeste Holm, Van Heflin, Rosalind Russell, Pat Hingle, Phyllis Newman, Charles Nelson Reilly, Anita Gillette, Dane Clark, Orson Bean, Diahann Carroll, Walter Matthau, Elizabeth Ashley, Jean Pierre Aumont, Martin Gabel, Vivian Blaine, Maureen O'Sullivan, William Prince, Betty Field, Nancy Kelly, Helen Hayes, June Havoc and David Wayne.

Miss Hayes presented a special award to Irving Berlin for his longtime contribution to the musical theatre and Miss Havoc dispensed a special citation to the "Beyond the Fringe" company, consisting of Britishers Alan Bennett, Peter Cook, Jonathan Miller and Dudley Moore. Berlin was unable to attend the Tony affair but his award was accepted by Russel Crouse, colibrettist of the current Broadway production of "Mr. President," for which Berlin wrote the songs. Another special award was presented by producer Roger L. Stevens to W. McNeil Lowry, in behalf of the Ford Foundation, for "distinguished support of American theatre."

A notable aspect of the evening was the tremendous ovation given vet stager George Abbott, the winner in past several years of four Tony awards, when he copped his fifth citation for his staging of "A Funny Thing Happened on the Way to the Forum." A complete list of the Tony winners is included in a story elsewhere in this issue. *Jess.*



8-7-6-5-4-3-2-1 ... BOOM!

Business is booming on NBC Radio. In just eight selling days recently, 16 advertisers signed contracts amounting to $2,100,000 in new and renewed business. Even *before* it began, the second quarter of '63 had topped the '62 second quarter by 13%. NBC Radio sales zoomed to new highs with $4,000,000 net since the first of the year. 35 advertisers signed. Of these, 21 are repeat campaigners. Reasons? NBC Radio provides more impressions, greater frequency, economy and efficiency than any other medium. Get *your* sales drive off the ground with a campaign on **NBC RADIO**

Canada Session On Feevee Vs. Freevee

Ottawa, April 30.

Radio and television coverage of the June 4 session of the Board of Broadcast Governors has been changed by BBG. Session, in Ottawa, will mull "relationship between the development of wired television systems and broadcast television and broadcasting policy." Broadcasters have been invited to present their comments, and BBG will listen to representations of cable tv systems.

Board's big worry is what cable tv might do to the policy, established by law in Canada, that broadcasting stations achieve certain national purposes. This is a condition of license, and BBG figures the cable people cannot measure up to this regulation. The board is also concerned with the economic effect on broadcasting stations.

HY AVERBACK'S NEW FOUR STAR TICKET

Hollywood, April 30.

Hy Averback, who produced-directed "Ensign O'Toole," has signed a new exclusive producer-director contract with Four Star Television.

Major portion of Averback's time for the coming season will be devoted to the creation and development of new properties.

Creator and packager of tv shows originally joined Four Star four years ago.

Stanley Kallis has signed a new termpact as producer and associate producer at Four Star. He will be producer of some pilots and serve as an associate on company series.

7 More Countries Join CBS O&O Exchange

Eight broadcasters from Europe, North and South America and the Far East will join the CBS-TV o&o's in their third annual international program exchange.

Radiodiffusion (France), Norddeutscher Rundfunk (West Germany) and Swiss Television Service (Switzerland) are joining the exchange for the first time. The other broadcasters, from Italy, Canada, Mexico, Japan and Ireland, have participated in earlier exchanges.

Programs contributed to the exchange from abroad include an Italian concert, a French program of ballet, a chamber of music recital performed by West German artists and variety programs from Mexico, Japan and Ireland. CBS' contribution will be "American Jazz," produced by WBBM, Chicago.

Zenith Tint Sales Doubled In Year

Chicago, April 30.

In reporting still another quarterly record in sales and earnings to stockholders last week, Zenith Radio Corp. announced that color tv sales to dealers the first three months of this year were approximately double that of the first quarter of 1962. Black and white unit sales were reported the highest of any quarter in Zenith history.

Company hit an alltime first quarter high this year with profits of $5,062,000 after taxes, or 56c per share, on sales of $98,266,004. Sales were up 13% over last year's first quarter record, and profits 7% over the same period.

SG's 'Threshold' Series

Hollywood, April 30.

Screen Gems exec producer Harry Ackerman and writer James Warner Bellah are developing a new hourlong telepix project, "The Threshold," for the 1964-65 season.

WAGNER TO HOPE SERIES

Hollywood, April 30.

Ray Wagner has been named assistant to Alan J. Miller, exec producer on the NBC-TV "The Bob Hope Show" at Revue studios.

Miller, production chief at Revue, is currently lining up personnel and properties for the series which goes into production this summer.

VARIETY ARB FEATURE FILM CHART

Variety-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

MIAMI ● STATIONS: WTVJ, WCKT, WLBW. ● SURVEY DATES: JANUARY 4 - 31, 1963.

WCKT Total Area Homes: 86,400 / Metro Rating: 19 / Share of Audience: 56

MONDAYS 5:00-6:00
Program: MOVIE 7

- Jan. 7 "DALLAS" — Gary Cooper, Ruth Roman — 1950, Warner Bros., S.A.A., First Run
- Jan. 14 "SOUTH SEA WOMAN" — Burt Lancaster, Chuck Connors — 1953, Warner Bros., S.A.A., Repeat
- Jan. 21 "I WAS A COMMUNIST FOR THE F.B.I." — Frank Lovejoy, Dorothy Hart — 1951, Warner Bros., S.A.A., Repeat
- Jan. 28 "CALAMITY JANE" — Doris Day, Howard Keel — 1953, Warner Bros., S.A.A., Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Adv. in Paradise 5:00-6:00	WTVJ 48,000

WCKT Total Area Homes: 79,400 / Metro Rating: 17 / Share of Audience: 55

TUESDAYS 5:00-6:00
Program: MOVIE 7

- Jan. 8 "THE ACTRESS" — Spencer Tracy, Jean Simmons — 1953, MGM, MGM, Repeat
- Jan. 15 "THUNDER IN THE VALLEY" — Lon McAllister, Edmund Gwenn — 1947, 20th Century, NTA, Repeat
- Jan. 22 "THE EASY WAY" — Cary Grant, Betsy Drake — 1952, Warner Bros., S.A.A., Repeat
- Jan. 29 "GREEN DOLPHIN STREET" PART II — Van Heflin, Lana Turner — 1947, MGM, MGM, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Adv. in Paradise 5:00-6:00	WTVJ 40,800

WCKT Total Area Homes: 71,800 / Metro Rating: 13 / Share of Audience: 43

WEDNESDAYS 5:00-6:00
Program: MOVIE 7

- Jan. 9 "THE COMMAND" — Guy Madison, James Whitmore — 1954, Warner Bros., S.A.A., Repeat
- Jan. 16 "HOMECOMING" — Clark Gable, Lana Turner — 1948, MGM, MGM, Repeat
- Jan. 23 "CHALLENGE TO LASSIE" — Edmund Gwenn, Donald Crisp — 1949, MGM, MGM, Repeat
- Jan. 30 "WAY OUT" — Gene Nelson, Mona Freeman — 1956, RKO, Show Corp., Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Adv. in Paradise 5:00-6:00	WTVJ 36,900

WCKT Total Area Homes: 61,400 / Metro Rating: 13 / Share of Audience: 46

THURSDAYS 5:00-6:00
Program: MOVIE 7

- Jan. 10 "I WAS A MALE WAR BRIDE" — Cary Grant, Ann Sheridan — 1949, 20th Century-Fox, NTA, Repeat
- Jan. 17 "SKIPPER SURPRISED HIS WIFE" — Robert Walker, Joan Leslie — 1950, MGM, MGM, Repeat
- Jan. 24 "THE LAST GANGSTER" — Edward G. Robinson, James Stewart — 1939, MGM, MGM, Repeat
- Jan. 31 "CONSPIRATOR" — Robert Taylor, Elizabeth Taylor — 1950, MGM, MGM, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Adv. in Paradise; Man Challenge 5:00-6:00	WTVJ 58,400

WCKT Total Area Homes: 91,500 / Metro Rating: 20 / Share of Audience: 54

FRIDAYS 5:00-6:00
Program: MOVIE 7

- Jan. 4 "BADGE OF MARSHALL BRENNAN" — Jim Davis, Arleen Whelan — 1957, Allied Artists, M&A Alexander, Repeat
- Jan. 11 "GASLIGHT" — Charles Boyer, Ingrid Bergman — 1944, MGM, MGM, Repeat
- Jan. 18 "ON BORROWED TIME" — Lionel Barrymore, Beulah Bondi — 1939, MGM, MGM, Repeat
- Jan. 25 "HER HIGHNESS & THE BELLBOY" — Robert Walker, Hedy Lamarr — 1945, MGM, MGM, Repeat

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Adv. in Paradise 5:00-6:00	WTVJ 41,300

(Continued on page 60)

Montreux TV Fest Now on 'Must' List

The tv program festival in Montreux, Switzerland, currently underway, is emerging as the most important international tv program fete. This is the opinion of many American foreign execs, who keep tabs on such tv festivals as the one in Cannes and Monaco.

The Montreux fete, which will end Friday (3), has attracted entries from the three American networks in its program competition. ABC has "Jazz Scene, USA"; CBS, "Julie and Carol at Carnegie Hall"; and NBC, "The Dinah Shore Show." It also has attracted entries from Britain, Japan, Bulgaria and many other European countries. It is endorsed by the European Broadcasting Union.

The fete in Montreux, as is currently run, offers little if any opportunity for wheeling and dealing on the sale of programs. It is on the must list, though, of many execs dealing in the international market, as a place to visit and be seen.

CBS-TV 'ADVENTURE' GETS BISCUIT COIN

National Biscuit became the first sponsor to climb aboard CBS-TV's "Great Adventure," the hourlong series which will deal with facets of American history.

National Biscuit bought one third alternate week sponsorship for the first three months of the series, upping the company's slice to a weekly third after the first of the year. Show, being produced by John Houseman, will be telecast Fridays at 7:30 p.m.

Web, prior to the National Biscuit sale, veered between securing a single bluechip bankroller and opening the vehicle to participating sponsors. Lateness in securing sponsor support was attributable to lack of pilot and earlier, the lack of story lines for each episode. Latter delaying factor now has been corrected.

Flock of Participations On CBS Current Sked

New biz on CBS-TV for the current session includes a roster of participations on the nighttime schedule, in addition to some daytime orders.

Florida Development Commission bought Saturday quarter-hour in "Captain Kangaroo." Carter Products inked for participations in "Alfred Hitchcock," "Reckoning," "Twilight Zone," "Nurses," "Eyewitness," and "Fair Exchange."

Lever Bros. bought a participation in the "Keefe Brasselle Show," "Reckoning," "Fair Exchange" and the new pubaffairs summer series which will be substituted for the axed "Eyewitness."

Plough Inc. bought participations in "Hitchcock" and "Twilight Zone." General Motors Frigidaire Division in a summer deal, bought into "Brasselle Show," "Reckoning," "Hitchcock," "Twilight Zone," "Mr. Ed" and "Fair Exchange."

Grampian the Champion

London, April 30.

According to figures just released by TAM here, the Grampian TV regional station racked up 50 of its own home produced shows in the local Top Ten charts through the winter season ending March 31. This was a record outside of the four majors serving the three biggest commercial tv areas, London, Midlands and Northern.

Ulster TV had the next highest rating having clocked 38 of its own programs into the Top Ten during that season.

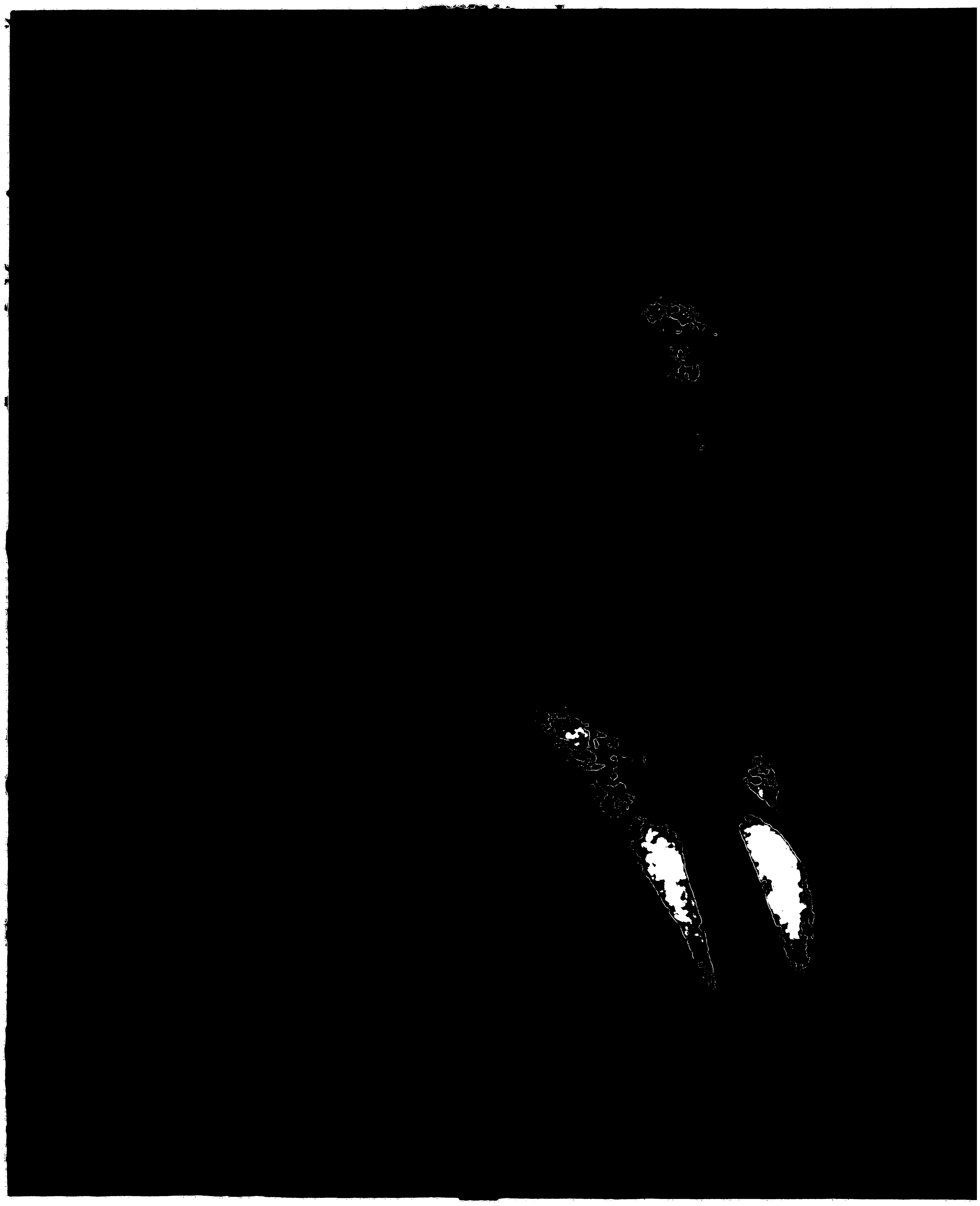
MAXIMUM BOYS PICK POWERS

Washington, April 30.

Assn. of Maximum Telecasters appointed Gordon Powers Jr. as assistant exec director.

He formerly was in the information services department of the Porcelain Enamel Institute in Washington.

San Antonio. — Mark Summers, formerly program director of KTSA here, has been transferred to WYNR, Chicago. Both are Gordon McLendon controlled outlets. Summers will serve as operations director at WYNR.



Good-Cheer Leader

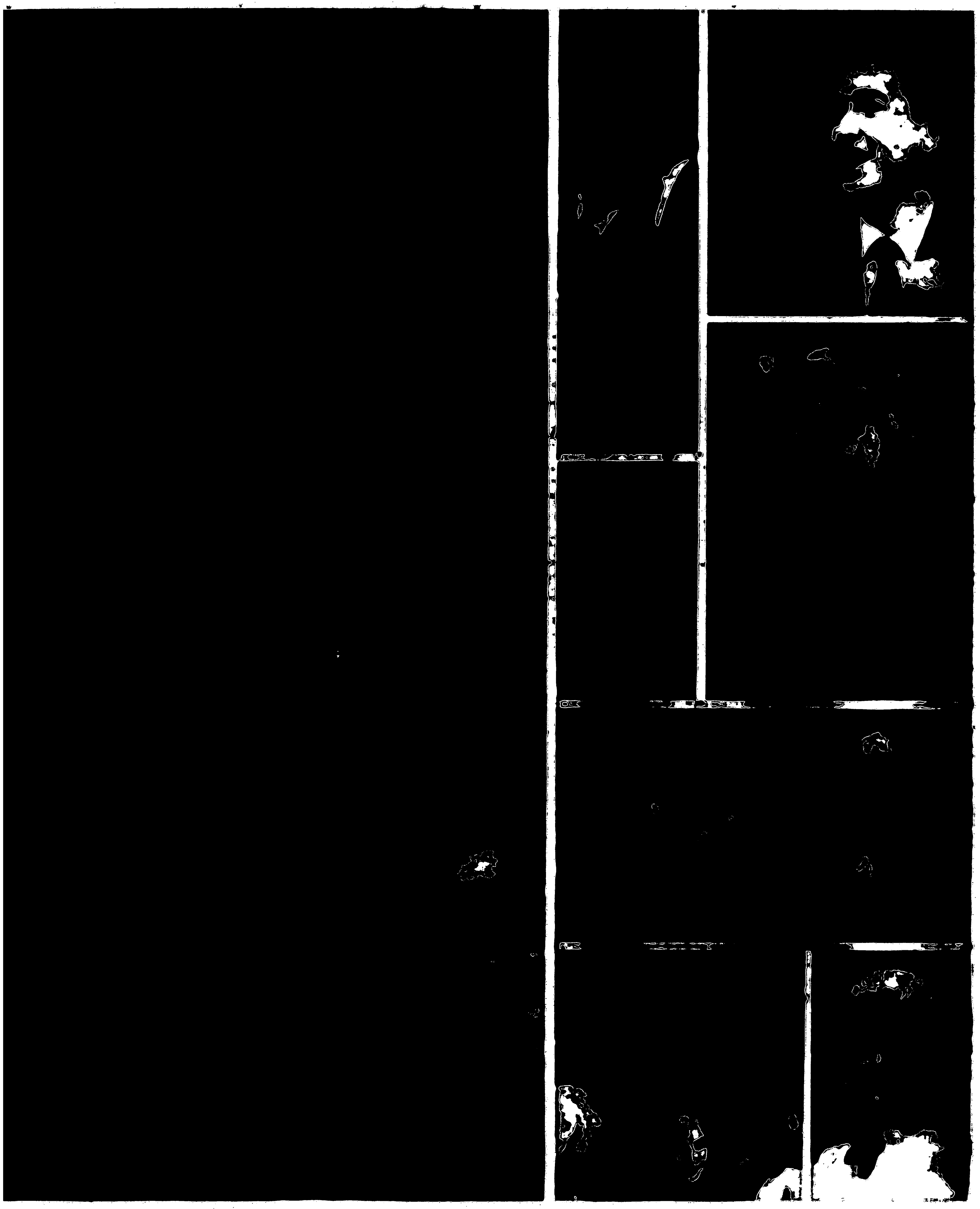
You might call Mitch Miller "the man with the happy arms." But it's also true that the same viewers who are so familiar with song-leader Mitch's "cheerful" arms and hands never quite know what's up his sleeve.

It's this element of surprise—along, of course, with the show's solid musical and visual values—that will make "Sing Along with Mitch" so worthy an ingredient in NBC-TV's Fall line-up.

During the current season, the program's most talked-about "little-innovation" has been its practice of planting a celebrity among its 25 male choristers in the concluding, lyrics-on-screen segment of each show.

The celebrity is not identified (nor is the "bit" even referred to on the air). Viewers who "think" they've spotted such unlikely choristers as Sir Cedric Hardwicke, Walter Slezak or Milton Berle simply have to go on wondering.

Next season's "Sing Along with Mitch" audi-



ences can look forward to additional surprises—which we have no intention of tipping here. But among the new "regular" features will be the appearances of guest choral groups from all over the nation and solo performances by young, outstanding musicians (professional) making their television debuts.

Back again, naturally, will be Mitch himself; the Sing Along Gang; soloists like Leslie Uggams, Bob McGrath and Victor Griffin; the 10 lovely girl dancers; and the rest of the beguiling company that's made this weekly color series a national favorite for two seasons.

Come Autumn, "Sing Along with Mitch" (which is moving to Monday nights) will be the singingest part of a varied NBC-TV roster that includes the front-rank drama of "The Richard Boone Show"; the news treatments of the expanded "Huntley-Brinkley Report"; and the buoyant comedy of Imogene Coca's "Grindl." We don't believe there's ever been a more attractive schedule.

Look to NBC for the best combination of news, information and entertainment.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of [illegible] markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating habits of virtually every market in the U.S.

KANSAS CITY

STATIONS: WDAF, KCMO, KMBC. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Andy Griffith	KCMO	[illegible]	[illegible]
2.	Hazel	WDAF	[illegible]	[illegible]
3.	Ben Casey	KMBC	[illegible]	[illegible]
4.	Candid Camera; Carol	KCMO	[illegible]	[illegible]
5.	Beverly Hillbillies	KCMO	[illegible]	41
6.	Red Skelton	KCMO	[illegible]	[illegible]
7.	Bonanza	WDAF	[illegible]	36
8.	Andy Williams	WDAF	[illegible]	[illegible]
9.	Dr. Kildare	WDAF	[illegible]	[illegible]
10.	Dick Van Dyke	KCMO	130,100	30

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Death Valley Days (Fri. 6:30)	WDAF	U.S. Borax	[illegible]	[illegible]	77 Sunset Strip	KMBC	[illegible]
2.	M Squad (Fri. 6:30)	KMBC	MCA	[illegible]	[illegible]	Jack Paar	WDAF	[illegible]
3.	Riverboat (Sun. 5:30)	KMBC	MCA	[illegible]	[illegible]	News; Wea; [illegible] Steve	KCMO	[illegible]
						Lassie	KCMO	118,[illegible]
4.	Wyatt Earp (Sun. 5:00)	KMBC	ABC Films	[illegible]	17	20th Century	KCMO	[illegible]
5.	Ripcord (Mon.-Fri. 5:30)	KMBC	ABC Films	[illegible]	14	Dragnet	WDAF	[illegible]
6.	[illegible] (Tues. 6:30)	KMBC	4 Star	[illegible]	[illegible]	Garry Moore	KCMO	140,[illegible]
7.	Topper; Popeye (Mon.-Fri. 5:00; Sat. 10:00)	KMBC	UAA, King	[illegible]	14	Sea Hunt	WDAF	[illegible]
						Rin Tin Tin; Roy Rogers	KCMO	[illegible]
8.	Checkmate (Sat. 5:30)	KMBC	MCA	[illegible]	13	Lucky Strike Bowl	KCMO	[illegible]
						News; Wea; Spts.	WDAF	[illegible]
9.	Felix The Cat (Sat. 8:30)	KMBC	[illegible]	[illegible]	13	Captain Kangaroo	KCMO	31,[illegible]
10.	Supercar (Sat. 9:30)	KMBC	ITC	[illegible]	14	Mighty Mouse	KCMO	34,[illegible]

MEMPHIS, TENN.

STATIONS: WREC, WMCT, WHBQ. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Beverly Hillbillies	WREC	[illegible]	30
2.	Candid Camera; Carol	WREC	177,700	[illegible]
3.	Dick Van Dyke	WREC	[illegible]	30
4.	Red Skelton	WREC	[illegible]	41
5.	Lassie	WREC	140,[illegible]	34
6.	Andy Griffith	WREC	[illegible]	40
7.	What's My Line; Carol	WREC	137,100	[illegible]
8.	Bonanza	WMCT	[illegible]	30
9.	Gunsmoke	WREC	[illegible]	[illegible]
10.	Hazel	WMCT	[illegible]	25

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Jungle Jim (Sat. 12:30)	WREC	Screen Gems	107,600	[illegible]	Magic Land	WHBQ	13,[illegible]
						Shadow Show	WHBQ	13,100
2.	Dragnet (Mon.-Sat. 6:00)	WREC	MCA	[illegible]	10	News; Wea; Hunt-Brink.	WMCT	[illegible]
						Fantastic Features	WHBQ	[illegible]
3.	Rebel (Fri. 6:30)	WHBQ	ABC Films	[illegible]	[illegible]	Jack Paar	WMCT	[illegible]
4.	Yogi Bear (Mon. 5:30)	WMCT	Screen Gems	[illegible]	13	News; Wea; CBS News	WREC	[illegible]
5.	Sea Hunt (Mon.-Fri. 6:00)	WHBQ	Economee	[illegible]	15	Dragnet	WREC	[illegible]
6.	Huckleberry Hound (Thurs. 5:30)	WMCT	Screen Gems	54,[illegible]	12	News; Wea; CBS News	WREC	77,[illegible]
7.	Superman (Sat. 12:00)	WREC	Flamingo	[illegible]	12	Sir Lancelot	WMCT	34,[illegible]
						Bugs Bunny	WHBQ	43,[illegible]
8.	Ripcord (Wed. 6:00)	WMCT	UA-TV	31,[illegible]	11	Steel Theatre; Circle Th.	WREC	[illegible]
9.	Popeye (Sat. 10:00)	WHBQ	UAA, King	31,[illegible]	10	Rin Tin Tin	WREC	34,700
10.	Quick Draw McGraw (Tues. 5:30)	WMCT	Screen Gems	[illegible]	12	News; Wea; CBS News	WREC	70,[illegible]

SAN DIEGO

STATIONS: KFMB, KOGO, XETV. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Mon. Night Movies	KOGO	121,[illegible]	30
2.	Lassie	KFMB	111,[illegible]	[illegible]
3.	Red Skelton	KFMB	110,[illegible]	35
4.	Beverly Hillbillies	KFMB	107,[illegible]	34
5.	Password	KFMB	[illegible]	34
6.	Virginian	KOGO	[illegible]	31
7.	Bernstein; P. Mason	KFMB	[illegible]	31
8.	Disney's World	KOGO	[illegible]	31
9.	Defenders	KFMB	[illegible]	30
10.	Dick Van Dyke	KFMB	[illegible]	[illegible]

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Across The 7 Seas (Mon. 7:00)	KOGO	Crosby Prod.	[illegible]	[illegible]	Ripcord	KFMB	[illegible]
2.	Death Valley Days (Wed. 7:00)	KOGO	U.S. Borax	74,700	[illegible]	Dragnet	XETV	[illegible]
3.	Sea Hunt (Thurs. 7:00)	KFMB	Economee	[illegible]	20	Biography	KOGO	[illegible]
4.	Manhunt (Tues. 7:00)	KFMB	Screen Gems	[illegible]	19	Outdoor Sportsman	KOGO	[illegible]
5.	Third Man (Sat. 7:00)	KFMB	NTA	[illegible]	18	Fight of Week	XETV	72,[illegible]
6.	Biography (Thurs. 7:00)	KOGO	Official	[illegible]	17	Sea Hunt	KFMB	[illegible]
7.	Ripcord (Mon. 7:00)	KFMB	UA-TV	[illegible]	16	Across The 7 Seas	KOGO	[illegible]
8.	Shannon (Sat. 6:30)	KFMB	Screen Gems	[illegible]	16	News; Sat. Report	KOGO	[illegible]
9.	Quick Draw McGraw (Tues. 5:30)	KOGO	Screen Gems	47,[illegible]	15	Early Show	KFMB	[illegible]
10.	Yogi Bear (Mon. 5:30)	KOGO	Screen Gems	47,[illegible]	15	Early Show	KFMB	[illegible]

GRAND RAPIDS-KALAMAZOO

STATIONS: WKZO, WOOD, WZZM. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Beverly Hillbillies	WKZO	177,[illegible]	30
2.	Andy Griffith	WKZO	[illegible]	45
3.	Dr. Kildare	WOOD	[illegible]	40
4.	Candid Camera; Carol	WKZO	[illegible]	41
5.	Bonanza	WOOD	[illegible]	41
6.	Red Skelton	WKZO	[illegible]	30
7.	Dick Van Dyke	WKZO	[illegible]	41
8.	What's My Line	WKZO	[illegible]	34
9.	Lassie	WKZO	131,400	30
10.	Menace; Ed Sullivan	WKZO	[illegible]	[illegible]

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Highway Patrol (Mon., Wed., Fri. 7)	WKZO	Economee	67,[illegible]	21	O'Toole; Mark; Hennessey	WOOD	[illegible]
2.	Ripcord (Fri. 6:30)	WKZO	UA-TV	[illegible]	[illegible]	Biography	WOOD	[illegible]
3.	Huckleberry Hound (Wed. 7:00)	WOOD	Screen Gems	72,[illegible]	19	Highway Patrol	WKZO	[illegible]
4.	Trails West (Sat. 7:00)	WKZO	[illegible]	70,[illegible]	17	Sea Hunt	WOOD	61,100
5.	Sea Hunt (Tues., Sat. 7:00)	WOOD	Economee	67,700	[illegible]	Third Man; Trails West	WKZO	[illegible]
6.	Death Valley Days (Fri. 10:00)	WKZO	U.S. Borax	64,[illegible]	16	Jack Paar	WOOD	[illegible]
7.	Biography (Fri. 6:30)	WOOD	Official	[illegible]	24	Ripcord	WKZO	[illegible]
8.	Life of Riley; Jamboree (Sat. 6:30)	WKZO	NBC Films	61,[illegible]	13	Frontier	WOOD	[illegible]
9.	M Squad (Sat. 6:30)	WOOD	MCA	57,[illegible]	17	Defenders	WKZO	104,[illegible]
10.	Third Man (Tues. 7:00)	WKZO	NTA	[illegible]	14	Sea Hunt	WOOD	74,[illegible]

HOUSTON, TEX.

STATIONS: KPRC, KHOU, KTRK. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Beverly Hillbillies	KHOU	232,[illegible]	40
2.	Ben Casey	KTRK	218,[illegible]	44
3.	Candid Camera; Carol	KHOU	210,[illegible]	44
4.	Red Skelton	KHOU	173,100	34
5.	Bonanza	KPRC	170,500	36
6.	My 3 Sons	KTRK	170,400	36
7.	Andy Griffith	KHOU	167,[illegible]	33
8.	Sat. At Movies	KPRC	166,[illegible]	30
9.	What's My Line	KHOU	155,200	33
10.	Combat	KTRK	151,[illegible]	30

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Dragnet (Fri. 9:30)	KTRK	MCA	100,[illegible]	20	Jack Paar	KPRC	100,[illegible]
2.	Huckleberry Hound (Thurs. 5:30)	KTRK	Screen Gems	92,300	19	Lawman	KHOU	[illegible]
3.	Yogi Bear (Mon. 5:30)	KTRK	Screen Gems	[illegible]	20	Lawman	KHOU	[illegible]
4.	Popeye (Fri. 5:30)	KTRK	UAA, King	[illegible]	20	Lawman	KHOU	62,300
5.	Death Valley Days (Sat. 6:00)	KHOU	U.S. Borax	77,100	13	News, Wea, Sports	KTRK	78,[illegible]
6.	Quick Draw McGraw (Tues. 5:30)	KTRK	Screen Gems	74,200	15	Lawman	KHOU	[illegible]
7.	Peter Gunn (Tues. 9:30)	KPRC	Official	72,[illegible]	16	Garry Moore	KHOU	124,700
8.	Best of The Post (Sun. 5:30)	KTRK	ITC	64,100	15	Action; Bell Science..	KPRC	33,200
9.	Casper Ghost (Wed. 5:30)	KTRK	ABC Films	[illegible]	14	Lawman	KHOU	53,100
10.	Divorce Court (Sat. 5:00)	KPRC	Storer	63,100	14	Wide World Sports	KTRK	50,[illegible]
						Larry Kane	KTRK	35,[illegible]

CHARLOTTE, N. C.

STATIONS: WBTV, WSOC. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Beverly Hillbillies	WBTV	247,[illegible]	61
2.	Red Skelton	WBTV	192,700	47
3.	Jackie Gleason	WBTV	184,100	43
4.	Gunsmoke; [illegible]	WBTV	[illegible]	46
5.	Lassie	WBTV	[illegible]	44
6.	Route 66	WBTV	167,300	46
7.	Andy Griffith	WBTV	166,[illegible]	47
8.	Rawhide; Concert	WBTV	163,300	34
9.	Menace; Ed Sullivan	WBTV	161,[illegible]	41
10.	Defenders; Basketball	WBTV	160,[illegible]	44

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Deputy (Tues. 7:00)	WBTV	NBC Films	163,[illegible]	[illegible]	Dragnet	WSOC	45,[illegible]
2.	Death Valley Days (Fri. 7:00)	WBTV	U.S. Borax	127,[illegible]	27	Flintstones	WSOC	72,200
3.	Wyatt Earp (Thurs. 7:30)	WBTV	ABC Films	115,[illegible]	27	Ozzie & Harriet	WSOC	[illegible]
4.	Hennesey (Wed. 7:00)	WBTV	NBC Films	107,[illegible]	[illegible]	Biography	WSOC	[illegible]
5.	San Francisco Beat (Tues. 8:00)	WBTV	CBS Films	[illegible]	22	Laramie	WSOC	86,900
6.	Call Mr. D; [illegible] (Fri. 9:30)	WBTV	CBS Films	[illegible]	27	Price Is Right	WSOC	[illegible]
7.	Rescue 8; Sports (Mon-Fri 6:00)	WBTV	Screen Gems	65,900	19	Beaver, Church Jets, Andy	WSOC	52,000
8.	Yogi Bear (Thurs. 5:30)	WSOC	Screen Gems	57,[illegible]	20	Circus, Cartoons	WBTV	34,200
9.	Amos 'N' Andy (Wed., Thurs. 6:00)	WSOC	CBS Films	54,[illegible]	20	Rescue 8, Sports	WBTV	[illegible]
10.	Huckleberry Hound (Tues. 5:30)	WSOC	Screen Gems	50,200	22	3 Ring Circus..	WBTV	52,400

"Dear Arthur Godfrey, Please don't ever sell Cadillacs.

I'd have to have one." That's how a lady in Texas began her letter to Godfrey. If you think she's putting it strongly, you should see the rest of his mail.

"My husband finally took his own shoes to be soled, after hearing you talk about Neolite."... "We try to buy all the products you advertise."... "My family have named our house The House of Godfrey."... "If you sell it, we have it."... "I've found out everything you say is true."

And Godfrey isn't the only one Godfrey listeners write to. Here's a sampling of letters the Kerr Glass people got: "Sirs, thank you for being one of Arthur Godfrey's sponsors."... "I always listen to Arthur Godfrey. And I always use Kerr jars." ... "After listening to Arthur Godfrey talk about your Kerr lids, I'm convinced I should use no others."

When listeners respond like this, it's no wonder so many sponsors renew with Godfrey on the CBS Radio Network. No wonder Kerr Glass just renewed. And Chemway for Lady Esther cosmetics. And Warner-Lambert for Bromo-Seltzer and Listerine.

And you can see why Salada Tea just chose Godfrey to help introduce a new product, their Iced Tea Mix. What better way to get quick national acceptance? Who else can give you commercials that are accepted like advice from a trusted friend?

Make sense to you? Then wouldn't it also make sense for the product you're selling? Talk it over with your ad agency rep or CBS Radio account executive.

Godfrey will sell any good product he believes in. Even—with apologies to the lady from Texas—Cadillacs.

The CBS Radio Network

Foreign TV Reviews

PEPPINO GIRELLA
With Eduardo De Filippo, Giuliana Lojodice, Enzo Turco, Pietro Carloni, Carlo Lima, Giuseppe Fusco, Gennarino Palumbo, Vittorio Sanipoli, Angela Luce, Pina Cusano, Vittorio Mendrino, Mario Mangini, Nora Pucci, Elena Tilena, Umberto Onorato, Marinella Genova, Luisa Conte, Anna Valter, Ugo D'Alessio, Enzo Cannavale, Nina da Padova, Dino Genovese, Clara D'Elia, Raffaele Sorrentino, Clara Bindi, Carlo Romano.
Writer-director: Eduardo De Filippo
Music: Romolo Grano
75 Mins., Sun., 9:15 p.m.
RAI-TV, from Rome (tape)

Eduardo De Filippo's first video original, slated for six weekly installments, looks a definite winner both in quality and audience appeal on the basis of first two stanzas. Condensed, it should also be a natural for theatrical staging.

The elaborately developed and intricate tale of a Naples youth, Peppino Girella, his family and friends, is pretext for another of Eduardo's warmly human, sometimes bitter, but always true-ringing stories in which character development and the turn of a phrase are just as important as the plot line and its immediate effects on the spectator. Acting, down to smallest bit, was excellent and the parts sharply cast. Eduardo De Filippo was once again impressive as Peppino's father, while Giuseppe Fusco as the boy, Giuliana Lojodice, Carlo Romano, Enzo Turco, Pietro Carloni, and many others in large and colorful cast scored to a like degree. Technical credits, including indoor as well as on-the-spot Naples street tapes, were impressive in an elaborate and rewarding production. *Hawk.*

BOY MEETS GIRL
With Daniel Farson
Director: Rollo Gamble
45 Mins., Wed., 9:40 p.m.
Associated-Rediffusion, from London

Daniel Farson, who conducted these variations on a theme of courtship, has a fine flair for extracting uninhibited talk from his interviewees, and this resulted in intriguing comment from dating youngsters on their social habits. However, this was not enough to give the program a backbone. Farson was too self-effacing and glib to raise it from a causerie to a document.

A reminiscence of the punctilio and decorum associated with pre-1914 courtship was pleasantly delivered by the Dowager Lady Aberconway, but this was contrasted with the getting-together of modern young people outside the aristocratic belt. The comparison did not come off, because it was invalid. Far better to have matched two generations of the same background.

When the topic of trial marriage came up, the level of seriousness dropped in an unconsciously comic duologue between romantic novelists Denise Robbins and Barbara Cartland. They seemed to support premarital experiment, but then destroyed their apparent opinion with cautionary injunctions. A medico sensibly supported some sort of knowledge of this kind, and the anonymous young couple were very much against it, opining that it took the meaning out of the eventual ceremony.

Rollo Gamble directed crisply, and the show didn't lose interest. But its indecision about whether to amuse or probe resulted in a superficial survey, the most memorable, but irrelevant, moments of which were an evocation by poet Laurie Lee of the magic of rural courtship. *Otta.*

THIS NATION TOMORROW
With Kenneth Allsop
Producer: Derek Holroyde
45 Mins., Sun., 10:15 p.m.
BBC-TV, from London

Recruiting top men on Government and industry provided the initial theme for this new fortnightly skein, intended to explore the state of Britain and those new ideas which might give it a shot in the arm. Format is to allow a specialist—in this case, economist Michael Shanks, author of "The Stagnant Society"—to state his point of view, which is then discussed by an expert panel of three. The talk is supervised by Kenneth Allsop, from the "Tonight" team, who kept a fair grip of the reins in this opener.

Shanks, with facts to support him, averred that Government departments and boards of directors were sadly lacking in the right technological expertise at the top. He inveighed against the cult of amateurism in administration, and instanced the French example, where technocrats had positions of power and were, he opined, responsible for the remarkable postwar boost to the Gallic economy.

These views, clearly and forthrightly delivered, were probed by Socialist economist Thomas Balogh, Antony Flew, a varsity philosopher, and the boss of Vickers, Leslie Rowan, who had also been a highup in the British Civil Service. They tended to disagree in minor detail—about the capacity of administrators, for example, Rowan claiming that top management is more concerned with people than the industrial processes. Flew complained that the British system of higher education formed a needless gap between the arts and the sciences, and Balogh contested Shank's claim that a guy like Dr. Beeching, brought from private industry to streamline the state railways, was a prophet of the new age.

The discussion was inclined to wander and stray up cul-de-sacs, and it lost immediacy because it was pre-filmed. The essence of these affairs, which is spontaneity and intellectual surprise, was lost. In other respects, the skein made an interesting and worthwhile start. *Otta.*

LA FIERA DEI SOGNI
(Dream Fairground)
With Mike Bongiorno, Paola Penni, Tony de Vita Orch., guests
Director: Gianni Serra
60 Mins.; Sat. 9:15 p.m.
RAI-TV, from Milan (tape)

Mike Bongiorno's new quizzer has a good potential for local ratings if certain initial bugs can be licked. Opening show was slow paced and devoted to long-winded explanation of mechanics of the game, etc. These should disappear once the pattern becomes more familiar.

What is already clear however is that the stanza does not intend to accent the mechanics, but the human side of its contestants, who are there not to win money for themselves, but to reap success and support for a cause or needy person. For example, initial show had a Milan journalist vying for coin with which to send a boy to visit his relatives in South America, and tenor Giuseppe Di Stefano competing against the clock to see a promising singer through voice school.

On the first show caught, the human element projected strongly and to good effect, but the ease of queries lifted any suspense there might have been. Also, since the entire show is taped, it lacks the immediateness and sudden-death elements of the traditional quiz show. Result is a carefully doused and composed show which lacks that vital unexpectedness that is the must element of such items. Suspense and credibility of some sort must be inserted if "Fiera" is to become a high rater.

Mike Bongiorno conducted proceedings with his usual savvy charm, while his assistant, Paola Penni, showed briefly that she may become a more positive element of show—apart from her good looks—when things get really going. *Hawk.*

RENDEZVOUS
With Line Renaud, Renato Carosone, Paolo Poli, George Reich Ballet, Giovanni Biscardi, Mathilde & Paul Dougnac, Alvaro Alvisi, Aldo Buonocore Orch.
Director: Vito Molinari
Writers: Leo Chiosso, Molinari
70 Mins.; Wed. 9:15 p.m.
RAI-TV, from Milan (tape)

Disappointing first stanza of a new series featuring Line Renaud failed to meet expectations and drew values from names at hand. It looks only a so-so lightweight entry for RAI.

Line Renaud, though handling her emcee role with savvy, was handicapped by indifferent material. Her choice of songs, almost all with Italicized lyrics, failed to establish her undoubted personality. Some w.k. hits of hers in the original might better have set the pattern, to be segued by the functional translated items. Also burdened by text was Paolo Poli, usually an easygoing performer, while Renato Carosone, a longtime local vocal favorite, made an okay comeback after some years in retirement.

Guest stints provided happier moments, notably Mathilde & Paul Dougnac and their puppets and—for most of his segment—Alvaro Alvisi, a new comedian with possibilities.

George Reich dancers were pro all the way, but along predictable lines. Technical credits were good. *Hawk.*

Foreign TV Followup

Armchair Theatre

Breaking away from its usual policy of new plays in a modern idiom, ABC-TV revived Karel Capek's 25-year-old "Power and Glory" for this segment of "Armchair Theatre." The Czech writer's piece was a propagandist peace plea, and its theme was thus appropriate for the Easter period. But time had treated it roughly, and little remained, but a sledgehammer tract in which characters and plot were little more than machinery for carrying the message.

Dr. Galen (Paul Daneman) was an obscure medico who had found a cure for a deadly plague afflicting his country. But he would not disclose it unless the powers-that-were, symbolized by The Marshal (Alfred Marks) and an arms manufacturer, Baron Sterne (Alfred Burke), would stop preparations for an aggressive war. Why, said Capek, should the doctor strive to heal while the politicos would murder millions in battle?

While sympathizing with the play's motive and purpose, something more was needed to make it dramatically viable. Passionate outpourings of fervent pacifism were not enough. And conviction was not helped by the comic-opera trappings of a police state—which looked as if Ruritania had been taken over by Fidel Castro. Climax was that the Marshal caught the dread disease himself, decided to accept the gallant doctor's demands for the sake of his health—but Dr. Galen was beaten to death by war-hungry citizens on his way with the medicine.

Best performance came from Alfred Burke, as the oily munitioneer, and Paul Daneman and Alfred Marks could do little for roles that were mere mouthpieces for points of view. Jonathan Alwyn directed Leonard White's production efficiently, but, for all the urgency of its theme, the play was too much of its time to impress another generation. *Otta.*

Television Playhouse

The husband with a roving itch is a staple ingredient of comedy, and "The Two-Seater Bachelor Days," contributed by Paul Jones to Associated-Rediffusion's "Play of the Week" skein, showed that it still packed a fine amount of entertainment. It was a gay and polished piece, helped by zestful thesping and nimble direction by Michael Currer-Briggs.

While his wife (Zena Walker) was giving birth to their first child in the hospital, the husband (Dinsdale Landen) went astray. His buddies gagged about his loss of freedom, he saw the prospect of a snappy sports-car fading, and brooded about the good times he would be missing. So he engineered a flirtation with the girl (Ann Bell) in the apartment upstairs, claiming that he was separated from his spouse. It could only be an interlude, and it was resolved genially, with the wife being heavily forgiving and the gal taking it coolly.

The familiarity of the notion was effectively disguised by the scribe's witty dialog and observant plotting, which only faltered in some cumbrous dream sequences, with the husband acting out his wish-fulfillments as a masterful caveman. Dinsdale Landen, who might easily have lost sympathy in a situation with mean undertones, dodged the danger with skill and elan. Ann Bell clicked, too, as the offbeat gal—a performance in striking contrast to her Jane Eyre austerity on the current series for the rival web. And Zena Walker was chubbily knowing as the wife. *Otta.*

It's a Square World

This was a specially-assembled segment of BBC-TV's zany comedy show, selected as the web's entry for the Golden Rose of the Montreux Festival. The skein makes a good choice for an international audience, as many of its gags are visual, using trick-shots of cartoon animation and live action, and this technical enterprise is its chief asset. Standard of absurdity

(Continued on page 60)

Tele Follow-Up Comment

Ed Sullivan

The entertainment staples of Canada, particularly Toronto's O'Keefe Center, seem to be U.S. talent. Of late this auditorium has no lack of U.S. headliners and Ed Sullivan added a few more with his first live telecast out of the U.S. mainland since he went on the air.

Sullivan took a fairly representative show with him, which included two Canadian Acts, and a set of South-of-their-border performers topped by Connie Francis and Jack Carter. Carter localized his comedy to make it germane to the situation, and a lot of his lines had spontaniety and freshness for the local audience particularly when he spoke of local situations ad made some levity out of U.S. Canadian relations.

Miss Francis is a solid name on this hemisphere, and she measured up to her renown with a trio of tunes that went over well. There was more singing with Jan Peerce, who did a pair from musical comedies and an aria from "Carmen." He seemed too heavy for the lightweight numbers, but was in his element with Bizet. More singing came from Abbe Lane who Latined out a pair of tunes with bossa nova dancers in the background. Xavier Cugat, first on camera, gave sing to the accompaniment.

The Canadian elements were headed by Wayne & Schuster, who put over a few laughs with Wayne impersonating a hippie. Other act was Les Jerolas, a pair from Canadian tv, who did a briefie with a pair of impersonations. They knew how to satirize the modern crop of singers and did well. *Jose.*

Today

Friday (26) NBC-TV's "Today" varied the morning menu slightly by doing a two-hour (except for the usual news breaks) piece called "Buster Keaton Revisited." It was a fun visit, although Buster Keaton will probably never seem the same now that people have had heard him talk.

Producer Al Morgan and his crew—they have a liking for show biz themes—used hundreds of feet of priceless (literally and figuratively) footage from Keaton silent films. Opening was a quickie, from "The Goat", of Keaton coming into the foreground on the cowcatcher of locomotive. His deadpan was seen again in especially funny bits from "The Cops," much of which was seen a while back when the Keaton humor was incorporated in a feature documentary playing theatres called "The Golden Age of Comedy."

Keaton as a living, breathing, 1963 being was appealing but not all that funny. It's not that he was not funny at all. He just wasn't as funny throwing pies at "Today's" Jack Lescoulie as he was throwing flour at Fatty Arbuckle and Al St. John. After the impression the silent Keaton has left on the public, words and sounds will never go with that magnificently hangdog face. Nevertheless, Keaton proved a pleasant, informed man, and his brief, shy commentaries for the various clips aired were helpful.

Regardless of the cherished impression forever lost by words, the particular NBC-TV memorabilia was worth seeing. *Art.*

Portrait

Eileen Farrell, American-born soprano who has climbed to the operatic summit in recent years, came through with great charm and individuality on CBS-TV's "Portrait" last Wednesday night (24). While the general run of divas strive to establish their identity by displays of great temperament and hence are as alike as cans on supermarket shelf, Miss Farrell has become a rarity through her normality.

Under astute questioning by Harry Reasoner, Miss Farrell registered as a warm human being, utterly without pretentions, filled with humor and unobsessed by her art. Married to a N.Y. City policeman and living on Staten Island with her family, Miss Farrell has demonstrated the possibility of putting motherhood ahead of a demanding career.

Miss Farrell recalled her bow as a professional singer on CBS Radio back in 1939 and traced her subsequent emergence as one of the great dramatic sopranos of the current opera scene. Miss Farrell also sings jazz and, as the half-hour's highlight, she sat down at the piano to sing a few bars of the blues to illustrate the point. *Herm.*

NBC White Paper

There was a day, not long ago, when the "NBC White Paper" was the superlative example of documentary filmmaking. The Irving Gitlin creative projects unit at NBC News, which was at its best when Al Wasserman did the actual producing and writing, brilliantly packaged a series of penetrating stories. But lately the depth is gone from the work of creative projects insofar as their "White Paper" programs are concerned.

Wasserman and Gitlin used to see to it that questions were answered; they'd plug away at sources until answers came or until it was obvious that the sources were incapable of answering honestly or intelligently. Furthermore, Wasserman would see to it that the scenes were meticulously edited.

Because Gitlin constantly seeks new approaches, he set another of his producer-writer men, Arthur Zegart, to using a technique now in cultivation. Instead of leaving the questions to reporters, Gitlin & Co. have been able to capture colloquies by the people actually involved in the stories.

Despite the wastage, they do it well, but the technique overshadowed on Sunday (28) the truth, whatever it was. Zegart's assignment was "The Business of Gambling," and the focus was on legal-slot machine gambling in four southern Maryland counties. It was exciting the way Zegart and his fellows, using highly mobile portable synchronized camera and sound equipment, were able to catch the characters involved, but it was emotional excitement. The intellect got only partial stimulation.

As close sometimes as Zegart seemed to be getting to the core of the gambling problem, he never got there. One did not know who was telling the truth, who was right, who was practical. The candid camera technique made for a good story, but not a totally penetrating or telling one. *Art.*

Close-Up!

In a tidy 30 minute documentary that was just long enough for its subject, John Secondari caught the essential frustration and the economic trials that beset the rural newspaper editor today and have made him one of a vanishing breed. Along with a portrait of Landon Wills, one of 2,000 such editors left in the U.S., Secondari succeeded in epitomizing the mentality of McLean County, Ky. where Wills publishes his weekly. The program was as rewarding for its revelation of grassroots attitudes as for its insights into the plight of the smalltime publisher "caught in a world of bigness."

Wills was an excellent focal point as a publisher who has dedicated himself to an unprofitable newspaper in a grassroots community that resents his finer education and resists his unconventional viewpoint. He is socially an outsider, disliked by many for what he has printed, but admired by most for his journalistic courage. His wife has to support the family through her teaching, and their six sons help out at the paper on a part-time basis while Wills himself, trapped in a labor of love, does everything from typesetting to selling ads.

The cameras sampled residents for their opinion of the editor, and in telling how they felt the various interviewees exposed the intellectual makeup of the community. Many testified that they hated Wills' thinking—his endorsement of Kennedy, for instance, and his editorials supporting the right of a Catholic to become President (one citizen thought that smacked of Communism)—but the majority felt that the McLean County News was an indispensable part of their lives.

Bucking narrow-mindedness, social ostracism and financial loss from ever-diminishing advertising prospects, Wills loomed as heroic as the country doctor—the true professional who could better his personal lot elsewhere, but stays on where the need is. Secondari's video essay was a tribute and an appreciation as well as a report on a contemporary rural condition. *Les.*

Chicagoans don't just sit there...

...they do something!

The people of Chicago take an active interest in what they see on CBS Owned WBBM-TV. Which is just the way WBBM-TV wants it.

Recently, as part of a first-of-its-kind experiment in two-way communication—station to viewer, viewer to station—Television 2 broadcast "The Strangling City," a candid exploration of Chicago's commuter facilities. People were requested to fill in and mail back "ballots" (printed in all four Chicago metropolitan newspapers and widely distributed at central commuter points on the day of the broadcast) which probed attitudes toward public transportation...and which could only be completed by those tuned to the broadcast. Chicago viewers responded en masse, including more than 13,000 people who had some helpful suggestions to offer for improving present commuting facilities.

The two-way exchange of ideas—this is the true meaning of communication. Too, it is a prime example of one station's unceasing efforts to pioneer new ways to serve its community better. But then, Chicagoans expect no less from the television station that has been their consistent favorite year after year after year.

WBBM-TV

From The Production Centres

Continued from page 46

of WNBQ, Ben Madden of WGN-TV, Sid McCoy of WTTW and Susan Shaw of WBBM-TV . . . Coincident with the Third Annual Conference on Peace Uses of Space, to be held here next week, WBBM-TV is doing an "I See Chicago" spec on the city's role in the space age, and Carter Davidson has put together a panel of space experts for his "At Random" outing this Saturday (4) . . . WLS has produced a record album of two Norm Ross interviews with James E. Webb, administrator of NASA, which it will distribute to scientists attending the conference.

IN LONDON . . .

Every day in its three hours' broadcasting to Russia the BBC overseas radio service is including lessons on how to dance the Madison, claims it had so many requests it had to . . . The corporation's tv toppers are heartily tipped not to be inclined to budge over the "Lorna Doone" clash with British Lion-Granada-TWW trio. Some close to court claim the BBC types believe their skein will actually give a push to the rival project . . . Ulster TV [illegible] . . . [illegible] "Thank Your Lucky Stars" May 4 . . . [illegible] . . . BBC-TV has [illegible] Black & White Minstrel Show for the fall season [illegible] . . . Comedy [illegible] "Taxi," under the scripting supervision of [illegible] . . . starting to be taped next month for summer airing. Will be a situation format with star cast as London cabbie.

IN CLEVELAND . . .

Howard K. Smith, in Cleveland interview, indicated he may team up with Alex Dreier, ABC Chicago, for a two-man news team with net this fall . . . Dan Ruhlin, WEWS news, organizing new alumni chapter of Columbia U. journalism . . . Gene Plumstead, ex-KYW program manager, named WHK program manager, replacing [illegible] who went to KFAC . . . [illegible] departed KYW weekend dating . . . Bob Young's [illegible] . . . [illegible] WJW-TV on Dr. Alan T. Waterman, National Science Foundation director . . . [illegible] at John Carroll U. . . . [illegible] WJW-TV news . . . [illegible] . . . [illegible] WGAR [illegible] . . . Carl George, WGAR vice president, named to Dunham Festival [illegible] . . . [illegible] 6 p.m. Saturday movie shows on WJW-TV . . . [illegible] WHK received a Good Citizenship Award, from Veterans of Foreign Wars . . . Gene Carroll rounded out 15 years of telecasting (21) on WEWS.

IN DETROIT . . .

Karl Haas, WJR's director of fine arts who hosts the "Adventures in Good Music" show, won the George Foster Peabody Award "for outstanding radio [illegible]" . . . [illegible] . . . WXYZ's [illegible] . . . WXYZ [illegible] . . . [illegible] WJBK [illegible] . . . WXYZ-TV's [illegible] "Grand Show of the Day," a [illegible] in the 6:45 p.m. slot, highlighting the lighter side of the news.

IN PHILADELPHIA . . .

Ruth Jane Goldberg, WFIL "[illegible] girl," married to Armand [illegible] . . . [illegible] . . . [illegible] . . . [illegible] . . . WFIL's John Edwards plays a featured role in the Bucks County Playhouse [illegible] . . . An open house at the WCAU-TV studios for moppets and parents to visit "[illegible]," puppet show, drew a record crowd of 4,500 visitors, on Sunday . . . Tommy Roberts doing weekly telecasts from Garden State Park and Monmouth Park in addition to a daily broadcast over WKDN . . . WCAU-TV to present an original play by localite Matthew T. Robinson Jr., on "Repertoire Workshop" (5).

IN PITTSBURGH . . .

Alice Weston has two pro golfers on for a series of lessons on her "Luncheon at the Ones" program on WIIC . . . Joe Mulvihill has been added to announcing staff at WWSW . . . KDKA and John Stewart have received the American Foundation for the Blind Certificate of Merit for Stewart's work on "Program PM" where he does a series called "John's Other Life" . . . KQV had two booths in last week's Home Show at the Civic Arena . . . Pitt folksinger Alleen Goodman handled 30-minute Easter Seal telecast on Sunday (28) over WIIC . . . KDKA-TV also on folk bandwagon on Mon. (29) with "They Call It Folk Music" with cast of Brother John Sellers, the Steeple Singers, Lynn Gold, Chief Red Thunder Cloud, Marion Williams, Alex Bradford and the New Lost City Ramblers . . . WICC started its tv grid season early by telecasting Pitt intra squad game on Sat. (27).

IN CINCINNATI . . .

Arthur Godfrey and his horse Goldie magneted record attendance for this year's Greater Cincy Charity Show at Cincinnati Gardens with 350 exhibitors from 20 states. The CBS star preceded network bounds to guest on the Ruth Lyons show of NBC affiliated Crosley stations . . . Bob Hope is for a one-nighter May 8 sponsored by U. Cincinnati Student Union in the campus armory-field house . . . WLW-owned and operated Everybody's Farm celebrated 23d anni of its first broadcast, logging more than 13,000 airings and hundreds of thousands of visitors . . . George Logan, farm service director, was named Honorary State Farmer by the Ohio Association of Future Farmers of America . . . National Safety Council's 1962 Public Interest Award for exceptional service to safety conferred on WLW for ninth straight year.

Channel 13

Continued from page 39

jective was eminently sound for it would not only help relieve the problem of the critical shortage of teachers and educational facilities but could provide WNDT with what you call a "permanent financial base" of support from the educational organizations whose needs the station helped serve. I am hopeful that this is the type of operation WNDT can successfully develop and that in doing so, it can lead the way to a similar development on the part of other educational stations so that they can help fill the gaps in the educational process and meet needs that commercial broadcasting is not designed to meet."

Dr. Gould replied to Sarnoff, thanking him for his letter confirming the $500,000 gift. The letter did as Sarnoff asked. Gould said he had "no reason to believe that the station will close because of financial problems."

"It is a great pleasure to talk with you," Gould wrote Sarnoff, "and Mr. Adams (David C. Adams, senior exec veepee of NBC) about Station policy."

After the Variety story and before the report of an FCC investigation of the gift to WNDT, Dr. Gould denied any deal with the commercial companies. He has denied it again.

He told Variety that he had no intention of giving up the general programs carried there. In the background all the while was the fact that Gould, supported by his board of trustees, had fired WNDT [illegible] . . . [illegible]

[illegible]

Since the FCC move-in, NBC has stated that the gift to WNDT "involved no understanding or commitment with regard to the content of programming. Any suggestion to the contrary is unwarranted and untrue."

[illegible]

Dr. Gould was [illegible] . . . [illegible] . . . Channel 13 [illegible] . . . NBC or anyone else has ever been [illegible] on WNDT [illegible] program policies, [illegible] proved or [illegible] by any broadcaster or other donor."

FCC to Move Presto

Washington, April 30.

FCC action in the WNDT-TV-NBC imbroglio is likely by the end of this week or early next, a spokesman for chairman Newton Minow disclosed Monday (29).

"This matter won't drag on indefinitely," the spokesman averred.

Commission staff has sent general inquiries to WNDT officials in New York concerning the allegation NBC donated $500,000 to the teacheree station on the condition it would change some programming to avoid competing with NBC shows. Queries to NBC are also possible, although they had not been made Monday.

FCC has thus far garnered its information on the matter from the press, a Commission spokesman said.

FCC is expected to act after receiving replies to its questionnaires.

Collins

Continued from page 34

[illegible] . . . And to paraphrase Churchill, never in the history of mankind, have so many expected so [illegible] and received so little in return.

The nuances of a politician—the give and take, the compromises, the agility inherent in a pragmatic approach to issues—have never blended into the businessman's philosophy.

The Collins-appointed NAB lobbyist Paul Comstock has told the industry how to use political influence in the grass roots where it really counts.

But in general Collins' political approach on the shield of a business association has been received with apathy, antipathy and now rebellion.

Collins laid on the line the necessity of a collective organization rather than the Bush envisaged Confederate state broadcasters association.

He said it is becoming increasingly difficult to an individual company or person to meet the pressure for government intervention. Only trade associations, he went on, can serve their public responsibilities and stem government control.

"I so certainly want our NAB to prove itself as an association," Collins continued. He said NAB [illegible] . . . [illegible]

"We have not done all we could in this regard, but we are determined to do more—and we are doing more," he said.

He once against pointed the NAB Collins saying that existence [illegible] . . . [illegible] . . . but they have a [illegible] way to go, he added, and the [illegible]

well mirrored his beleaguered position.

His problems were microcosmed in his declaration of conscience that broadcasting's first and foremost interest is to "serve the people of America—all of them—and next, to benefit the private interests of the proprietors of the industry."

Collins also offered a glance at another root of his differences with the Texas rebels. "Screaming and fulminating in general invectives about government usurpation of private freedoms in such situations may be warmly satisfying to the spirit," he continued, "but in truth they are little more availing in making meaningful progress than a child's temper tantrums. They make big headlines, but little headway."

That is a paragraph shows the difficulties of a business association headed by a politician. As shrewd as they may be behind their cash registers, most business types know no better defense against government than "screaming and fulminating in general

Hanna-Barbera

Continued from page 34

and "The Three Mixed Up Mouses" briefies.

Arthur Pierson has joined the company as associate producer on entertainment product, and head of its industrial films division. Walter Burr, a producer-director with Leo Burnett & Co., joins H-B June 1 as head of its live action commercials division. Robert Carlson, formerly with Walt Disney and UPA, heads the company's animated commercial division, and Hal Styles has been named chief of the firm's new syndicated commercial branch, which plans 200 briefiette.

In addition to production coin, H-B rakes in about $800,000 for production design for licensees merchandising various H-B cartoon characters. Also, "Flintstones" and "Yogi" comic strips are carried in 230 newspapers by the McNaught Syndicate, and H-B do the production work. H-B's "Flintstones," "Yogi" and "Huckleberry Hound" cartoons are shown in 41 foreign countries.

Barbera explained the company is diversifying into many other fields because "we're going into markets that have never been touched." He said H-B has received as much as $75,000 for a half-hour telesher, and pointed out few sponsors can afford this kind of coin. Consequently, H-B policy is to prepare shows with "tailor-made" budgets depending on what a sponsor can afford.

Two years ago the animation trend in tv fell flat on its face, Barbera recalled, but that doesn't mean the interest is not still there, he added. He said tv finds agency and sponsor reps in N. Y. very receptive to good ideas for animation series, and some such deals are now in negotiation.

When H-B was formed in 1957, the company had four on its staff, including the two partners. Now they have 230 on the payroll.

Human Rights

Continued from page 33

mission that the fear of reaction had little factual basis.

While the Commission was making plans for the ad industry program, Negro actor P. Jay Sidney, who recently criticized the Commission's appointment of Norford, [illegible] . . . [illegible]

[illegible] . . . Defending his appointment of NBC's Norford last fall, Fowler said it was based on the exec's broad knowledge of broadcasting and, as a Negro, his familiarity with minority problems. Both the chairman and Norford strongly feel that good ground can be gained via the "breaking out of a 'workable program'" with the individuals involved.

Space Blastoff

Continued from page 30

the situation warrants it, more than that.

There undoubtedly will be variations by each of the tv webs, but by and large the above pattern is likely to be the one they'll all follow. NBC-TV plans to cover the final orbit, reportedly the others too.

Besides the final night coverage, NBC-TV is making plans for a nighttime special. Of course, if Cooper gets off May 14, a Tuesday, there will be no need for a special preemption by that web since Chet Huntley does a weekly Tuesday half-hour.

NBC-TV reporting team will be Frank McGee and Bed Ryan from N. Y., Merrill Mueller and Roy Neal at Cape Canaveral, the launching site, and John Chancellor will front the NBC Radio coverage.

ABC will handle the pool cameras and this time, for the first time, the astronaut will be accompanied on his flight by a small tv camera that'll transmit back at once.

Houston—KTRK-TV is becoming a perennial winner of the National Safety Council's Public Interest Awards. Each year, the council honors exceptional service to safety by the mass communication media, and KTRK-TV has just received notice that it is a 1962 winner. The award has been won by KTRK-TV for seven out of the eight years it has been on the air.

Noise

Continued from page 34

sion overnight, nor transform the American mind as quickly."

Noise, manager of channel 4, the Milwaukee Journal station and the NBC affiliate here, said that if "people's television" is what America is to have, "then people's television you must expect it to be . . . and it will reflect their likes and dislikes, what they can comprehend and what is beyond them.

"Every person of common sense knows that people of superior mental constitutions are bound to find much of television intellectually beneath them. If such fortunate people cannot realize this if in their hearts they despise popular pleasures and interests, then, of course, they will be angrily dissatisfied with television. But it is not really television with which they are dissatisfied. It is with people."

NOW ENHANCED BY
THE MOST DISTINCTIVE
EXTRA SERVICES
EVER PROVIDED
BY ANY SYNDICATOR!

DICK POWELL'S ZANE GREY THEATRE

HOST: DICK POWELL

JULIE ADAMS
NICK ADAMS
EDDIE ALBERT
JUNE ALLYSON
MARY ASTOR
LEW AYRES
ANNE BANCROFT
RICHARD BASEHART
RALPH BELLAMY
LYLE BETTGER
ERNEST BORGNINE
SCOTT BRADY
NEVILLE BRAND
WALTER BRENNAN
LLOYD BRIDGES
ANNE BAXTER
RORY CALHOUN
MACDONALD CAREY
PHILIP CAREY
JACK CARSON
LEE J. COBB
STEVE COCHRAN
CLAUDETTE COLBERT
WENDELL COREY
JOSEPH COTTEN
JOAN CRAWFORD
ROBERT CULP
ROBERT CUMMINGS
SAMMY DAVIS JR.
JOHN DEREK
BRIAN DONLEVY
PAUL DOUGLAS
DAN DURYEA
JOHN ERICSON
MARILYN ERSKINE
FELICIA FARR
MEL FERRER
STEVE FORREST
JOHN FORSYTHE
MONA FREEMAN
JAMES GARNER
PEGGY ANN GARNER
JANE GREER
JEAN HAGEN
MAGGIE HAYES
STERLING HAYDEN
CELESTE HOLM
SKIP HOMEIER
DENNIS HOOPER
HENRY HULL
MARSHA HUNT
MARTHA HYER
JOHN IRELAND
BURL IVES
DAVID JANSSEN
DEAN JAGGER
CAROLYN JONES
DEAN JONES
VAN JOHNSON
HOWARD KEEL
BRIAN KEITH
ARTHUR KENNEDY
PHYLLIS KIRK
DAVID LADD
HEDY LAMARR
FERNANDO LAMAS
JACK LEMMON
ART LINKLETTER
JUNE LOCKHART
JULIE LONDON
FRANK LOVEJOY
IDA LUPINO
GUY MADISON
HERBERT MARSHALL
DEWEY MARTIN
RAYMOND MASSEY
STEVE McNALLY
JOHN McINTIRE
RALPH MEEKER
GARY MERRILL
VERA MILES
CAMERON MITCHELL
THOMAS MITCHELL
GERALD MOHR
JAN MURRAY
BARRY NELSON
DAVID NIVEN
LLOYD NOLAN
EDMUND O'BRIEN
ARTHUR O'CONNELL
DAN O'HERLIHY
JACK PALANCE
JOHN PAYNE
WALTER PIDGEON
DICK POWELL
RONALD REAGAN
MICHAEL RENNIE
TEX RITTER
EDWARD G. ROBINSON
GINGER ROGERS
CESAR ROMERO
ROBERT RYAN
TOMMY SANDS
EVERETT SLOAN
BARBARA STANWYCK
MARK STEVENS
HAROLD J. STONE
BARRY SULLIVAN
DON TAYLOR
DANNY THOMAS
AUDREY TOTTER
TOM TULLY
TUESDAY WELD
JAMES WHITMORE
PETER WHITNEY
CARA WILLIAMS
ESTHER WILLIAMS
PEGGY WOOD
. . . AND OTHERS

HERE'S WHAT'S AVAILABLE TO HELP YOU REALIZE ITS GREAT POTENTIAL:

- 145 different, per episode "coming attraction" trailers
- Per episode action photos with titles, idents and synopses
- "Network calibre-or-better" promo kits including telops, :10, :20 and :60 second filmed trailers, ad mats, on-air announcements, bios, etc.
- Two weeks before playdate film delivery for taping promos (by request)
- Color photos on loan basis
- Sales helps to station reps for more national spot business

BY FAR THE MOST DISTINGUISHED AMONG ALL OFF-NETWORK SERIES!

- Over 150 dazzling, exploitable stars
- 145 compact, action-filled "miniature movies" produced against a sweeping Western background

A CALL TO US WILL BRING YOU DETAILS

"PROVEN-PROGRAMMING" FROM
FOUR STAR
A SUBSIDIARY OF FOUR STAR TELEVISION

600 FIFTH AVENUE
NEW YORK 20
NEW YORK
LT 1 8530

DICK POWELL'S ZANE GREY THEATRE PROGRAMMED "BACK-TO-BACK" WITH THE RIFLEMAN MAKES TV'S GREATEST WESTERN HOUR.

Brit. Parliament Debates 'Clause 7' Locking in $50,000,000 Tax Rap

London, April 30.

The House of Commons Standing Committee is today (Tues.) debating Postmaster General Reginald Bevins' substitute for the by now notorious Clause 7 in the new Television Bill which he was introducing last Thursday (25) when the House adjourned.

This idea, if the PMG gets his way, is aimed to raise in around $50,000,000 a year via a levy on ad revenue. But if pre-debate soundings are in any way accurate the Tory PMG is due for a severe drubbing under the wrath of critics and indie tv champions on both sides of the chamber.

The amendment is being discussed in the Committee stage of the Bill's course through parliament to the statute books. If it succeeds it will supplant the present ad duty which brings in some $60,000,000.

Under the terms of the amendment the first $3,360,000 of a company's ad revenue in any one year would be exempt from any duty. But the following $25,000,000 will be taxed at a whopping 22½%, soaring above that figure to the stratospheric 45%. The cash will be paid to the Independent Television Authority which will then pass it directly on to the Treasury.

In the past week trade unions and tv dealers have joined the already powerful school against the proposals. D. M. Keegan, director of the Radio and Television Retailers' Association, wrote to the PGM expressing disquiet.

"While we certainly would not deny that some new formula must now be found for controlling commercial television in order to accord with popular demand and the high standards of broadcasting which have always obtained

(Continued on page 68)

FCC'S TURFCASTING BAN PROTESTED

Washington, April 30.

Protests from the turf have come in on FCC's proposed bar of broadcasting horse races unless the purse exceeds $25,000.

Bob Slater, prexy of the Florida Turfwriters Assn., formally protested to FCC charging the proposed regulations were "discriminatory in that they will prohibit the racing fan from being able to receive the legitimate news of his sport."

"Other sports that admittedly are the medium of much greater illegal wagering are in no way restricted," Slater said.

The proposed ban, Slater said, would do "irreparable damage" to horse racing.

New Haven—Stanley H. Edwards was named general manager of WNHC AM-FM, the Triangle outlet here. Coming from WTRY, Troy, N. Y., Edwards replaces Robert Bosley, who Triangle says has resigned.

Susskind Vs. Korn

Continued from page 33

"Mind" was another focal point of controversy between Susskind and Korn. Korn said that he personally suggested a man-to-man interview with Baldwin, but that he objected to Susskind's proposed addition of Belafonte without a "broader-based panel including other distinguished Negroes." Korn said that Susskind "threatened to blast me out my chair, out of my job and out of the industry. He also accused us of cheating him out of revenue from syndication. Hours later he gave us an ultimatum—that if we didn't accede to his wishes he would march into our studios on Wednesday night with Messrs. Baldwin and Belafonte and the press to coerce us to tape the show."

Korn said he was inviting Baldwin and Belafonte to appear on the station, with two or three other leading Negroes, without Susskind, whose "Open End" shows, according to Korn, frequently had been edited for "singularly libelous and obscene remarks." Korn said that Susskind had been alerted in March that his contract would not be renewed but, out of courtesy, WNEW-TV refrained from announcing the termination until Susskind found a new home.

Susskind denied every claim made by Korn. Susskind said that his contract gave Korn no right to suggest topics or panelists for "Open End." Susskind asserted that he was paid $1,200 a week to deliver a two-hour package whose contents he alone determined, guided only by the formal clause that we would conform to accepted moral standards of broadcasting and the NAB code. Susskind said: "Korn never suggested a subject for discussion and never selected a guest for 'Open End.' He did, however, once successfully foist Jay Kennedy, one of his cocktail party acquaintances, onto one of my shows on American women." Korn, on this point said that Kennedy is an authority on women and is now in the process of writing a book on that subject.

Where Korn said that any subject can "be discussed in the open marketplace of ideas," Susskind enumerated a dozen topics, including American Foundations, the Ugly American, smoking and cancer and advertising, that were suggested as "Open End" topics and turned down. In one case, Susskind charged, a critical reference to the defacing of the American landscape by billboards was excised from an "Open End" show. Susskind ascribed this deletion to the fact that Metropolitan Broadcasting is corporately related to the Foster & Kleiser outdoor advertising firm through the parent Metromedia company. Susskind also enumerated a list of guests who have been censored on "Open End." These included Jackie Robinson, James Carey, Norman Mailer, William Buckley, Sol Hurok and Rudolph Nureyev.

Susskind stated that he was proceeding with the taping of the Baldwin-Belafonte show tonight (Wednesday), using the facilities of the Videotape Center instead of WNEW-TV's. He's offering this show as a public service to any N. Y. station that wants to run it and will distribute it in syndication via NTA, which normally handles the "Open End" sales to non-Metropolitan stations. The show is now being carried on about 25 stations.

Korn's press conference was unsettled by the discovery that Ralph Ginsburg, editor of Eros magazine and one of the panelists on the censored "Open End" show on sex, was present. Ginsburg declaimed loudly against Korn all through a shouting match with Metromedia public relations v.p. Phil Cowan. "Just lay a hand on me," Ginsburg warned. Nobody did until Ginsburg was escorted out of the room by a policeman. He returned for another surprise outburst against Korn and then was finally planted on the sidewalk outside where he collared departing reporters.

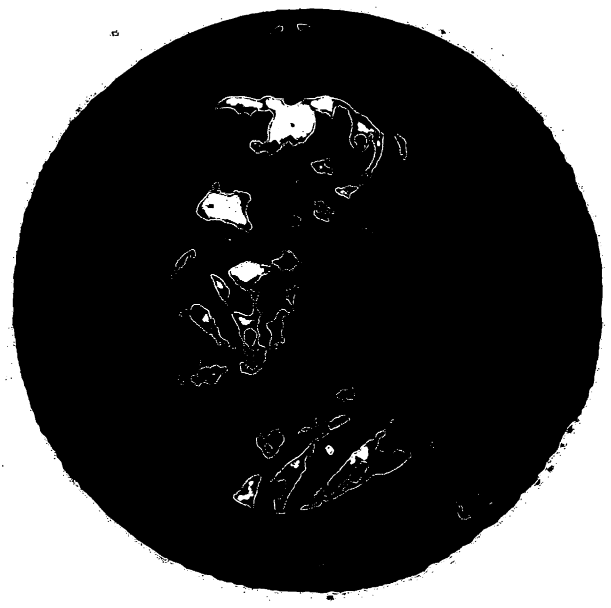
Firman's ABC-TV Slot

In a move to strengthen the commercial base for its news and documentary shows, ABC-TV has named William W. Firman as director of sales in this area. Firman joins ABC from CBS Radio where he has been assistant general sales manager for the past two years.

In other sales appointments, James T. Shaw Jr. became assistant daytime sales manager for ABC-TV, working under Yale Roe.

KMOX RADIO

Mgt.: William Morris Agency



WOLPER PRODUCTIONS

gratefully thanks the University of Georgia for presenting the

Peabody Award

in recognition of our television series

BIOGRAPHY

Religious Leaders in Broadcasting Warned 'Time for Action, Not Words'

"Religion has too long hidden behind the moral cloak of Newton Minow instead of speaking out in our own voice with our own concern for better radio and television," was charged at a meeting of the National Federation of Temple Brotherhoods by Rabbi Maurice N. Eisendrath in New York last week. It's understood that Minow has asked the various religious groups to assist the FCC in upgrading the quality of television.

Dr. Eisendrath said that the "interest of religious organizations extends not only to religious programs but also to programming at large." "It should be part of our church calling as religionists, of all faiths, to summon the moral stamina which will help the American people to put its own house in order and to make the television screen worthy of a place of honor and dignity in that house."

Dr. Eisendrath said that the time has come "for action, not words." He proposed that religious leaders and their national bodies hold a three-faith conference on religion and the media with broadcasters and advertisers to be structured similar to the recent National Conference on Religion and Race in Chicago.

"There is already a trend," he said, "which is discernible on the part of religious leaders to assume the obligations imposed upon them in this respect. It is, however, only beginning and the major faiths have not yet spoken out with sufficient clarity to improve programming."

He said that "religious leaders should particularly speak out on matters such as the rating scandal in the broadcast industry. It is bad enough that advertisers rely solely upon the dollars and cents value of programs to be sponsored by them, but it becomes worse when the methods used to determine the value of the program to the advertiser are tainted with improper procedures, if not by outright fraud. Religious leaders have a duty to urge the sponsors of the programs, the advertising agencies, and the broadcasters to clean house."

The religious leader said that the networks have made "considerable noteworthy advances in public service broadcasting" but he alleged that the scheduled resignation of Minow was coupled with the reduction in the amount of time allocated to public service broadcasting next season.

"This cutback cannot be allowed to stand," he asserted. "I sub-

(Continued on page 60)

NBC-TV Daytime Biz

NBC-TV claims it booked just about $6,000,000 in daytime business the past few working days, but the one account that seems to have given the network its biggest boost was Ralston-Purina's $910,000, because it reportedly comes from a berth at CBS.

Armour is pouring its entire daytime budget into NBC-TV next fall—$1,800,000, the web reports. That equals 116 quarter-hours. Thomas Leeming is spending $500,000, Kimberly-Clark $700,000, Borden $195,000 and Heinz, in a big outpouring for NBC daytime, $1,000,000.

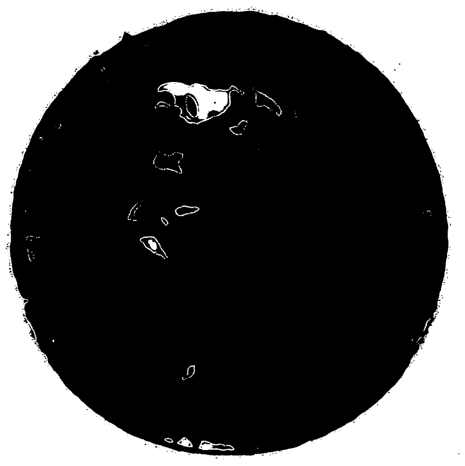
Femme B'casters

Continued from page 39

radio) Julie Chase Fuller, director, women's programs at WTAG, Worcester, Mass.; John Box, managing director of the Balaban stations, St. Louis; Mark Evans, veepee of Metromedia; James Duffy, ABC veepee; and (for tv) Bob Banner, prexy of Banner Assoc.'s; Louis Hausman, veepee at NBC; Clair R. McCollough, prexy and general manager of Steinman stations.

Convention will also feature the McCall's Golden Mike Awards presentation, installation of new officers, several exec sessions and an exhibit hall.

WQXR, America's No. 1 fine Music station, now wins Peabody Award for News coverage



Twice before WQXR has won George Foster Peabody Awards, broadcasting's highest honor, for the excellence of its *musical* programs. Now WQXR has been awarded a coveted Peabody "for outstanding *news* coverage during 1962."

This year's award also commends WQXR for its news service during the New York newspaper strike:

"Consistently excellent in its news coverage at all times, WQXR merits special praise for lighting a candle in the darkness every night during the New York newspaper strike with its concise, authoritative digest of the day's news."

WQXR's format of fine music and New York Times news not only wins awards—but attracts the largest quality radio audience in America . . . 1,214,000 families so loyal to WQXR they are not effectively reached by other broadcast media.

We're proud of our Peabody awards . . . our loyal audience . . . and our record of success for our advertisers.

If there's anything we can do for you, we'd like to hear from you.

Radio stations of The New York Times

WQXR

1560 AM 96.3 FM

229 W. 43rd St., New York 36, N.Y.

Television Put on The Couch

Continued from page 39

purposes. On the other hand, some of the conferees representing producers, networks and advertising agencies felt that they had authoritative consultation and guidance and that they could therefore feel safe about matters about which they felt not competent to judge."

While the reps of the American Psychiatric Association expressed willingness to aid producers as they have before on an informal basis by recommending individual psychiatrists who were available for consultation to programs asking for their aid, many of the broadcasters still felt that there is continuing need for a central information office for psychiatric and psychological info and data to which a writer or producer with a specific problem could go and then be put in touch with the right pro.

Urge Group of Seminars

Another suggestion was made that a group of seminars, similar to this one, be held in New York and Hollywood to further educate writers, producers and organizations on the problems of mental health, attitudes, etc.

On the whole there was general agreement both by the MD's and the broadcasters at the Conference that the early problems which had faced "The Eleventh Hour" had been resolved by its producers with skill and responsibility, and there was considerable praise for them.

The consensus was from all sides that, whatever the organizational or professional or administrative problems involved in setting up consultation for mental health programs, it is vital to have at all times authoritative consultation, and the entire field must be handled on the air with special tact and understanding, particularly when dealing dramatically with mental illness.

There was also much agreement that the psychiatrists should not be as sensitive as some of them have been as to the way in which they are portrayed on the screen. They should generally be shown as knowing, helpful experts, but not as one dimension stereotype heroes who can do no wrong and have no human failings.

Cite Benefit, Too

One of the small group reports noted that there was "some resentment by broadcasters at the meeting with good reason over the fact that they have received much criticism for the occasional lapse in handling psychiatric material, but no credit whatever for years of effort in improving their presentation. This improvement, it was pointed out, has been going on in broadcasting since 1950 and much progress has been made in eliminating negative references, improving the image of the mental patient, the mental hospital and the psychiatrist, and in avoiding humorous representations of the mentally ill and similar stereotypes that were commonplace in popular entertainment 20 years ago. It was agreed that a great deal has been accomplished and that the broadcasting industry should indeed be commended for its efforts and its achievements.

In closing sessions, a frequently advocated proposal was that the National Association For Mental Health, be delegated by the psychiatrist and psychologist as a kind of clearing house for radio and television and press-writers, producers, etc., for information and suggestions.

Dr. Menninger in his closing remarks again praised the broadcasters for their efforts generally on behalf of mental health. "We need you," he said. "It's only through you and the press that the public is going to know the mental health story. We work with one person, you work with millions."

Dr. Menninger also again called for continued action by the mass media in the mental health campaign, and underscored that the need for public information will be even greater in the decade ahead.

Among other broadcasting and advertising reps at the two-day conference were Morgan Ryan, head of Sullivan, Stauffer, Colwell and Bayles, Philip Cohen, vp of SSC&B, Robert Swezey, Director of the NAB's Code Authority, Dick Pack, WBC vp for programming, Richard Arlott of NBC's "Today" staff, and writers Roger Hirson and Alvin Boretz.

Whatever continuing problems may exist between broadcasters and the psychiatric profession, it was the almost unanimous feeling of everyone present that the conference had made a unique and positive contribution to both broadcasting and the medical professions, and would eventually prove to be of great value to those they both serve—the public. In fact, the general theme song of the conference could well be "getting to know you . . . ", with both the tv pros and the medical pros agreeing that the friendly, constructive face-to-face meetings and frank discussions had helped each to acquire a more realistic and understanding image of the other.

Moore's Rave

Continued from page 39

New York, maybe the tv producers have taken their lead from the stage, where the importance of the playwright and his work have long been recognized."

There's one twist to the coastal discrepancy, says Miss Southgate. "Put a western-indoctrinated tv producer to work in Manhattan and it isn't long before he succumbs to the eastern influence. He begins to think the play may be the thing after all. But switch it around and it becomes curiouser. Set an eastern-indoctrinated producer to functioning out west and he remains the same. He goes right on behaving as if the play were indeed the thing and the man who wrote it someone to be taken decidedly into account."

Specifically, Miss Southgate has high respect for Herbert Brodkin ("Nurses," "Defenders" and the upcoming "Espionage" hour). "Mr. Brodkin," she says, "has a flair for recognizing good writing. He also knows the kind of scripts he wants and what's more, he wastes no time in buying them. Out on the Coast, well, it seems to require endless time for those shows to make up their minds."

Ga. Educ'l Station

Continued from page 39

cause of its excellence, has cultural value.

Atlanta Journal did not go along with Carew and Gov. Sanders. Friday (26) paper commented editorially:

". . . If this means a narrow interpretation of the educational field, such as limiting educational tv stations to formal classroom presentations, we could not disagree more. The Federal Communications Commission . . . has imposed no such limit.

"Gerry Appy . . . is on sound ground in insisting that the (etv) stations need not stick to classroom topics at night. They do not usually show films that are solely for entertainment, he said, but sometimes they use films of such a quality that they have strong cultural value.

"While these stations have heavy obligations to avoid trivia and any film that is without value, they have no obligation to avoid motion pictures merely because they compete with what is on commercial stations.

"The FCC has made this clear. Educational tv is not merely for formal lectures in a classroom atmosphere; it is for education."

Atlanta Journal, an afternoon paper, and Constitution, a.m. sheet, are owned and operated by Atlanta Newspapers, Inc., which also owns WSB-TV and WSB-AM&FM.

There's a Wright way to run a radio station

(Of course, there are other ways, but we don't subscribe to them.)

Who are we? The Wright Broadcasting Company. Our new station, and the San Francisco market's newest station, is called KPAT. KPAT began broadcasting on both AM and FM in the Bay Area on Monday, covers all of the principal population centers within the nine Bay Area counties and, naturally, is run the Wright way. That, of course, means wonderfully entertaining music, intelligently programmed in truly uninterrupted segments twenty-four hours each day, commercials only on the quarter-hour break daytimes and on the half-hour from 7:00 PM until dawn, excellent news, informative service and almost no other talk at all. Certainly none that's aimless or inane. In short, KPAT is a reticent radio station, responsibly aware of the needs of its audience, realistically aware of the needs of its advertisers. But why go on? You undoubtedly know the Wright way of doing things. And in the unlikely event that you don't, by all means write us in Berkeley, California, for a copy of "Prospectus: A Preliminary Statement Concerning KPAT." Or ask your Robert E. Eastman representative. He'll be happy to tell you how right you are to place an order today on the Wright station in America's sixth market: KPAT AM and FM.

RADIO STATION KPAT • FOR THE AIRUDITE BAY AREA AUDIENCE • 1400 AM/102.9 FM

Television Reviews

Continued from page 46

bination that did so well in trips to Seattle World's Fair and Plymouth Plantation, Mass. This time, though, the team got detoured on a road trip that left much to be desired.

Replacing another westoner (Laramie) Barnaby's venture was neither for youngsters nor adults. He and Pitschke went out to the Phoenix, Arizona area and spent a week visiting, seeing, talking, and experiencing the warmth of the southwest. The hour-long stanza attempted to capture this mood, but failed. What could have made a good half hour show was extended into an hour-long dull vehicle. There were some good sequences, Sheldon's talk with a one-time prospector at the ghost town of Vulture, in which the methods of finding gold were explained, was both educational and attention-holding. A toddler's class in horsemanship, a visit to a saddle shop, and the rodeo also had merit, as did Pitschke's sequence treatment of cactuses. Dubbed-in studio dialog, however, with Sheldon and Deming lacked authority, and Sheldon doing commercials added to the too-much of one-man theme.
Mark.

THE PAPERBACK PLAGUE
With Jim Axel, Thomas H. English, Mayor Ivan Allen, Maggie Davis, Dr. Sheldon Cohen, Lillian Lee, Herbert Dyer, Mrs. Cleere Johnston, Rep. Chappel Mathews, Ken Bagwell
Producer - Narrator - Writer: Jim Axel
Director: Bob Doty
30 Mins., Mon. 10:30 p.m.
WAGA-TV, Atlanta (film)

Obscenity is a magic word when it comes to attracting attention or racking up a tv show rating. And when the word got around that this program, one in a series labeled "Project 5," would deal with obscene literature in the paperback book field, WAGA-TV made sharp inroads into the second half of "Ben Casey" on the rival outlet.

Station news staffer Jim Axel concocted this one. He got leaders, including educators, authors and politicians and others to join in discussions. The study was limited to paperback books, since they are the source of most protests against dissemination of filth, smut, obscenity, pornography, or what have you via news stands.

Dr. Thomas H. English, professor of literature at Emory U. decried the easy availability of "sex thrillers and cheap westerns and the like" in drugstores, but pointed out that nearly all the classics now are available in paperback form. Others appearing on the program favored "strong laws" as a curb, but Mayor Ivan Allen said:

"Responsibility of developing the proper concept of morality in the minds of our young people is something that addresses itself over and beyond the strongest laws we may pass," Mayor Allen said.

Herbert Dyer, executive secretary of the Georgia Literature Commission, said the commission has done a good job and 85 to 90% of the state "has been cleaned up," but added: "I think that probably 75% of the people of Georgia doesn't know what's on the news stands."

Ken Bagwell, general manager of WAGA-TV, Storer outlet here, made one of his rare appearances on camera to editorialize. After praising paperback book industry for the good it has done, he said:

". . . We strongly submit that this industry is being plagued by certain books that serve no literary purpose. These books are written for profit and purposely peddled with sex and perversion and violence because that's what apparently sells . . .

"Channel 5 charges the parents of Atlanta with the responsibility for allowing this to happen . . ."
Luce.

14th Annual
WHITE MOUNTAINS' FESTIVAL *of the* 7 ARTS
July 5th to 22nd
SKY HIGH in the WHITE MOUNTAINS
3 LAKES • 5,500 ACRES
TARLETON Club
Pike • New Hampshire
Information: Walter Jacobs

Foreign TV Followups

Continued from page 38

achieved is in the "Hellzapoppin" groove.

The entry was largely composed of highlights from earlier shows, but the choice was often debatable. Such items as anchorman Michael Bentine's lecture on the Common Market, during which cartoon figures moved around in a frenzy behind him, were miniature classics of their kind, as was the thumbnail of a Saudi Arabian official watering his window-box and striking an oil gusher.

On the other hand, other ingredients tended to outstay their welcome. The climax, in which a farcical war was fought with band instruments instead of weapons, needed the slimming treatment, and there were a couple of blackout sketches which missed their point. Bentine, with grave and normal demeanor, made an effective contrast with the uninhibited surrealism of the material, and support, especially from Ronnie Barker, Benny Lee, and Maggie Fitzgibbon, was okay. James Gilbert directed briskly, and the film was cunningly edited by Jim Latham.

BBC-TV copped first prize at Montreux two years ago with "The Black and White Minstrel Show." "It's a Square World" is just as individual in a different way, and should certainly get a mention in dispatches.
Otta.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime plus periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 47)

WCKT Total Area Homes: 91,900. Metro Rating: 19. Share of Audience: 31

SATURDAYS 9:00-11:15
Program: SATURDAY AT THE MOVIES

Jan. 5 "DECISION BEFORE DAWN"
Richard Basehart, Gary Merrill
1952, 20th Century-Fox, 20th Century-Fox TV

Jan. 12 "THE SUN ALSO RISES"
Tyrone Power, Ava Gardner, Mel Ferrer, Errol Flynn, Eddie Albert
1957, 20th Century-Fox, 20th Century-Fox TV

Jan. 19 "WOMAN'S WORLD"
Clifton Webb, June Allyson, Fred MacMurray, Arlene Dahl, Van Heflin, Lauren Bacall, Cornel Wilde
1954, 20th Century-Fox, 20th Century-Fox TV

Jan. 26 "DEADLINE U.S.A."
Humphrey Bogart, Ethel Barrymore, K. Hunter
1952, 20th Century-Fox, 20th Century-Fox TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Defenders 9:00-9:30	WTVJ 100,000
Lawrence Welk 9:30-10:00	WLBW 104,300
Gunsmoke; News 10:00-11:15	WTVJ 113,900

WLBW Total Area Homes: 81,800. Metro Rating: 16. Share of Audience: 25

SUNDAYS 8:00-10:00
Program: SUNDAY NIGHT MOVIE

Jan. 6 "SOLOMON AND SHEBA"
Yul Brynner, Gina Lollobrigida
1959, United Artists, United Artists Assoc.

Jan. 13 "INHERIT THE WIND"
Spencer Tracy, Frederic March, Gene Kelly
1960, United Artists, United Artists Assoc.

Jan. 20 "CAST A LONG SHADOW"
Audie Murphy, Terry Moore
1959, United Artists, United Artists Assoc.

Jan. 27 "ON THE BEACH"
Gregory Peck, Ava Gardner, Fred Astaire
1959, United Artists, United Artists Assoc.

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Ed Sullivan 8:00-9:00	WTVJ 148,100
Bonanza 9:00-10:30	WCKT 137,100

Religious Leaders

Continued from page 38

mit that television has not been a formidable, positive force for good in American life. Too often, when the balance sheet is struck, it has been a veritable invincible factor in the widespread exploitation of crime and violence. It has glamorized the patterns of behaviour which are anti-social. It has contributed to the cheapening of human life and the desensitization of the American people. It has pandered to the lowest and meanest tastes and emotions of the public. It has encouraged the American people to squander our leisure in a sodden, bleary-eyed stupor and to wallow in sticky sentimentality, sadism, callous cynicism, in violence, vileness and vice."

Rabbi Eisendrath noted that the FCC was limited in exercising higher standards in broadcasting due to the restrictions of the Federal Communications Act which embodies the principles of the First Amendment. He pointed out that ultimate power does not rest with the Commission but with the broadcaster.

The religious leader said he "despises censorship" and that he does not believe that religious organizations which advocate censorship are serving the public. "Yet, the truth is that we already have censorship in television—harsh, rigorous and destructive. It is the censorship of the dollar, unchecked by the public interest. It is the censorship of timidity which, because of the dollar dictatorship stifles the most controversial social ideas. We must be as troubled about what does not appear on the screen as about what does."

said, "will be to reach the mass audience on a level they have established for themselves. Perhaps we can stimulate them to go a couple of steps higher with our efforts. But if we don't catch them at all, we are just voices in the wilderness, righteous but futile."

Grieco Shows

Continued from page 38

documentary-makers for the more personalized, dramatic efforts.

Exec producer of ABC-TV's "Close-up" series which ends its highly-praised three-year run next season, Secondari said that his division would not retreat from its commitment to tackle the vital issues with the utmost honesty. Out of the 10 hourlong documentaries to be turned out by Secondari's staff next season, several will be done in the traditional "Close-up" style. The rest, however, will probe the feature angles of the news that have everyday meaning for audiences. "Our contribution to public education," Secondari

THE DISTINCTIVE VOICE of
HENRY HAMILTON
Currently
The Narrator For
"ARMSTRONG CIRCLE THEATRE"

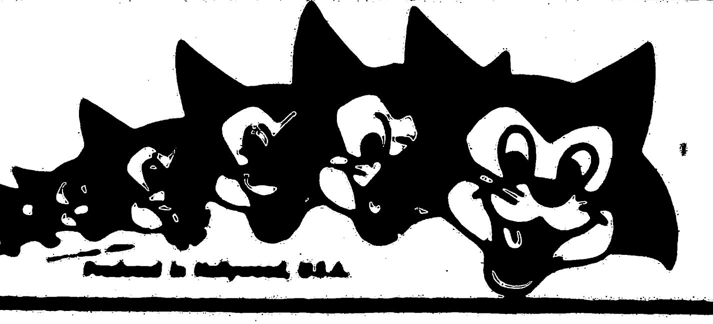
COLUMBIA POST-48 FEATURES FOR TV

IN A MONTH OF PRIME-TIME FRIDAYS (10:30 - 12:30 P.M.)
WWL-TV, NEW ORLEANS, EARNED A KING-SIZED
33 RATING AND A 46% SHARE OF AUDIENCE
WWL-TV DID IT WITH THESE OUTSTANDING COLUMBIA POST-48'S!

Jan. 4 "The Desperados"
Jan. 11 "The Harder They Fall"
Jan. 18 "Gunfighter"
Jan. 25 "Knock On Any Door"

Distributed exclusively by
SCREEN GEMS, INC.

COURAGEOUS CAT
Cartoons in Color



Produced in Hollywood, U.S.A.

"JUST GREAT"
WFGA-TV Jacksonville, Florida

"ADLAI STEVENSON REPORTS

is a television program that, in the opinion of the Peabody Board, realizes the full potential of the medium."

On the occasion of "Adlai Stevenson Reports," ABC Television, receiving the Peabody Award for "outstanding contribution to international understanding," I wish to thank the members of the Peabody Board and:

...the Honorable Adlai E. Stevenson for the warmth and depth of our association both on-and-off camera—who, in the words of the Award is "one of the most distinguished, most eloquent, and best informed men in the world."

...Leonard Goldenson, Tom Moore, Jim Hagerty and Bob Lang of ABC, who made both the series and this Award possible.

...the directors, producers, production assistants, technicians and the staff of the United States Mission to the United Nations for their talent and enthusiastic assistance.

...to our distinguished guests:

Gordon Allott ■ Mario Amadeo ■ George Ball
Ahmed Ben Bella ■ Robert S. Benjamin ■ Jonathan B. Bingham ■ Ralph Bunche ■ B. N. Chakravarty
Harlan Cleveland ■ Arthur Dean ■ Jane Dick
Thomas K. Finletter ■ William C. Foster ■ J. William Fulbright ■ Albert Gore ■ Paul G. Hoffman ■ The Earl of Home ■ Hubert H. Humphrey ■ Philip M. Klutznick
Edward R. Murrow ■ Franz Matsch ■ Jawaharlal Nehru ■ Miso Pavicevic ■ Francis T. P. Plimpton
Isidor I. Rabi ■ Dean Rusk ■ U Thant ■ Gladys Tillett
Vida Tomsic ■ Marietta Tree ■ Jaja Wachuku
Barbara Ward

...and to my partner and co-producer, Stanley A. Frankel, who has shared the responsibilities and satisfactions of "Adlai Stevenson Reports" since we created it together two years ago.

ARNOLD MICHAELIS
Host and Producer

Nielsen: Whole New Shuffle

Continued from page 35

unusual 'outside contacts' with our homes will become known to us—witness the fact that a number of our families routinely reported Harris' staff contacts, despite admonitions (of those in employ of Congress) not to tell Nielsen.

"We have reviewed and tightened security measures with respect to our confidential materials. As a practical matter we very much doubt that outside influences can exert material or continuing effect on the normal listening-viewing habits of families in or out of the sample."

Administrative control of field work detection of cheating—"Controlling the quality of field work is a traditional problem in research or surveys work. We have every reason to believe that the vast majority of our field work is handled honestly and in accordance with prescribed procedures . . . The dissident fieldmen who testified were discharged for failure to observe prescribed procedures, or for being 'absent-without-leave' (by not properly notifying the field supervisor or field manager about taking time off to vacation in Paris). The third man departed under fire for poor work, even though he had been given a great deal of help because he claimed he was ill.

"Field compensation averages $6,497 per year, plus a leased-car (or equivalent recompense for men who prefer to drive their autos) plus travel expenses. The publicized $1.25 per hour figure applies to trainees, not to men on field routes. Additionally, the hourly figure distorts the picture by omitting the fact that we guarantee compensation for 60 hours per week, whether the fieldman works 20 hours or 30 hours per week."

Effects of meter performance variations by field route—"The hearings highlighted audimeter performance variations by field route. It is true that some men yield above 'par' and others below par performance.

"The inference was drawn that this results in distortion of the representativeness of in-tab samples. The fact is that the characteristics of the in-tab samples by market sections vary but one to two points from the gross samples. These comparisons are (and have been) available to clients."

Allegation that only "abnormal" homes would accept recordimeter—"Recordimeter sign-up rates during recent years—80% plus—suggest that such homes are scarcely abnormal. As further rebuttal to the Congressman who made this allegation, we cited the findings of our 1962 study, 'An Appraisal of Nielsen Station Index Samples in Metro Areas of 32 Major U. S. Markets.'"

Hypoed ratings—"NSI pioneered four-week and eight-week (average week) station reports to minimize the effects of 'ratings week' hypoing.

"Nonetheless, the opportunity remains for 'special effort' programming and promotions during four and eight - week measurements, especially in smaller markets in which reports are provided only two or three times per year . . . Two solutions—more reports per year (at added costs) and an all-out industry effort to ventilate special programming or promos during measurement intervals (the FCC could discourage such by requiring that stations report such effort concurrent with such effort)."

Summit sessions, that had the ad execs in by groups through the three days, also went into area geography, ratio adjustments, editing procedures, sample specifications and other technicalities.

CASEY PETERS

Tonight, May 1st

U.S. STEEL HOUR

CBS-TV

10:00-11:00 PM

Exclusive Representative

BEVERLY ANDERSON AGENCY

117 West 48th St., New York City

CI 6-0990

COMMERCIAL PRODUCER-DIRECTOR AVAILABLE

Head of production at small agency with not enough to do. Will free-lance as producer and/or director of film, tape, live commercials, for agency or production house. Good experience cuts, specifics, feeds location and studio. Will travel.

BOX V-2468, VARIETY

154 West 46th St., New York 36

Al Capp

Continued from page 35

explained, is the stations' failure to keep their pledge to function in the public interest. It's on this premise that their licenses were granted, he pointed out.

Capp charged that the offending stations, "operating in the public disinterest," are guilty of "glorifying violence and brutality and, by such devilation, they ruin many children."

However, it's conceded by Capp that "tv programming generally is greatly improved." And even though he condemns the tv industry for its alleged "illegal practices" it's the first place to go "if a person wants to make money," he said.

"Money was my primary factor in deciding recently to make a stomach remedy tv commercial," he told his interviewer. "Also, it made me famous at last. Kids now point me out on the street and say 'there's the man who belches.'"

Capp made known that he himself watches tv, but prefers "the late, late show because the movies are innocent."

British TV Tax

Continued from page 35

in this country," he wrote, "we feel that the imposition of a levy of this type might well destroy the whole fabric of the commercial television industry with the result that it will become a declining medium of 'entertainment' and gradually lose popularity with the viewing public.

"The effect of the tax on some of the smaller companies which are already operating marginally would, we feel, be disastrous and would tend to produce a more monolithic structure than already obtains in the industry."

Sixteen unions, represented by The Radio and TV Safeguards Committee, have also come out against the proposed levy on the grounds that it will result in an end to ambitious programming and will lead to "heavy redundancies."

In the meantime charges by the Opposition that there was evidence of bias being introduced by the strong newspaper interests in some commercial tv companies, was refuted in a Standing Committee debate and an amendment by the Labor M.P. for north Sunderland, Frederick Willey, to divorce newspapers and tv and bar newspapers from holdings in program companies, was defeated by 17 votes to 11.

In fighting off the amendment Postmaster General Bevins said that newspapers were not interested in tv as a means of influencing public opinion, but as a means of making money.

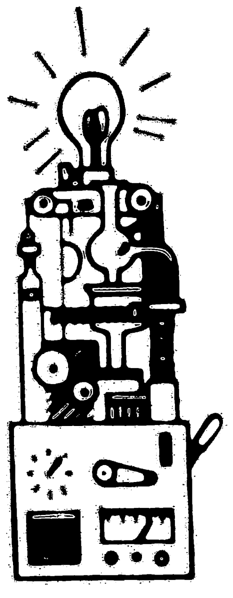
Speaking on Clause 7, he insisted that it was not the government's intention to take unreasonable amounts away from these companies. The proposed levy was not a tax and it was absurd to talk of it as discriminatory or penal taxation. A levy on gross ad receipts was proof against evasion.

Bevins said the companies had to be left with adequate funds to enable them to produce high-class programs and earn reasonable profits. "The purpose of this new clause," he said "is simply to secure that program companies appointed by the Authority as from 1964 pay adequate rentals for the concessions they will enjoy. No one can conceivably argue that the existing rentals are sufficient. They are not fixed on a commercial basis."

He said the government had estimated that if the levy had applied in 1962-63 it would have produced $43,200,000, reducing the net profits of the companies before tax from $85,000,000 to around $38,000,000.

"I am assured," he added, "that there is very good reason for supposing that over the years advertising revenue on television will grow. The best estimate I can make is that in 1964-65, the first year of the levy, gross advertising receipts will reach well over $224,000,000 and, in spite of the very generous allowances for companies' increasing costs, the profits before tax should be maintained at about $36,000,000 to $40,000,000.

Houston — A new concept in weekend programming has been introduced here by KTRH, a schedule designed by leisurely living. From noon to 6 p.m. Saturday and Sunday hourly features will include Gulf marine and fishing forecasts, reports on crowds at municipal golf courses, local and world news, CBS sportscaster Jack Drees, baseball scoreboard, best of CBS Dimension features, and "Weekend Comedy Cast."



What is it?

We don't know. Couldn't care less.

But we do know that if you advertise it on KSTP-TV you can sell it . . . and plenty more like it.

The Northwest's *first* TV station, KSTP-TV effectively and economically *sells* a market of 810,000 TV families and over *Five Billion* in spendable income.

KSTP television 5

100,000 WATTS • NBC

MINNEAPOLIS • ST. PAUL

REAL ESTATE

80 CPW

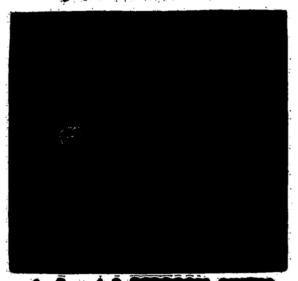
60th St. & CENTRAL PARK WEST

the park is but a glance away... only slightly further to the theatre!

Central Park West (particularly at 60th Street) is one of the few remaining show-place thoroughfares in town. Here is a location selected with the foresight required for an important apartment investment. Here, too, are all the amenities that make ownership worthwhile:

Penthouse and Terrace Suites available • Garage in building • Carpeted public halls • Oak Floors in all rooms and closets • Kitchen Floors of stain resistant Vinyl Asbestos • Dishwasher for each apartment • Closets Galore, most apartments have a large walk-in closet.

OPEN DAILY & SUNDAY from 10 a.m. to 6 p.m. phone [illegible]



1, 2 and 3 BEDROOM SUITES

Anticipated Monthly Carrying Charge from

$174

INCLUDING GAS & ELECTRICITY

Cash Investment from $[illegible]

[illegible]

mortgage interest and real estate deduction.

"This advertisement is not an offering. No offering is made except by a prospectus filed with the Department of Law of the State of New York. [illegible]"

KLUNKER WANTED

[illegible]

RIVERDALE-ON-HUDSON

[illegible]

ROBERT E. HILL, INC.

571 West 10[illegible] St., New York

WA 7-7700

GORGEOUS PENTHOUSE

[illegible]

MALIBU, CALIFORNIA

[illegible]

SUMMER IN N. Y.

[illegible]

[illegible] Park Ave., New York [illegible]

OCEAN [illegible] / [illegible] POINT

[illegible]

OCEAN [illegible] / [illegible] POINT

SUMMER RENTAL

[illegible]

WESTPORT—"OLD WORLD CHARM"

[illegible]

SCARSDALE, New York

CONTEMPORARY WITHOUT COMPARISON

To see this is to love it.

Choose your own superlatives—all apply to this 8 year old home with everything:

Five bedrooms, 3½ baths, outstanding family room. All rooms open on to lovely terraces surrounding swimming pool. Two splendid bedrooms each with bath for help.

Comfort assured by 14 foot ceilings and complete air conditioning (3-zone).

Strikingly landscaped. Available furnished or unfurnished.

For further details call

OWNER'S AGENT

JULIA B. FEE, INC. — SCarsdale [illegible]

40 Spencer Place

HOUSE—New Canaan, Connecticut Country Estate, 2.1 Acres Wooded White Colonial Frame, 7 years old, 3 Story, 2 Fireplaces, 4 Bedrooms, 3 Full Baths, Library, Living Room, Dining Room, Foyer, Modern Kitchen, Large Play Room, 2 Porches, Terrace, 2-Car Detached Garage, Tool Shed, Chicken House, Pond, Blacktop Driveway. Well protected. Immaculate. Many extras. Must sell. $65,000. Call Robert Pauley, New York, [illegible] or New Canaan [illegible].

BIG B'WAY PUBLISHING SPREAD

Diskeries' B'way Angeling Dips to 500G

The record companies took a more cautious approach to investing in Broadway musicals this past season. The total angeling figure came to under $500,000, which is a far cry from the $1,000,000-plus that of Columbia Records, alone, put into Broadway the year before. This season Col limited its legituner backing to $40,000 in "Nowhere to Go But Up" (a flop) and $30,000 in "The Beast in Me," which opens on Broadway next Tuesday (14).

The leading diskery investor this season was Warner Bros. with a $200,000 stake in "Hot Spot." RCA Victor had $150,000 in "La Belle," which folded out of town, and Capitol had $50,000 in "Sophie," which closed after a week's run on Broadway.

Jazz Beats Out 'Ooky Pooky' Music On Shari Lewis' TV Nursery Show

Jazz, which has expanded from the cellar club to the concert stage, is now moving into the nurseries. Prime mover in introducing the hip beat to the youngsters is Shari Lewis, whose weekly kiddie show on NBC-TV (in 180 markets) stresses jazz licks that the moppets can dig.

Main aim of Miss Lewis and her musical director Lan O'Kun is to get away from the traditional Old English form of kiddie music that's pegged primarily on march time and over-used saccharine sounds, which they refer to as "ooky pooky music."

"Too many adults," says Miss Lewis, "have a condescending attitude about the kind of music that should be presented to children. They want to hold to the old-fashioned musical patterns instead of keeping in time with the times."

O'Kun's jazz approach is far from being in the progressive or cool mold but he does feed on jazz references to give the kiddies a swinging and rhythmic sound from the material he takes from Broadway shows as well as the new pop product except for rock 'n' roll. Helping him put across the jazz beat are such hip sidemen as Eddie Safranski, Tony Gottuso and Harry Breuer.

Pointing up the kiddie acceptance (as well as their parents) to the jazz sound is the strong sales pull of Miss Lewis' albums. Her latest, "Shari In Storyland," is a top seller in the juve market for RCA Victor and has copped a Grammy nomination for the upcoming National Academy of Recording Arts & Sciences awards.

There is some opposition, though, to this jazz orientation.

(Continued on page 70)

British Disk Best Sellers

London, April 30.

How Do You Do It (Columbia)	Gerry & Pacemakers
From a Jack to a King (London)	Miller
Brown Eyed Man (Coral)	Holly
Rhythm of the Rain (Warner)	Cascades
Foot Tapper (Columbia)	Shadows
Won't Be There (Philips)	Springfields
The Folk Singer (HMV)	Roe
Wonderful Things (Philips)	Carroll
Summer Holiday (Columbia)	Richard
From Me To You (Parlophone)	Beatles

ASCAP Victor In Infringement Suit Vs. KGON, Port.

The American Society of Composers, Authors & Publishers last week settled copyright infringement actions which six of its members had brought against radio station KGON, Portland, Ore. Under the settlement, the station signed the standard form of ASCAP license, retroactive to Jan. 1, 1960.

The station had counterclaimed in the infringement suits charging the plaintiffs and ASCAP with violation of the antitrust laws. Under the settlement, judgment has been entered in favor of the plaintiffs and ASCAP dismissing the counterclaims with prejudice. The judgment was signed by Chief Judge Gus J. Solomon of the Federal Court in Portland.

The antitrust counterclaims dismissed are identical with counterclaims filed by radio stations in 15 infringement actions brought by ASCAP members in the Federal courts in the State of Washington. Ronald A. Murphy, Seattle attorney, represented KGON and also reps many of the radio stations being sued in Washington. The plaintiffs were represented by Koerner, Young, McColloch & Dezendorf of Portland.

Barbershop Quartet Assn. Has No Color Bar But It Does 'Screen Members'

Toronto, April 30.

The barbershop quartet association has no color bar in its constitution and "no official and written barrier" but "we do screen our membership and don't want bums." So said Hugh Palmer, Canadian chairman of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, which will hold its Silver Jubilee convention in Toronto during July 3-6, when some 5,000 barbershoppers will be present.

Commenting on the recent uproar in Ottawa among the Sweet Adeline chorus group in which more than half of the 40 femme members resigned over the dismissal of Negro singer Lana Clowes, Palmer admitted that there is no Negro chapter among the association's 670 North American chapter groups and there is no Negro member among the org's 30,000 North American affiliates (Canada's total membership is around 2,000).

Palmer's experience is that "not once in the past 10 years has any Negro, or Negro chapter, applied to us for membership." On the question that if a Negro did apply, how would his application be met, Palmer said, "I don't think he'd find it easy to join, not any more easy than he'd find it to do a great many things in Canada and the United States. It's just the same as any organization. We don't throw our doors wide open."

Tooters' Demands Cut Mpls. Park Concerts

Minneapolis, April 30.

Because the Musicians Union has asked for a wage increase for its participating musicians and will continue as co-sponsor only if a third sponsor is obtained, in addition to the municipality and itself, the Park Board has cut the number of ensuing summer open-air park concerts from 57 to 33. This will mean an expense of $22,704 for local taxpayers, considerably less than that of last summer.

However, the board announced that it's leaving the door open to further negotiations with the Musicians Union and these could lead to rescision of current action and scheduling of additional concerts.

Hitherto, the Musicians Union has contributed $18,000 annually itself for these summer outdoor park concerts.

MORE FIRMS IN LEGITUNE RACE

By MIKE GROSS

The Broadway musical field will be getting its widest publishing spread in recent years during the 1963-64 season. So far, seven different music publishing houses will be represented by legituners slated for production next season—and the lineup is expected to grow before the September kickoff.

For a long time, legituner publication had been virtually a private affair among just a few key publishers. In the past couple of seasons, however, new firms have been opening the doors to Shubert Alley and there are plenty of others continually scouting for properties and writers to give them their shot at the Broadway boards.

For example, Don Kirshner, who recently became veepee of Columbia Pictures-Screen Gems' music publishing operation, has already voiced his desire to step into the showtune arena, and Emil La Viola, who took over as general professional manager of Shapiro, Bernstein last month, said that he, too, intended to steer some of his firm's activities to Broadway.

However, already set for a show score drive next season are Chappell, E. H. Morris, Frank Music, Music Publishers Holding Corp., E. B. Marks, Tommy Valando, and Howie Richmond. They'll handle publication of 25 tuners that have been announced for production next season.

Richmond a Top Newcomer

One of the top newcomers in the show field is Richmond. He hit it big for the first time this season with the scores for "Oliver" by Lionel Bart, and "Stop The World I Want To Get Off" by Anthony Newley & Leslie Bricusse. Both were entries in Richmond's BMI setup. For next season, so far, Richmond has the Hugh Martin & Timothy Gray musicalization of "Blithe Spirit" on tap. It'll be in his ASCAP firm, Cromwell Music.

E. B. Marks, which returned to the Broadway fold this season with the Anne Croswell-Lee Pockriss score for "Tovarich," will further bolster its showtune catalog next season with the scores for the Alexander Cohen productions of "Barnum" and "Baker Street." Both scores are being written by Ray Jessel & Marian Grudeff.

Marks is also committed to a score of a new musical entitled "Slave Story" by Oscar Brown Jr. The music is being written by jazz composer Alonzo Levister, currently under contract to Marks Music, who collaborated with Brown on the story.

E. H. Morris, repped on Broadway this season with "Little Me" by Carolyn Leigh & Cy Coleman, and "Hot Spot" by Mary Rodgers & Martin Charnin, already has six tuners in the hopper for next season. They are "Zenda" by Vernon Duke-Sid Kuller-Leonard Adelson; "Golden Boy" and "The Golden Spur," both by Charles Strouse & Lee Adams; "The Matchmaker" by Jerry Herman; "The Yearling" by Michael Leonard & Herb Martin, and "Bajour" by Walter Marks.

Chappell's 5 Musicals

Chappell, long dominant in the show field but comparatively quiet this past season, has five musicals on tap for the 1963-64 season. They are "I Picked A Daisy" by Richard Rodgers & Alan Jay Lerner; "The Rainmaker" by Harvey Schmidt & Tom Jones; "Sleeping Prince" by Noel Coward; "Her Master's Voice" by Ulpio Minucci & Guy Gilbert, and "A Girl To Remember" by Jule Styne - Betty Comden - Adolph Green.

Tommy Valando, who has been leading BMI's way to Broadway, has six musicals in the works. They are: "Student Gypsy" by Rick Besoyan; "Tevya's Daughters" by Jerry Bock & Sheldon Harnick; "Is There Intelligent Life On Earth" by Michael Brown; "Simon Says" by Fred Ebb & Paul Klein; "Teresa" by Fred Ebb &

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Diskeries Digging Into Vaults For New Rides on Pop Singles

With the record industry currently hitting an upbeat in single sales, the disk companies are broadening their sources for material. In addition to the rhythm & blues and country & western numbers that have moved in on the pop output, the diskeries are keeping a closer eye on the output from overseas as well as digging into the archives for new workovers of old material.

Epic Records is a case in point: The diskery, which copped its first 1,000,000-seller last year with Bobby Vinton's "Roses Are Red," is currently riding high with another Vinton single, "Over The Mountain (Across The Sea)." The tune was published several years ago by Arc Music and received some disk action pegged primarily for the juve market. The Vinton updating has given it an adult pull and last week it became the title of his new album release.

The Vinton LP follows the pattern established with "Over The Mountain" in that it takes old tunes for a new ride. Included are "Silhouettes," originally recorded by The Rays; "Earth Angel," first recorded by The Penguins; "The Great Pretender," one of The Platters' first hits, and "Sincerely," a yesteryear click by The Moonglows.

Another of Epic's current clicks is "Sun Arise," written and sung by Rolf Harris, an Australian. The record was a hit on the Coronet label in Aussieland, and through Nat Shapiro, director of international artists & repertoire for Columbia Records, it was acquired for the Epic subsid. Harris plans his first trip to the U.S. next month to promote the disk as well as his album, also released here on the Epic label.

Representing Epic's vault revival is "Hambone." The disk, currently getting a new spinning ride, was cut by Red Saunders & His Orch in 1952 and released on Okeh, Epic's rhythm & blues subsid. Sandy Becker, radio-tv performer in New York, started using the tune as a theme on his two children's programs and it developed to such an extent that Epic pulled it out of the morgue for a new release.

Another oldie to get a new ride on Epic is "Ever Wonderful" recorded by Ted Taylor. He recorded it years ago for the indie Duke label. And another foreign tune entry scoring here for Epic is Buddy Greco's "What Now My Love." The song has been a top hit in Europe in an etching by one of its writers, Gilbert Becaud.

Austrian Disk Best Sellers

Vienna, April 30.

Junge, Komm Wieder (Polydor)	Freddy
Und Dein Zug Faehrt (Philips)	Bell
Gaucho Mexicano (Ariola)	Leisman
Pepino (Decca)	Torriani
Wenn Erst Kommt (Polydor)	Alexander
J'Entends Siffler (Columbia)	Anthony
Mondschein an der Donau (Polydor)	Bachus
Sheila (Philips)	Roe
Malaguena (Vogue)	Clark
Pepino (Ariola)	Brack

House Hearings Start on Celler's 3 Jukebox Bills

Washington, April 30.

The House Copyright subcommittee will begin two days of hearings Thursday (2) on three bills of Rep. Emanuel Celler (D-N.Y.) which would repeal the jukebox copyright exemption.

Subcommittee chairman Rep. Edwin E. Willis (D-La.) said the proposals offered a middle of the road approach in the long standing fight between the performing rights societies and jukebox operators.

Willis asserted that the legislation gives the warring factions an opportunity to work something out after 15 years' brawling before his subcommittee.

Scheduled to testify in favor of the bills are Rep. Celler, U.S. Copyright Office chief Abraham Kaminstein, and reps from the American Bar Assn., ASCAP, BMI, SESAC, Operators Music Inc. and the American Guild of Authors and Composers.

Opposing the legislation will be Rep. George Miller (D.-Cal.), reps of the Music Operators Assn. and jukebox manufacturers.

Rep. Celler has offered three alternatives to the jukebox imbroglio. The first simply makes juke operators liable for infringements under the Copyright Act when playing copyrighted music.

The second Celler bill establishes a three-man Office of Performing Rights Trustees, appointed by the Attorney General. They would determine the amount of royalties and supervise their collection and distribution.

The third proposal requires a $5 annual license fee for each jukebox. Money would be collected and distributed by the U.S. Copyright Office.

EMC Corp. Buys Five H'wood Waxing Studios

Hollywood, April 30.

Five recording studios in Hollywood have been acquired by EMC Corp. Price of the multiple transaction was not disclosed by Morris Halpern, prexy, but last year's sales exceeded $1,000,000.

In the group buy were Radio Recorders, Conway Recorders, Radio Recorders Equipment Co., MP-TV Services and Universal Recorders of California. Combined facilities will be operated as Universal and Radio Recorders division of EMC.

EMC's 22 studios in Hollywood and St. Paul make it the largest independent recording company in the country, according to Halpern. St. Paul studio produces and duplicates tapes, records and films for use in teaching foreign languages and in industrial and commercial sales and training programs.

Naming of Gary Walker As Nashville Head First Step in S-B's Expansion

The appointment of Gary Walker to head Shapiro-Bernstein's Nashville office is the first step in the expansion program designed by Emil La Viola, who took over as firm's general professional manager last month.

Walker, who comes to S-B after a stint as general professional manager for Lowery Music, plans to stimulate new activity for the S-B catalog in the Nashville area as well as for its BMI subsid, Painted Desert Music.

Though based in Nashville, Walker plans to cover the south and southwest to scout new talents in the writing, producing and recording fields. This is in line with S-B's plot to open new doors for those who are not presently located in the music scene's N.Y.-L.A.-Nashville axis.

La Viola's next move will be to strengthen the firm's operations in the California market. Within the next several months, La Viola and firm's topper, Leon Brettler, plan to spend considerable time on the Coast to lay the groundwork for the buildup.

Harnell's 'Bossa,' Smith's 'Hobo,' Gleason's 'Themes' Top New LPs

JOE HARNELL: "MORE JOE HARNELL—MORE BOSSA NOVA POPS" (Kapp). Joe Harnell made a big disk score last year with his bossa nova treatment of "Fly Me To The Moon." This is the second LP in which Harnell leads some standout pop items into bossa novaland and he won't have any trouble keeping the programmers and the disk buyers on his side. Harnell's keyboard touch is again in the fore but the brass touch, following his arranging cues, also does a lot to enhance the bossa beat. Some of the numbers that show up extremely well in the bossa dressing are "True Love," "There Will Never Be Another You," "Our Day Will Come" and "Lullaby Of Birdland." All sides, however, have a big programming potential.

JIMMY SMITH: "HOBO FLATS" (Verve). Jimmy Smith's jazz organ established itself solidly in the disk field last year with vibrant interpretation of "Walk On The Wild Side" and a click LP called "Bashin'." This new package will extend the Smith cult. Even with the big band support, Smith continues to hold the swinging lead which reaches down to the jazz roots and which comes up with an authentic earthy quality. "Walk Right In," "Blueberry Hill," "I Can't Stop Loving You" and "Trouble In Mind" are some of the sides that will pull this package to the top.

JACKIE GLEASON: "MOVIE THEMES—FOR LOVERS ONLY" (Capitol). The "For Lovers Only" theme, which has done so well for Jackie Gleason's musical enterprises on LPs in the past, is again used to advantage for this roundup of film melodies. In addition to the king-size string sound, which has trademarked his previous efforts, Gleason has embellished the lushness with the quietly romantic tones of an English horn, accordion and vibes. The arrangements by George Williams, and the spotlighted trumpet solos of Pee Wee Erwin and the sax solos by Charlie Ventura do a lot to make the themes from "Lawrence of Arabia," "Taras Bulba," "Mutiny On The Bounty," "The Third Man" and such individual pic tune entries as "My Romance," "The Man That Got Away," "Call Me Irresponsible" and the 1962 Oscar winner, "Days Of Wine And Roses," topflight entries in the mood music field.

THE VENTURES: "SURFING" (Dolton). The surf set has another platter pegged to their sport with this outing by the Ventures. It's a solid rocking set of original tunes with loisa rhythm and verve. As an added teaser for the surfers, there are liner notes by Coast surfing champ Iliona Kaiama. The Ventures get a solid sound from their electric guitars and driving rhythm section which should excite teen terpers with its hefty emotional pull. The surf craze has been catching hold around the country for the past couple of years and, with summer almost here, it promises to be bigger than ever. So do its disk equivalents.

THE J'S WITH JAMIE: "HEY, LOOK US OVER" (Columbia). The J's With Jamie (one gal & three guys) are a sprightly singing group that has a good chance to take hold of the album market with this debut package. They are a youthful sounding bunch, but they deliver with a savvy that's marked with professional efficiency. Their range is wide and they shift from such rhythmic showtunes as "Hey, Look Me Over" and "A Lot Of Livin' To Do" to the folksy "Cotton Fields" and to the romantic "Touch Of Your Lips" and "Smile" with an ease that makes the spinning easy and enjoyable. Hoyt Jones' arrangements help keep up their spirits.

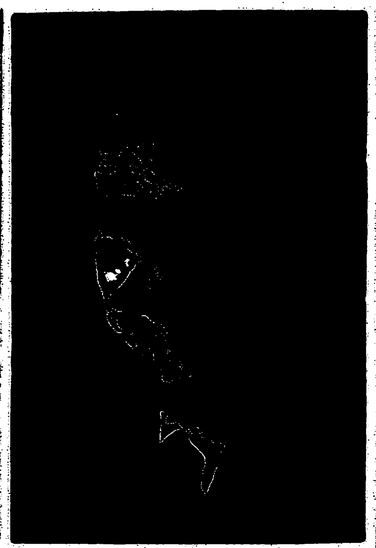
GEORGIA BROWN: (London). Georgia Brown follows her all-Kurt Weill album with a specialized treatment of an assortment of composers that gives her a chance to cover a wide vocal range. She has a flamboyant style that adds new values to the material at hand. Cole Porter's "Every Time We Say Goodbye," Noel Coward's "Mad About The Boy," Harold Rome's "Too Soon" and Frank Loesser's "Spring Will Be A Little Late This Year" are some of the songs to which she brings luing spinning enjoyment. And for those who can't get enough of the work she does in the current Broadway tuner, "Oliver," there's a new and interesting rendition of Lionel Bart's "As Long As He Needs Me" for good measure. A trio of conductor-arrangers (Ian Fraser, Garry Sherman, John Keating) fit all the musical elements into their proper place just for her.

JULIE LONDON: (Liberty). The most interesting point made by this package is that there have been quite a number of really solid songs to crack through the pop hit lists in the past several months. Julie London treats them as if they already are part of the standard repertoire which is a deserved treatment. Songs like "Call Me Irresponsible," "I Wanna Be Around," "I Left My Heart In San Francisco," "My Coloring Book" and "The Good Life" are substantial items with lots of performance years ahead of them. Right now, they're doing okay in Miss London's hands. Her ballad caress is still one of the warmest vocal patches on disks today and should heat up the turntables at home and in the radio studios.

YVES MONTAND: "PARIS RECITAL" (Philips). Yves Montand's recent concert at Le Theatre D'Etoile in Paris stays very much alive in its disk transposition. In fact, this is one of his best recording jobs in many years and should win back many fans who've gone elsewhere in the interim. The stress is on romance, of course, and Montand pours it out in a way that each song appears to be a personal message for the listener. The lyrics are in French but there's a splendid folio in the package that contains the English and French lyrics as well as some standout photos of M. Montand.

CARLOS MONTOYA: "FLAMENCO ANTIGUO" (RCA Victor). Carlos Montoya's fine flamenco work on guitar is given another topgrade packaging in this roundup of old gypsy melodies and some original compositions which he adapted from traditional melodies. The album has an authenticity and a musicianly flair that will please the flamenco fans. "Tango Antiguo" and "Seguiriya" will probably get the programming spotlight.

THE BOSSA TRES: (Audio Fidelity). Brazilian-styled jazz has some fine exponents in three tootlers known as the Bossa Tres who recently came to the U.S. from their Rio de Janeiro bailiwick. In this, their first U.S. recording, Luis Parga (piano), Edison Machado (drums) and Sebastio Neto (bass) show that they have a flair that will attract the Yanquis who've already been conditioned to the bossa nova beat. Their style is lively, imaginative and swings with an exuberant air. Most of the set is made up of authentic bossa nova imports but even George Gershwin's "Somebody Loves Me" and the Ned Washington-Bronislau Kaper pic song, "Green Dolphin Street," come off well in the bossa dress.



LAWRENCE WELK
In His Newest Dot Album Salutes "1963's EARLY HITS"

BOBBY GORDON: "WARM AND SENTIMENTAL" (Decca). Programmers will do their listeners an injustice if they pass this one up. It's warm and sentimental, as indicated by the title, but Bobby Gordon's clarinet and the big string orch in support make it more than just another mood music entry. The clarinet sound is lyrical and moving and sustains the title's mood as do such tunes as "All Alone," "I Cried For You," "I'll Be Seeing You," "I Can't Give You Anything But Love" and "You're Nobody 'Til Somebody Loves You."

SAL SALVADOR ORCH: "YOU AIN'T HEARD NOTHIN' YET!" (Dauntless). Sal Salvador is a big band maestro who believes that there's room for big bands on the music scene. This package may help his cause. In addition to being big, his band is swinging and loaded with exciting musical shadings. All these elements, as well as some good vocalistics by Sheryl Easly, bring a new impact to the likes of "On The Street Where You Live," "The Song Is You," "All The Things You Are" and some interesting compositions by Salvador himself.

C-P Spins 10c Divvy

Cameo-Parkway Records has declared a quarterly cash dividend of 10c per share on the Class A Common Stock.

It's payable June 10 to stockholders of record as of the close of business on May 15.

Longplay Shorts

Joseph L. Mankiewicz, director-writer of the "Cleopatra" pic, will do the album liner notes for 20th-Fox Records' soundtrack set . . . Goddard Lieberson, president of Columbia Records, is represented in a new album by the Galimir Quartet with a composition he wrote in 1938. The LP is part of Col's Modern American Music Series . . . The writings of Edgar Allan Poe, such as "The Raven," "Fall Of The House Of The Usher," "Annabelle Lee" and "The Cask Of Amontillado" have been set to music by Edna Lewis and will be released in a Reprise album, "The Ivy League Trio Sings Edgar Allan Poe" . . . Columbia Records is releasing 20 LPs in May, featuring eight pop albums, 10 Masterworks (highlighted by the preem recording of Shostakovich's Fourth Symphony) and two Latin American albums.

Deutsche Grammophon has scheduled an August release of the nine Beethoven symphonies with Herbert von Karajan conducting The Berlin Philharmonic. Already on release in Europe, the package recently copped the French Grand Prix Du Disque . . . Burgess Meredith will record James Thurber's "The Wonderful O" for a Colpix package. The work has been put to music by J. Raymond Henderson with the libretto by him and Meredith. Latter will direct the sessions and narrate the story . . . Dynagroove returns to RCA Victor's release schedule this month in six new Red Seal packages. Featured are Artur Rubinstein and Lorin Hollander . . . "Boris Godunov" spotlights Angel's five-album release for May . . . A special sales program on George Shearing's 25-album Capitol catalog and another on the label's entire country & western catalog of some 125 LPs are being offered by Capitol Records Distributing Corp. through June 28. Drive calls for the disks to be offered at $1 off CRDC's total price. Thus, most albums included in the program will have a dealer price of $1.86 mono, $2.47 stereo.

Epic Records will release eight albums for May, comprising two popular albums, four classical and two jazz. The diskery also has a special sales program going for May with particular emphasis on classical albums and tapes. The program offers a 20% discount on its four new classical LPs and two tapes as well as for 63 classical albums and 13 tapes specially chosen from its catalog. In addition, a 15% discount will be offered on four new pop albums, two pop tapes and 28 selected pop albums from its catalog . . . Prestige International has a 15% discount program on its entire catalog running through June 30 . . . Georgia Brown, London disker, guests on Dinah Shore's NBC-TV show May 12 . . . Rick Nelson put the finishing touches on a new LP for Liberty at Chicago's Universal Studios over the weekend.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

RUBY & THE ROMANTICS . . . . **MY SUMMER LOVE**
(Kapp) . . . . **Sweet Love and Sweet Forgiveness**
Ruby & The Romantics' "My Summer Love" (Rosewood) is a pretty ballad with a lyric idea that will have wide appeal to the Coke set with its romantic and seasonal pegs. "Sweet Love and Sweet Forgiveness" (Rosewood*) is another arresting ballad with a choppy rhythm format niftily handled by this songstress and her combo.*

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DAMITA JO . . . . **HOBO FLATS**
(Mercury) . . . . **Drama of Love**
Damita Jo's "Hobo Flats" (Nolsen†) is a swinging slice in a traditional blues format in which this songstress works very effectively to nab spins on all levels. "Drama of Love" (Sylviat†) is a slow-moving ballad with a pretentious lyric.

* * *

JOHNNY CASH . . . . **RING OF FIRE**
(Columbia) . . . . **I'd Still Be There**
Johnny Cash's "Ring of Fire" (Painted Desert†) provides this fine country singer an interesting ballad conception which his rendition could give wide pop circulation. "I'd Still Be There" (Johnny Cash†) is a more conventional backwoods entry also handled very well.

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DON ROBERTSON . . . . **IT'S HARD FOR A KING TO STEP DOWN**
(RCA Victor) . . . . **Life Goes On**
Don Robertson's "It's Hard For A King To Step Down" (Robertson) is a straightforward ballad with a good teen-slanted lyric which this singer projects effectively in a multiple-tracked vocal. "Life Goes On" (Americant†) is another well-produced ballad with a good lyric idea that could catch on.*

* * *

THE PHOENIX SINGERS . . . . **OLE GATOR**
(Warner Bros.) . . . . **Run, Come, See Jerusalem**
The Phoenix Singers' "Ole Gator" (Wxmark) shapes up as a standout traditional folk-slice projected with vigor and style by this fine combo. "Run, Come, See Jerusalem" (Hollist†) is another striking folk side with out-of-left-field chances.*

* * *

THE TORNADOES . . . . **LIFE ON VENUS**
(London) . . . . **Robot**
The Tornadoes' "Life on Venus" (Ivy) is still exploring that outer-space theme which clicked for them with "Telstar." This sequel is closely patterned after their initial hit and could repeat. "Robot" (Ivy*) is more music with a contemporary instrumental sound.*

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FRANKIE AVALON . . . . **CLEOPATRA**
(Chancellor) . . . . **Heartbeat**
Frankie Avalon's "Cleopatra" (Debmar) is another pop entry pegged to the upcoming 20th-Fox film. This one has a fair lyric idea which this singer delivers in pleasing style. "Heartbeats" (Mar-Nick†) bounces along nicely and could cop plenty of play.*

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THE CORVELLS . . . . . **ONE IS SUCH A LONELY NUMBER**
(Cub) . . . . **The Joke's On Me**
The Corvell's "One Is Such a Lonely Number" (Chapter†) is an interesting ballad with an offbeat melodic idea and a well-written lyric delivered in savvy blues style by the lead singer of this combo. "The Joke's On Me" (White Castle†) is an okay rocking ballad with a typical teen-slanted message.

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BOBBY RYDELL . . . . **WILL YOU BE MY BABY**
(Cameo) . . . . **Wildwood Days**
Bobby Rydell's "Will You Be My Baby" (January†) is a pretty ballad with a light beat and a well-written lyric handled very stylishly by this singer against a colorful instrumental and choral background. "Wildwood Days" (Kalmann) reverts back to a more conventional juve-angled groove.*

* * *

MEL TORME . . . . **GRAVY WALTZ**
(Atlantic) . . . . **My Gal's Back In Town**
Mel Torme's "Gravy Waltz" (BMI Canada†) is a smoothly swinging, cleverly written entry which puts this veteran performer back into pop contention. "My Gal's Back In Town" (Bengle-Hullabaloo†) is another good side with a bluesy quality.

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ESKEW REEDER . . . . **JOHNNY LITTLE**
(Everest) . . . . **A Tear**
Eskew Reeder's "Johnny Little" (Tune Kel†) impresses as a hard-driving rhythm entry with a beat and lyric that should draw spins from the rocking set. "A Tear" (Loudix†) is an okay ballad handled very effectively by this singer with ensemble support.

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MARV JOHNSON . . . . **HE'S GOT THE WHOLE WORLD IN HIS HANDS**
(United Artists) . . . . **Another Tear Falls**
Marv Johnson's "He's Got The Whole World In His Hands" (Chappell) is noteworthy chiefly because of the fact that it has put this religious standard into a bossa nova rocking beat. It's way-out enough to break through. "Another Tear Falls" (Eleventh Floor*) is a neat ballad with a good lyric and strong pop chances.*

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MARTIN DENNY . . . . . **MORE "MONDO CANE" THEME**
(Liberty) . . . . **Little Boat**
Martin Denny's "More Theme From 'Mondo Cane'" (E. B. Marks†) shapes up as an excellent instrumental offering spotlighting this pianist's lucid melodic attack against a fiddle section with some background chanting. "Little Boat" (Leeds) is a good small combo slice.*

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JUDY BATES . . . . **KISS ME BABY**
(Moy) . . . . **Go Out With Him**
Judy Bates' "Kiss Me Baby" (Roxbury) is a cute, catchy rhythm slice dished up in a bright style that will corral attention in teenage circles. "Go Out With Him" (Roxbury*) is a tear-drenched ballad with a lyric that doesn't quite carry conviction.*
Herm.

* ASCAP. † BMI.

Dick Clayton's 'Blacklist Festival'

WINS deejay Dick Clayton aired a sort of "Blacklist Festival" as the lead segment of his weekly hour-long folk music disk show Sunday (28).

First three spins were by The Weavers (with Pete Seeger), Joan Baez and The Greenbriar Boys. Clayton also closed the show with The Weavers (again a disk with Seeger in the group) and Miss Baez. Taking it a step further, the station plugged the show Sunday morning with promos billboarding only The Weavers and Miss Baez.

The Weavers and Seeger, who for years have had exposure problems because of personal political beliefs, are currently the centre of a controversy because of ABC-TV's policy in barring them from the web's current "Hootenanny" show. Miss Baez is the performer who brought the whole matter to public attention by refusing to do "Hoot" without The Weavers and Seeger on the talent roster. The Greenbriar Boys, a trio, were among the first to follow Miss Baez's lead in turning down the show for "blacklist" practices.

Clayton's show had several spot sponsors, including 7-Up, Tom McCann shoes, Noxema and others, but a station spokesman says they were run-of-station, i.e. fell within the hour via rotation. And Clayton made no reference whatsoever to the current hassle.

About the tight juxtaposition of non-"Hoot" talents on the show, the spokesman said, "draw your own conclusions."

Besides the folk show on Sunday, Clayton, a sotto and whimsical jock, handles the morning stint for the New York Westinghouse station.

2 Minor Issues Stalemate Dickerings Between Chi Local 10 & Ravinia Fest

Chicago, April 30.

Negotiations between Local 10, Chicago Federation of Musicians, and the Ravinia Festival Assn. for this summer's al fresco concert series were stalemated last week over two issues that both union and association spokesmen consider minor in terms of greater obstacles overcome in negotiations to date.

The players want the 46 members of the Chicago Symphony Orchestra used for Ravinia's two-week ballet season to be selected on a rotation basis. The association says the conductors must have the right to choose their own musicians.

The other issue remaining is that the musicians want two consecutive days off during the week instead of the present every-other-day schedule.

Negotiating teams for both Local 10 and the Festival have carefully avoided the sort of eyeball-to-eyeball confrontation that nearly wrecked the regular Chicago Symphony season last fall. So far, both Local 10 prexy Barney Richards and Ravinia Assn. chairman (and adman) Earle Ludgin have eschewed the bitter public wrangling indulged in by former Local 10 chief James C. Petrillo and Orchestral Assn. head Dr. Eric Oldberg.

The following has been agreed upon so far: (1) A three-year contract with a $170 a week minimum for 1963, $175 for 1964 and $180 for 1965. Last year's minimum was $130; (2) Extension of the season to seven weeks, which is a week longer than 1962; and (3) Utilization of all 106 available members of the Chicago Symphony Orchestra instead of the 94 used last year.

Bikel Obe $5,700 In Vancouver Concert; Beats Lingo Barriers

Vancouver, April 30.

Theodore Bikel grossed $5,700 in a one-night folksong stand on Thursday (18) at the 2,800 capacity Queen Elizabeth Theatre. Concert was scaled from $1.75 to $4 and the 1,950 enthusiastic Bikelniks in attendance made it an artistic triumph for the actor-singer.

Bikel, who is on the last leg of his yearly concert trek, did some two dozen folk songs from countries around the world. Accompanied by bassist Jimmy Bond, he was onstage for more than two hours. His energy is prodigious, and his acting ability plays a big part in the effect he creates with his audience through the sheer power of his personality.

Bikel's folksinging philosophy, stemming from a consuming interest in people everywhere, finds his deepest personal expression when he closes with a set of the songs closest to his heart from his own roots. Here, despite unfamiliarity of the Yiddish tongue the most of the audience, it is Bikel the man, not the polished artist, who breaks the language barrier.

Appeals Court Reverses Pupi's 15G Award Vs. Paar

The Appellate Division of the N.Y. Supreme Court last week set aside a jury's award of $15,000 to bandleader Pupi Campo in a libel action against Jack Paar. Suit stemmed from a published statement by Paar that he had dismissed Campo from his late-night NBC-TV show because the bandleader "lacked talent."

The jury's verdict was handed up to Justice Samuel M. Gold two years ago. The higher court set aside the award and ordered a new trial.

Name Hammond Col Talent Chief

John Hammond is taking over as head talent scout for Columbia Records. He's been upped from his post as producer in the pop artists & repertoire department to Director of Talent Acquisition.

In his new spot, Hammond will be responsible for scouting, auditioning and recommending potential talent for the Columbia, Epic and Okeh labels. He'll also maintain liaison with artists, managers, agents and representatives of night clubs, concerts, music festivals and motion pictures. In addition, Hammond will arrange and conduct auditions throughout the country.

Hammond will also direct the administration and review of musical material submitted to Columbia, and will serve in an advisory capacity to the Archive series of classic jazz performances, a series which he created. In addition, he'll select participants for Col's Teen Talent Auditions.

Scouting is no new gig for Hammond. Over the years he's been responsible for the breakthrough of such music biz names as Benny Goodman, Meade Lux Lewis, Charlie Christian, Billie Holiday, Stuff Smith, Red Norvo and, more recently, Aretha Franklin.

FOOTBALL TAGGED DISKS SCORE FOR SCOT LABEL

Glasgow, April 30.

Disks with titles about local football teams are paying big dividends here. Thistle Records of Glasgow, outfit headed by Scot singer Robert Wilson, has a heavy advance order for a new disk of "Glasgow Rangers," with "That's The Team" on the flipside. Orders have poured in from football fans who haven't even heard the number.

Both songs are traditional Auld Lang Syne melodies with new words by local tunesmith John McKenzie. Disks for the Scot football teams of Celtics, Dundee, Dundee United, Hearts and Hibernians are already on sale.

Tin Pan Valley

By RED O'DONNELL

Nashville, April 30.

Flatt & Scruggs set for Blue Grass gambol at Vanderbilt U. Thursday (2); their second this season.

Stan Getz into Municipal Auditorium for jazz concert Saturday (4).

Roy Acuff hopes to have his country and western museum at Gatlinburg, Tenn., open by June 1. Meanwhile, his Dunbar Cave (Clarksville, Tenn.) resort and golf course opens for season May 12.

Songsmith John Loudermilk, whose Acuff-Rose tunes include "Norman," "Sad Movies Make Me Cry," etc., writing book about song titles.

Songstress Jean (Capitol) Shepard resumes her show business career in mid-June at Wichita, Kans., where she and her late husband, Hawkshaw Hawkins, were wed in 1960. Also on tour is date at Kansas City Kans., the last town Hawkins played before crashing to death in plane March 6 at Camden, Tenn.

WSM-TV's new studios nearing completion. Some equipment likely to be moved in by late June.

Nashvillians in Hollywood for second quarterly meeting of officers and directors of Country Music Assn. Mon.-Tues. (29-30) include Frances Williams Preston of BMI, Bill Denny of Columbia Records; Wesley Rose, John (Bud) Brown & Jim McConnell of Acuff-Rose Publishing Co., Don Pierce of Starday Records, singer-composer Bill Anderson, Jo Walker, CMA executive director, and Dick Frank, CMA counsel.

Henri Colpi Tome on Pic Music a Savvy Work For Buff & Technician Alike

Paris, April 30.

Books dedicated to film music are extremely rare. That alone makes this new French book on the subject of interest. The fact that it is incisive, intensive and well documented is a further asset for Henri Colpi's "Defense Et Illustration De La Musique Dans Le Film." It not only has appeal for film buffs but also is worthy of the libraries of filmmakers and technicians.

An English version of this 485-page tome would not be amiss either. Printed in Lyon, France by the Societe D'Edition De Recherches Et De Documentation Cinematographiques, it's priced at $9.50 and is acceptably illustrated.

Colpi was a film editor ("Hiroshima Mon Amour" and "Last Year in Marienbad,") who turned director in '61 with "Such a Long Absence" and copped the grand prix at the '61 Cannes Fest with it. If cursory in some aspects, since it is based only on films seen in France, the book still has a solid fund of music lore, beginnings, applications and sketches of its leading practitioners.

Colpi goes into pic music as accompaniment in silent pix, the advent of sound and its later use on dramatic pix, comedies, operettas, musicals, musicians' lives etc. He makes the point that the old saw about film music being unheard is a good thing is strictly not so. Good film music, he asserts, can blend with, underline or counterpoint the images and also be heard to good advantage if it is right and well used.

He also points out that some film music can stand on its own while other scores, even though fine in context, cannot. He amply studies music in a myriad of films to show how it is helpful and why and how rules just do not apply. It is a collaboration between the director and musician that pays off in the end.

Book, well indexed and annotated, does not seem to have any obvious errors except perhaps for bracketing the late Will Rogers along with Gene Autry and Roy Rogers as a singing cowboy. He also goes deeply into Hollywood film music.

Colpi lists the important film music men from all countries. Book, well written and controversial, shapes a unique tome for film libraries everywhere. *Mosk.*

Weavers' 15th Anni Carnegie Dualer Keys Progress of Folknik Gold Rush

By MIKE GROSS

The Weavers' 15th anniversary folk fete at New York's Carnegie Hall tomorrow (Thurs.) and Friday, is really a celebration for folk music itself. The Weavers have made folk business a big business and even though there are folk singers like Joan Baez, who sings barefoot on the stage of in N.Y.'s plush Philharmonic Hall, its popular purveyors have become a well-heeled lot.

In the pre-Weavers days, folk music was primarily an esoteric art form belonging to a small egghead group and minor record labels. The click of The Weavers' "Goodnight Irene" and "Tzena Tzena" on Decca in 1950 sparked a renaissance of folk music and the music record business hasn't been the same since.

The folk spread now takes in virtually all areas of show business, reaching from coffeehouses to college campuses, from impromptu hootenannies in Greenwich Village's Washington Square Park to staged concert hall presentations, from a fraternity party sing to network tv, and from cellar clubs to the top of the bestselling disk charts.

Beaucoup Chartists

It's obvious from the rash of new groups continually being given a disk showcasing that the folk rush has not yet reached its peak. Almost every youngster with a guitar and a new twist to an old song is getting a hearing and the way the market has opened up for folk music, there's apparently room for plenty more. The album and pop singles bestseller charts have been loaded with a varied array of folk artists and record labels in the past couple of years. Among the leaders have been Joan Baez (Vanguard), Peter, Paul & Mary (Warner Bros.), Kingston Trio (Capitol), Limeliters (RCA Victor), New Christy Minstrels (Columbia), Chad Mitchell Trio (Kapp), Highwaymen (United Artists), Smothers Bros. (Mercury), Theodore Bikel (Elektra), Rooftop Singers (Vanguard), Harry Belafonte (RCA Victor), and many others. The fact that folk music had made an indelible mark on the music scene was firmly evidenced last year

(Continued on page 67)

CLGA Dickering For An AFL-CIO Charter

Hollywood, April 30.

Composers & Lyricists Guild is negotiating for an AFL-CIO charter. Georgia Hanni, CLGA exec director, said the discussions are aimed at "bringing the CLGA into the family of creative unions now affiliated with the House of Labor."

A CLGA pact with the major film producers expires next year.

Baez-Seeger D.C. Gig SRO $22,550

Washington, April 30.

Folk singers Joan Baez and Pete Seeger played to a capacity crowd of 7,850 at the Washington (D.C.) Coliseum last Saturday (27). It was their first joint appearance together in major city and their third appearance together in two years.

The gross was $22,500, with tickets scaled from $4 down to $1.75. The 6,000 reserved seats were sold out four days before the concert. The remaining 1,850 seats, located to the rear of the performers, went on sale Friday (26) for a general admission price of $2.50.

Vanguard Records recorded the concert, which was produced by Manuel Greenhill and Harold Leventhal. The concert was locally managed by Stanley-Williams Presentations, a Washington booking and management office in business less than a year. Saturday's concert was the firm's first venture in a hall over 1,500. Next for Stanley-Williams is a booking of The Clancy Bros. & Tommy Makem slated for May 18 in Lisner Auditorium.

'IN PRAISE OF MUSIC' TOPNOTCH ANTHOLOGY

Maxims, axioms, aphorisms, thoughts and speculations "In Praise of Music" (Orion Press; $4.95) have been affectively collated in an attractive anthology by Richard Lewis. Himself a composer, a former assistant editor of Musical America and member of the Music Critics' Circle of New York, he now teaches at the Walden School in New York and at the Northern New Jersey Art Center where he also lectures on chamber music.

Sources from the Talmud, Plato, Confucius, St. John Chrysostom through Martin Luther, Goethe, Schiller, Emerson, Poe, Baudelaire, Schopenhauer and Rabelais up to T. S. Eliot, Edna St. Vincent Millay, Edith Sitwell, James Joyce and Gershwin have given expression to their "Praise of Music."

In an attractively departmentalized volume—odd-size, being more oblong than the conventional book—Lewis' galaxy of excerpts dealing with his theme is attractive reading. Book can be picked up at any point and prove rewarding. It is a permanent tribute to men and woman who had a way with words and have indelibly recorded their poetic an philosophic feelings about music. *Abel*

Disk Man Parnes Forms Indie Producers Group

Sid Parnes, veteran manager-publisher, is launching a new record releasing operation to be known as Independent Producers Group (IPG). The organization will represent indie record producers on either an exclusive or non-exclusive basis.

According to Parnes, IPG would not engage in recording on its own but will handle all production, promotion, sales and finance matters for the indie producers leaving them free to concentrate on their recording activities.

Distribution of IPG releases is being set now and it's expected to have its first release ready by May 15.

Red Tape Ties Up AFN Plans to Air 'Top 10' To GI Audience in Europe

Frankfurt, April 30.

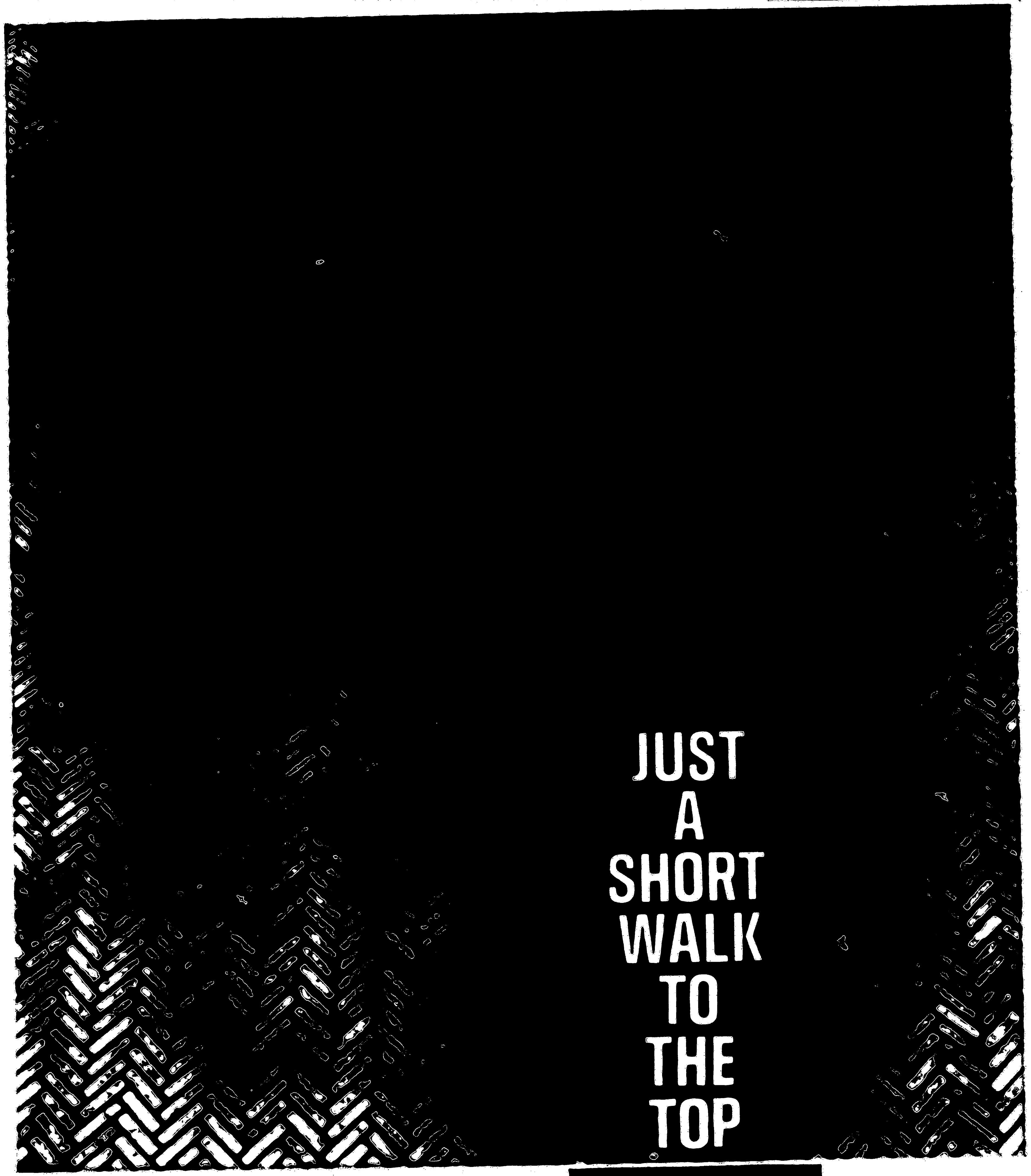
Plans to broadcast a "top 10 record hits" on American Forces Network to the GI audience in Europe have been stymied. The soldier network had hoped to broadcast weekly the 10 most popular songs in the U.S., or the top 10 bestsellers on the shelves of the Post Exchange and Air Force Exchanges in Europe.

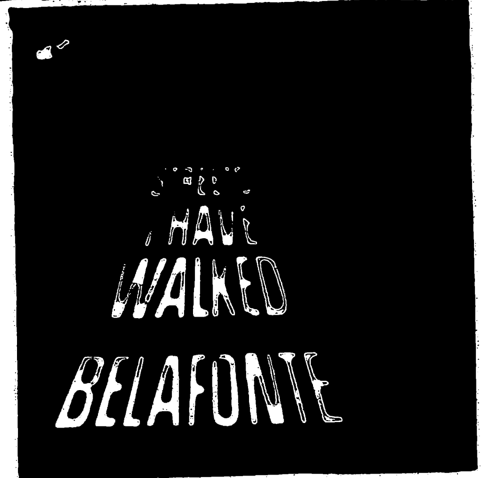
However, a mountain of military red tape has forced the project out of action. The military stations overseas are permitted to broadcast only the special Department of Defense U.S. Government transcriptions—and thus would not be allowed to repeat the same record that is number one on the PX counters.

(One reason for this is that the Defense Dept. transcriptions have been cleared with the musicians' unions in the U.S. and thus can be played sans royalties. The German organization which represents ASCAP here, GEMA, has long had a fued with the AFN over the royalties it claims are due its members for airings of the music on the GI network.)

Also, AFN is forced to show "nonpreferential treatment" of the 60 or 70 new transcriptions that it gets weekly. Thus American servicemen and their families living in Europe generally get to hear a top U.S. record about three weeks after it has climbed into the hit category in the States.

An official from the military post exchange system, however, noted, "There is a basic difference between what they play and what we have on the shelves." Military exchanges try to order disks as soon as they feel the records will climb into top popularity in the States, and time needed between ordering and getting the record onto the shelves in the European PXes is about four or five weeks.





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RCA VICTOR

The most trusted name in sound

Fresh excitement! Belafonte at his best with songs from around the world, some with a unique children's chorus and Japan's greatest Koto-ist. Stimulating spirituals. New songs from Israel, Australia... almost everywhere. The makings for the most dynamic, amazing Belafonte album yet! It's bound to be big. A walkaway best seller! Order all you can! As fast as you can!

Inside Stuff—Music

John McCormack was "careless" about his recordings, the late Irish tenor's philosophy being that he could "still sing the number"; as a result, "the family" has not a complete collection of the platters. So his son, Vatican Count Cyril McCormack told an interviewer, Fitzgerald Smith, in an exchange from a hotel outside Dublin, broadcast over NBC Radio's "Monitor." Asked why "you did not follow singing as a career . . . you have a good voice," the younger McCormack recalled, "I sang once on Erin Radio. The next day, the three nationally circulated newspapers reported, "His voice is not as good as his father's." Added the son, "I could have told them that, the night before."

RCA Victor International and the foreign representatives of WGN-TV in Chicago have teamed to put the Chicago Symphony Orch's "Great Music From Chicago" tv series on a global run. Latest to pick up the series is Japan's NHK (Nippon Hoso Kyokai), a nationwide network owned by the Japanese government. NHK will telecast 10 of the "Great Music From Chicago" programs beginning in April. Other countries already carrying the series are Argentina, Canada and Mexico. George H. Prutting, manager of Victor International's merchandising and liaison service, expects more countries to pick up the series in the near future.

Phil Maxwell, founder and moving force behind the Chicago Tribune's Chicagoland Music Festival for the last 33 years, asserts that reports of the demise of the annual fest after this year are premature. "Our attendance has been holding, but the cost of producing the shows has been going up," Maxwell said. "If this year's show is the success we expect it to be, we will definitely have another next year. We think it's worth saving." Show is being "tightened" to two and a half hours this year, will start a half hour earlier (7:30 p.m.) and top price has been upped to $3 from last year's $2 top.

Tribune music festival has played to 2,701,000 persons since its inception, and has starred Al Jolson, Gladys Swarthout, Alec Templeton and other top names over the years. It is held in the 100,000-seat al fresco Soldiers Field, and has in recent years been drawing about 30,000 customers.

Roger Englander, producer-director of tv's N. Y. Philharmonic Young People's Concerts with Leonard Bernstein since its inception in 1958, will join the Parsons College (Fairfield, Iowa) Fine Arts Summer faculty as Visiting Professor of Musical Production. Englander is currently serving as producer of the N. Y. Philharmonic's special spring season of concerts to be held May 20-June 23 on each Wednesday through Sunday in Lincoln Center's Philharmonic Hall with conductors Andre Kostelanetz, Andre Previn and Morton Gould. Englander will spend eight weeks, beginning June 23, on the Parsons campus working with other members of the Fine Arts Staff in a series of classroom lectures as well as the production of dramatic and musical productions.

Sesac recently concluded an agreement with Ars Polona, the sole Polish export agency for music publications, in which it will be exclusive representative for the distribution of Polish orchestral material for the U. S., Canada and Mexico. The Polish catalogs include orchestral works by such composers as Lutoslawski, Baird, Gorecki, Bacewicz and Penderecki. Their material has recently been performed by the N. Y. Philharmonic, the Chicago Symphony, the Cleveland Orchestra, the San Francisco Symphony and the Buffalo Philharmonic.

The Stephen Sondheim-Jule Styne score for "Gypsy" racked up a bigger disk play as a result of the release of the Warner Bros. pic version of the tuner than it was given credit for in last week's VARIETY story, "H'wood Boosts B'way Scores." The score picked up about 25 additional slicings in albums and singles with "Everything's Coming Up Roses," "Small World" and "Let Me Entertain You" getting the top play. The score is published by Williamson-Stratford in the Chappell wing.

In his newest ditty about the "hot wire" between the White House and the Kremlin, Viennese composer Robert Stolz warns, "Caroline, Don't Touch That Telephone." The song describes a telephone conversation between Caroline, daughter of the President, and Khrushchev. Lyrics are by Kurt Pollak, a foreign newspaper correspondent in Vienna. The song has been recorded by Amadeo.

Weavers' 15th Anni

Continued from page 65

when Allan Sherman's LP folk parody on the Warner Bros. label, "My Son, The Folk Singer," became a runaway bestseller because its target was recognizable to all.

Pioneers

Music biz-ites concede that the success of folk music and the overload of folkniks in the field today are offshoots of The Weavers' pioneering efforts 15 years ago. Although the group (Pete Seeger, Lee Hays, Ronnie Gilbert & Fred Hellerman) officially made its bow in 1948 at a hootenanny in New York's old Irving Place Hall, their march into the pop scene didn't begin until a year later when they were booked (at $50 apiece and free groceries) into Max Gordon's Village Vanguard in N.Y.'s Greenwich Village. It wasn't a first for folksinging on the saloon circuit—Richard Dyer-Bennett, Susan Reed, Burl Ives and Josh White had already made their mark on the Vanguard-Cafe Society Downtown axis—but it was a first for a blending of commercialism and folkism. The Weavers' two-weeker stretched into a six-month run and even brought in the non-folk oriented uptown crowd.

It was at the Vanguard that the group was caught by musical director Gordon Jenkins who brought them to Decca Records. Their disks (with Jenkins) took off from the start and they racked up a series of hits ("Goodnight Irene," "Tzena Tzena," "On Top of Old Smoky," "The John B Sails," "So Long It's Been Good To Know You," and a flock of others) for a sales rackup of more than 4,000,000 78 rpm records. And, as it does today, concert tours, nitery engagements, radio and tv bookings followed the disclicks.

Bad Times

It was smooth and successful sailing for the group until they were caught up in the McCarthy investigations. The "Communist" charge (since lifted) was a tough rap to beat and by the end of 1952 the group decided to disband. Three years later, Harold Leventhal, the group's manager, brought them back for a reunion concert at Carnegie Hall. The concert was put on tape and after several companies had turned it down, Vanguard decided to issue "The Weavers At Carnegie Hall" LP and once again the group started a folksong revival. Many areas of employment have reopened to them since then but network tv continues to remain a major holdout.

For the Carnegie bash, which Leventhal is producing, six Weavers have been lined up. Pete Seeger, one of the original group who is now soloing, and Erik Darling, who replaced Seeger and then left last year to form The Rooftop Singers, will join the current members (Ronnie Gilbert, Fred Hellerman, Lee Hays (of the original group) and Frank Hamilton.

The concert will be recorded by Vanguard and it's expected that it will be a disk-primer for the youthful folkniks still warming up in the wings.

Luis Fields Joins Ava

Luis Fields has been set as exclusive promotion representative for Ava Records in the Southern California territory. He'll headquarter in Ava's L.A. office and will cover radio-tv stations as well as co-ordinate promotion between the distributor and retail outlets in Southern California.

Fields' disk biz credits include stints with Record Merchandising, Kapp Records, and Record Sales, Ava's L.A. distributor.

Ray Charles Hits Capacity 24G in Two Carnegie Hall Perfs, But Show's Uneven

Rhythm & blues, country & western, pop & rock singer Ray Charles brought his troupe into Carnegie Hall Sunday (28) for two performances to capacity houses for a gross of around $24,000 with tix scaled to a $5.50 top.

Rundown was much like the previous Charles appearance at Carnegie, with the first half of the show devoted to a band recital and the post-intermission seg featuring Charles, the Raelets and, this time, band vocalist Jean King in a brace of tunes.

Charles' great vocals, deep, bluesy piano and, this time, driving tenor sax solo to open his turn, plus the neat augmentation of the four Raelets, had the house joyfully rocking as usual. But from a standpoint of showmanship, some variety and new material is in order. Charles did do a fine rendition of "Without a Song," new to this reviewer, and no one would fault his providing the numerous hits the fans expect. But some special concert material wouldn't hurt.

Miss King, a statuesque sepia belter with a strong and true voice and most effective sense of jazz phrasing, added a touch of the wanting variety, especially in a swinging rendition of Gershwin's "But Not for Me."

While Charles still sparks the show to money's worth even in a hitline presentation of his hits, the opening band recital was something else. There's little reason to travel to Carnegie for a dance band rendition of "Polka Dots & Moonbeams," which, admittedly, was the low point of the concert seg.

But, as a whole, the presentation was pretentious and solemn, featuring solo work that generally lacked any distinction or excitement. Band as a unit performs with technical skill and precision, but Carnegie Hall is not Frank Dailey's Meadowbrook. *Bill.*

Charles' $60,000 take

Ray Charles spent a profitable weekend with dates in Newark, Hartford and Carnegie Hall, N. Y., on successive days starting Friday (26). At the Mosque, Newark, he grossed $12,400, and picked up $12,097 at the Bushnell Auditorium, Hartford. His matinee and evening shows at Carnegie Hall on Sunday resulted in an SRO $34,000 with the legal limit of standees in back.

Dates were under auspices of Hal Zeiger, who has been promoting Charles dates in various parts of the country. Zeiger picks up Charles again tonight (Wed.) with a stand in Syracuse.

Merc's Quincy Jones To Japan for TV Spec Stint

Chicago, April 30.

Mercury Records recording director Quincy Jones planed to Japan yesterday (Mon.) to appear in an hour-long Japanese tv spectacular. Show will costar Tony George, Al Hirt and Jones and is titled "Blues For Trumpet and Koto."

Jones will baton the Sharps & Flats in the show, a jazz group w.k. in Japan. Filming of the performance will take place May 6-8 in Tokyo and Hong Kong.

SHERLOCK JOINS LONDON

George Sherlock has taken over as Coast promotion man for London Records.

He'll work out of L.A. and cover Seattle, San Francisco, Denver and Phoenix. Before joining London, Sherlock had been with Hart Distributors in L.A.

Shep Fields, on 'Do-It-Himself' Orient Tour, Hits Agencies' Accent on Jazz

Swedish Disk Best Sellers

Goteborg, April 23.

Hey Paula (Philips)	Paul & Paula
Greenback Dollar (Capitol)	Kingston Trio
Tusen Sojnera Land (Fontana)	Adams
Blame Bossa Nova (CBS)	Gorme
From Jack to King (Karusell)	Miller
Lotta Loving (Capitol)	Vincent
Kiss Me Quick (RCA)	Presley
Gullo Dej (Metron)	Malmqvist
One Broken Heart (RCA)	Presley
I Saw Linda (Philips)	Lee

Joe Harnell Sour Over TV Sound

Joe Harnell, who hit the disk big time last year with his Kapp recording of "Fly Me To The Moon—Bossa Nova," has a sour note for tv sound. The disk pianist, who is musical director of Goodson-Todman's "Play Your Hunch," complains that tv studios are too cramped for space to accommodate the proper audio end. It's doubtful that there will be any great improvement in the quality of tv sound in the near future.

"Most tv studios," Harnell says, "are converted radio stations or legit theatres, which long preceded stereo and weren't, of course, designed with fidelity in mind. Old legit houses are the worst. One of them is so bad from a tv point of view that some of the electronic equipment has had to be squeezed between the men's and ladies' rooms."

Harnell believes, however, that tv sound will eventually catch up with tv sight as a result of natural evolution and after the video engineers lick the color problem. Meanwhile, he says, other factors are working in favor of better tv sound. One is the eventual necessity to replace present studios with specially-designed installations, when facilities wear out. Another factor is viewer demand for better sound on their sets.

"We take hi-fi and stereo more and more for granted, via records, home recording equipment and films, which present the ultimate in both viewing and listening pleasure for minimum cost. The day could be right around the corner when viewers will demand better tv sound—or they won't buy the sets. Nothing would hasten better tv sound quicker than buyer resistance to available product."

His new Kapp album, "More Joe Harnell—More Bossa Nova," hits the market this week.

VOTE ADAMS TO 4TH TERM AS ASCAP PREZ

Stanley Adams was reelected president of the American Society of Composers, Authors & Publishers for his fourth consecutive term at the Society's Board meeting last Thursday (25).

Other officers elected were Rudolph Tauhert of G. Schirmer, vice-president; Jimmy McHugh, second v.p.; Paul Creston, secretary; Jack Bregman, of BVC, treasurer; Morton Gould, assistant secretary, and Adolph Vogel of Elkan-Vogel, assistant treasurer.

Up until last year, the ASCAP prexyship was limited to three years but an amendment fixed it so that the president could be re-elected for an unlimited number of terms. The president's salary was set a couple of years ago at $40,000 annually. Adams, who has been on the ASCAP board of directors since 1944, is the Society's eighth president.

Replaced by last week's election were Deems Taylor, who had been secretary, and Ned Washington, assistant secretary.

By DAVE JAMPEL

Tokyo, April 30.

Claiming that the major booking agencies which have penetrated this territory are only interested in sending jazz musicians, Shep Fields is here on the second step of a do-it-himself swing of Hawaii and the Far East to book his Rippling Rhythm band for a tour of U. S. military bases that will begin in September.

Already set for two weeks of dates in Hawaii, Fields expects to put together at least two weeks in Japan. He hopes for a tour of at least 10 weeks with his 11 musicians and a girl vocalist.

Fields will be pioneering as the first American name dance band to play military installations in this area. If the tour is successful, other dispensers of polite popular music are likely to follow. Fields is thus far amazed by the enthusiasm his project has evoked among the special services personnel and the club custodians he has met.

"I don't think the people the agencies have sent here are a complete representation of American music," Fields told VARIETY. "They overlook the Guy Lombardos, Freddy Martins, Russ Morgans, Wayne Kings and Lawrence Welks. And yet these are the bands that represent dance music."

Cost Frightened Agents

He explained too, that when he contacted local agents, he found them to be frightened at the cost of the band and its transportation expenses. "They wanted me to bring only a few people and fill out the band with Japanese musicians," Fields said. "But I felt that would be cheating, to give only half my band."

So eight months ago he sent form letters directly to the clubs on U. S. military installations. He describes the response as "tremendous."

While Fields' tour is being geared to turn a profit, he said he is not going to play just those clubs that can pay the top dollar. "As much as we can," he added, "we plan on accommodating the small bases where the need is great. It's good public relations. I'm not making this tour to get rich."

The blanketing of as many bases as possible by Fields is being accomplished by selling the band for a total sum in an area and then having the individual clubs buy portions of the time. At the larger clubs, Fields will do a 45-minute show and devote the balance of four hours to playing for dancing.

In smaller situations, he will present the same self-contained show and then play for about 45 minutes, then hopping to another club for a repeat performance the same evening. When the occasion demands, the band can do two hours of concertizing.

Band's Standard Price

Fields stipulated that his price is the same throughout the territory. He and his band will be transported by a commercial airline. Asked how his price compares with the fees he receives in the U. S., Fields replied, "It is comparable in the final profits, after all expenses are paid."

One of the primary reasons for the tour, Fields explained, is to keep his music close to the servicemen. He pointed out that in the U. S., about 30% of his engagements are at military bases. And since servicemen are migratory, he believes touring the Far East and probably Europe later will cultivate fans for the future in America.

"Without the money from the military bases there would be a big hole in the band business," Fields said. "We travel eight months out of the year, mostly playing one-night stands. I can't think that could be done constantly without the bases. They take Sundays, Mondays and Tuesdays, helping us to stay on the road for the more lucrative appearances at such as country clubs and police balls. You take a look at any band's [illegible] and you'll see 20% to 35% of its bookings at military bases."

Now a trim 52, Fields has performed the economy-defying feat of holding a band together for almost 30 years. Today his is one payroll. His musicians have a star-

(Continued on page 70)

Howard S. Richmond *expresses sincere appreciation to the writers, recording artists, record companies, program directors and disc jockeys for making possible*

16 NARAS NOMINATIONS

from One Music Publishing Group

✓ BEST ORIGINAL CAST ALBUM
LONDON RECORDS

STOP THE WORLD—I WANT TO GET OFF

A David Merrick-Bernard Delfont Production
Book, Music and Lyrics
by LESLIE BRICUSSE and ANTHONY NEWLEY
Publisher: LUDLOW MUSIC, INC. (BMI)

WHAT KIND OF FOOL AM I?
from "Stop The World—I Want To Get Off"
Composers: LESLIE BRICUSSE & ANTHONY NEWLEY
Publisher: LUDLOW MUSIC, INC. (BMI)

✓ RECORD OF THE YEAR
Sammy Davis Jr.—Reprise

✓ SONG OF THE YEAR
Composers: Leslie Bricusse and Anthony Newley

✓ BEST SOLO VOCAL PERFORMANCE—MALE
Anthony Newley—London

✓ BEST SOLO VOCAL PERFORMANCE—MALE
Sammy Davis Jr.—Reprise

✓ BEST BACKGROUND ARRANGEMENT
Sammy Davis Jr.—Reprise

FLY ME TO THE MOON (In Other Words)
Words and Music by BART HOWARD
Publisher: ALMANAC MUSIC, INC. (ASCAP)

✓ RECORD OF THE YEAR
Joe Harnell—Kapp

✓ BEST PERFORMANCE BY AN ORCHESTRA—FOR DANCING
Joe Harnell—Kapp

✓ BEST INSTRUMENTAL ARRANGEMENT
Joe Harnell—Kapp

✓ BEST ORIGINAL CAST ALBUM
RCA VICTOR RECORDS
LIONEL BART'S

OLIVER!

A David Merrick-Donald Albery Production
Book, Music and Lyrics
by LIONEL BART
Publisher: HOLLIS MUSIC, INC. (BMI)

AS LONG AS HE NEEDS ME
from "Oliver!"
Composer: LIONEL BART
Publisher: HOLLIS MUSIC, INC. (BMI)

✓ SONG OF THE YEAR
Composer: Lionel Bart

DESAFINADO (Slightly Out Of Tune)
Original text by NEWTON MENDONCA
Music by ANTONIO CARLOS JOBIM
English Lyrics by JON HENDRICKS
and JESSIE CAVANAUGH
Publisher: HOLLIS MUSIC, INC. (BMI)

✓ RECORD OF THE YEAR
Stan Getz and Charlie Byrd—Verve

✓ BEST SOLO PERFORMANCE—FEMALE
Pat Thomas—MGM

✓ BEST JAZZ PERFORMANCE—SOLOIST OR SMALL GROUP
Stan Getz—Verve

IF I HAD A HAMMER (The Hammer Song)
Words and Music by LEE HAYS and PETE SEEGER
Publisher: LUDLOW MUSIC, INC. (BMI)

✓ BEST PERFORMANCE BY A VOCAL GROUP
Peter, Paul and Mary—Warner Bros.

✓ BEST FOLK RECORDING
Peter, Paul and Mary—Warner Bros.

ALMANAC MUSIC, INC.
Pete Kameron—Monte Kay

HOLLIS MUSIC, INC.
Al Brackman — Happy Goday

LUDLOW MUSIC, INC.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart	Title / Artist	Label
1	1	6	I WILL FOLLOW HIM — Little Peggy March	Victor
2	3	7	PUFF — Peter, Paul & Mary	Warner Bros.
3	4	10	HE'S SO FINE — The Chiffons	Laurie
4	2	9	CAN'T GET USED TO LOSING YOU — Andy Williams	Columbia
5	5	6	YOUNG LOVERS — Paul & Paula	Philips
6	7	7	PIPELINE — Chantays	Dot
7	6	7	BABY WORKOUT — Jackie Wilson	Brunswick
8	15	3	REVEREND MR. BLACK — Kingston Trio	Capitol
9	9	7	DON'T SAY NOTHIN' BAD — Cookies	Dimension
10	12	5	SURFIN' U.S.A. — Beach Boys	Capitol
11	11	9	SOUTH STREET — Orlons	Cameo
12	8	12	END OF THE WORLD — Skeeter Davis	Victor
13	17	2	FOOLISH LITTLE GIRL — Shirelles	Scepter
14	16	4	ON BROADWAY — Drifters	Atlantic
15	18	4	IF YOU WANNA BE HAPPY — Jimmy Soul	S.P.Q.R.
16	30	3	LOSING YOU — Brenda Lee	Decca
17	13	4	WATERMELON MAN — Mongo Santamaria	Battle
18	14	5	MECCA — Gene Pitney	Musicor
19	26	4	TWO FACES HAVE I — Lou Christie	Roulette
20	31	2	TAKE THE CHAINS FROM MY HEART — Ray Charles	ABC-Par
21	19	5	LITTLE BAND OF GOLD — James Gilreath	Joy
22	27	3	I LOVE YOU BECAUSE — Al Martino	Capitol
23	24	3	CHARMS — Bobby Vee	Liberty
24	26	3	TOM CAT — Rooftop Singers	Vanguard
25	10	11	OUR DAY WILL COME — Ruby & the Romantics	Kapp
26	23	8	DO THE BIRD — Dee Dee Sharp	Cameo
27	29	4	HOT PASTRAMI — Dartells	Arlen
28	41	3	HEART — Wayne Newton	Capitol
29	22	11	IN DREAMS — Roy Orbison	Monument
30	25	8	OUT OF MY MIND — Johnny Tillotson	Cadence
31	—	1	A LOVE SHE CAN COUNT ON — Miracles	Tamla
32	20	6	OVER THE MOUNTAIN — Bobby Vinton	Epic
33	—	1	ANOTHER SATURDAY NIGHT — Sam Cooke	Victor
34	—	1	STING RAY — Routers	Warner Bros.
35	40	2	DAYS OF WINE & ROSES — Andy Williams	Columbia
36	21	13	BLAME IT ON THE BOSSA NOVA — Eydie Gorme	Columbia
37	50	9	TWENTY MILES — Chubby Checker	Parkway
38	—	1	WHAT A GUY — Raindrops	Jubilee
39	—	3	I GOT WHAT I WANTED — Brook Benton	Mercury
40	44	4	KILLER JOE — Rocky Fellers	Scepter
41	47	4	LINDA — Jan & Dean	Liberty
42	33	6	DON'T BE AFRAID LITTLE DARLIN' — Steve Lawrence	Columbia
43	21	12	OUR WINTER LOVE — Bill Pursell	Columbia
44	46	2	STILL — Bill Anderson	Decca
45	45	11	ALL I HAVE TO DO IS DREAM — Richard Chamberlain	MGM
46	42	6	SANDY — Dion	Laurie
47	32	7	YOUNG AND IN LOVE — Dick and Dee Dee	Warner Bros
48	34	14	GYPSY CRIED — Lou Christie	Roulette
49	37	2	HERE I STAND — Rip Chords	Columbia
50	38	2	GOT YOU ON MY MIND — Cookie & Cupcakes	Chess

McGuires Get 2-Way Reprise Deal, Bluesville Sets Witherspoon; Others

After an 11-year hitch with the Coral label, The McGuire Sisters will now record for Reprise Records. The diskery set a two-way deal; one is to record the girls (Phyllis, Christine and Dorothy) together, and the other is to record Phyllis solo. They'll be cutting their first LP for Reprise in New York at the end of May. Meantime, the trio has signed a representation deal with Creative Management, new firm set up by Freddie Fields and David Begelman.

Bluesville: Jimmy Witherspoon

Jimmy Witherspoon, blues singer, has signed with Prestige Records to record for its subsid Bluesville label. Witherspoon is doing a string of one-nighters (May 3-4-5) in Elmira (N.Y.), Erie (Pa.) and Rochester (N.Y.).

D'Arcy: Bob Barron

Bob Barron has been signed to a disk deal by Lester Sill for the D'Arcy label. The first release will be "Samba International" which the singer recorded in Brazil. It will be coupled with "Ginny Come Lately."

CAP UPS ALEX BRUCE TO CUSTOM SERVICES POST

Alex Bruce has been set as manager of the Production Section of Capitol Records' Custom Services Department.

He'll direct and coordinate all Coast activities of the department, with the exception of Library Services. His responsibilities will include rental of the Hollywood recording studios and procurement of custom pressing business for both the L.A. and Scranton plants.

Bruce, who's been with Cap since 1947, was a sales rep of the Custom Services Department before the promotion.

Space-Tone '62 Profit Into Black With $86,570

Sales rackup for Space-Tone Electronics Corp. for 1962 was $2,128,335, 82% above the $1,167,-004 volume posted in '61. Net income for '62 was $86,570, equal to 20½c per share, compared with a loss of $35,744 the previous year.

Space-Tone manufactures hi-fi stereo consoles and components. The Washington (D.C.) producer also operates the American Music Guild, a stereo record and console subscription club.

Publishing Spread

Continued from page 61

John Kander, and "How Green Was My Valley" by John Morris tries for the current season are tries for the current season on Bock & Harnick's "She Loves Me" and Don Elliott's "The Beast In Me."

Frank Music, another established showtune publishing house, returns to the Broadway fold next season with Meredith Willson's "Here's Love" and the Robert Wright & George Forrest musicalization of "Anastasia."

MPHC's Slate

Music Publishers Holding Corp. (the Warner Bros. Pictures' publishing arm), which came back to Broadway two seasons ago with "The Gay Life" by Howard Dietz & Arthur Schwartz, has another Dietz & Schwartz tuner, "Jennie," ready to go for next season. Also being readied by MPHC is Ervin Drake's musicalization of "What Makes Sammy Run."

This hefty legitune schedule and the large number of publishers involved have been keeping the record companies busy auditioning for original cast album properties. The field's wide open, but it's still early in the game.

However RCA Victor will do "Student Gypsy" which it had latched on to for grooving this season but the production was postponed. It's also been reported that Victor has wrapped up "Jennie." The Dietz & Schwartz tuner, which is scheduled to go into rehearsal next month for a Broadway preem in October, will star Mary Martin.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	Artist (Label) / Album
1	4	4	ANDY WILLIAMS (Columbia) — Days of Wine & Roses (CL 2015)
2	1	16	PETER, PAUL & MARY (Warner Bros.) — Moving (W 1473)
3	10	5	KINGSTON TRIO (Capitol) — Kingston Trio No. 16 (T 1871)
4	3	78	WEST SIDE STORY (Columbia) — Soundtrack (OL 5670)
5	5	14	HENRY MANCINI (Victor) — Our Man in Hollywood (LPM 2604)
6	6	9	LAWRENCE OF ARABIA (Colpix) — Soundtrack (CP 514)
7	2	13	FRANK FONTAINE (ABC-Par) — Songs I Sing on Jackie Gleason Show (ABC 442)
8	15	5	TONY BENNETT (Columbia) — I Wanna Be Around (CL 2000)
9	8	53	ANDY WILLIAMS (Columbia) — Moon River (CL 1809)
10	12	14	RICHARD CHAMBERLAIN (MGM) — Richard Chamberlain Sings (E 4088)
11	7	30	TONY BENNETT (Columbia) — I Left My Heart in San Francisco (CL 1869)
12	9	12	JOE HARNELL (Kapp) — Fly Me to the Moon (KL 1318)
13	13	16	ALLAN SHERMAN (Warner Bros.) — My Son, The Celebrity (W 1487)
14	11	16	ROBERT GOULET (Columbia) — Sincerely Yours (CL 1931)
15	17	49	PETER, PAUL & MARY (Warner Bros.) — Peter, Paul & Mary (W 1449)
16	24	10	BRENDA LEE (Decca) — All Alone Am I (DL 4370)
17	44	2	ELVIS PRESLEY (Victor) — Happened at World's Fair (LPM 2697)
18	40	4	HOW THE WEST WAS WON (MGM) — Soundtrack (1E5)
19	20	46	KINGSTON TRIO (Capitol) — Best of Kingston Trio (T 1705)
20	14	32	STAN GETZ—CHARLIE BYRD (Verve) — Jazz Samba (V 8432)
21	21	8	JOAN BAEZ (Vanguard) — Baez in Concert (VRS 9112)
22	32	3	LAWRENCE WELK (Dot) — Early 1963 Hits (DLP 3510)
23	16	8	BILLY VAUGHN (Dot) — 1962's Greatest Hits (DLP 3497)
24	23	4	PETER NERO (Victor) — Hail the Conquering Nero (LPM 2638)
25	36	28	KENT FABRIC (Alco) — Alley Cat (33-148)
26	19	17	KINGSTON TRIO (Capitol) — New Frontier (T 1809)
27	18	11	STEVE LAWRENCE (Columbia) — Steve Lawrence Winners (CL 1953)
28	22	23	OLIVER (Victor) — Original Cast (LOCD 2004)
29	31	4	PAUL & PAULA (Philips) — Songs for Young Lovers (PHM 200078)
30	29	3	CANNONBALL ADDERLEY (Riverside) — Jazz Workshop Revisited (444)
31	34	3	JOHNNY MATHIS (Columbia) — Newest Hits (CL 2016)
32	—	1	BLAME IT ON THE BOSSA NOVA (Columbia) — Eydie Gorme (CL 2012)
33	42	2	ROBERT GOULET (Columbia) — Wonderful World of Love (CL 1993)
34	35	2	BARBRA STREISAND (Columbia) — Barbra Streisand Album (CL 2007)
35	—	5	THE SHIRELLES (Scepter) — Greatest Hits (507)
36	47	9	STAN GETZ — Big Band Bossa Nova (V 68494)
37	—	1	BYE BYE BIRDIE (Victor) — Soundtrack (Loc 1081)
38	44	7	DAVE BRUBECK QUARTET (Columbia) — Bossa Nova USA (CL 1998)
39	27	12	FRANK SINATRA & COUNT BASIE (Reprise) — Sinatra and Basie (R 1008)
40	33	15	GYPSY (Warner Bros.) — Soundtrack (B 1480)
41	49	3	NANCY WILSON (Capitol) — Broadway My Way (T 1828)
42	38	5	PETE FOUNTAIN (Coral) — Plenty of Pete (CRL 57424)
43	26	7	ROY ORBISON (Monument) — Greatest Hits (M 8000)
44	28	130	SOUND OF MUSIC (Columbia) — Original Cast (KOL 5450)
45	25	27	ALLAN SHERMAN (Warner Bros.) — My Son, the Folk Singer (W 1475)
46	—	1	JOHNNY MATHIS (Columbia) — Greatest Hits (CL 1133)
47	43	2	ARTHUR FIEDLER & BOSTON POPS (Victor) — Jalousie (LM 2661)
48	37	4	PEGGY LEE (Capitol) — I'm a Woman (T 1857)
49	50	11	VENTURES (Dolton) — Telstar & Others (BLP 2019)
50	45	3	CONNIE FRANCIS (MGM) — Follow the Boys (E 4123)

LP Sales Soaring in W. Germany As EPs and Singles Take Dive

Frankfurt, April 30.

West Germany is experiencing increasing sales of 12-inch LPs, with interest going down in the smaller LPs and in the singles.

Reports just released which analyze the 1962 record business indicate that 91,200,000 titles were brought out—and of that number, the best gaining sellers were the 12-inch LPs, with sales in that category up from 4,300,000 in 1961 to 5,700,000 in 1962.

Sales of singles dropped from 32,000,000 sold in 1961 to just 30,400,000 sold in 1962. Most of the major firms had raised prices on singles in Germany during the year, but the main reason for the downward sales trend was that people would rather collect the larger LPs instead of the singles, it was noted by disk experts.

Sales of the 10-inch and seven-inch LPs also slipped during last year.

Record exports increased during 1962 to 26,100,000 titles (against 24,700,000 in 1961). Also more records from other lands were imported, with 5,400,000 as against 4,610,000 titles imported in 1961.

Interesting sidelight is that the West Germans are particularly interested in serious and classical music—sales in that category were 30,300,000 titles or about one third of the total sold. That is more than double the average 15% classical music sold in other lands of the western world.

Number of stereo platters moved up to 5% of the total sold, with 5,300,000 titles sold during the year, an increase of over 300,000 from the stereos sold in 1961.

Record clubs accounted for only 4,700,000 of the platter sales, thus dispelling fears that the clubs (which offer the disks at special extrates) would hurt the regular business of the record shops.

British Biz Rises

London, April 30.

While British disk makers' business in February was 20% higher than the same month last year, exports dived 3% according to figures just released by the Board of Trade. Total sales were £4,-22,000, with domestic biz at £3,-000,000 or 29% higher than the corresponding month in '62. Exports for this February were £662,-000.

The number of disks produced in February (6,301,000) was 15% more than the previous February with 45 rpm's (4,714,000) up around 20% and albums (2,132,-000) up 13%.

The HIT! OF THE WEEK

ROY HAMILTON

Sings

LET GO

K-13138

MGM Records

HEAR

FRANK SINATRA

REPRISE

JACK JONES

KAPP

SARAH VAUGHAN

ROULETTE

SING

CALL ME IRRESPONSIBLE

From the Paramount Picture

"PAPA'S DELICATE CONDITION"

PARAMOUNT MUSIC CORPORATION

Peter, Paul and Mary, their greatest.

"PUFF, THE MAGIC DRAGON"

WARNER BROS. #5348

MUSIC PUBLISHERS HOLDING CORP.
488 MADISON AVE., N. Y. C.

Sheri Lewis

Continued from page 65

Most of the resistance is coming from kindergarten teachers, Miss Lewis admits. However, she can understand their problem. "Most of them," she explains, "are not equipped to apply jazz touches to their musical curriculum and have to continue to rely on the established old English patterns.

On a higher educational level, though, Miss Lewis does get encouragement for her jazz showcasings. College and university professors, she says, have told her that her musical program is current and that this exposure to jazz is good for children.

Miss Lewis now plans to extend her efforts to the theatre. Upcoming are plans for a kiddie show, along the lines of her tv productions, at a Broadway theatre next Christmas. The legiter will be produced by Bill Foster, who takes over the production of her tv show in June.

GROOVE EMERY'S 'TOUCH'

A European label, B & F, has produced a new album of fiddle faddle bearing the caption, "The Touch of Emery." Meaning Emery Deutsch.

Al Kasha Exits Col Prod. Berth to Toil as Cleffer

Al Kasha has exited his producer's post at Columbia Records' pop artists & repertoire department.

He'll now devote full-time to his songwriting activities. At Columbia, Kasha produced records for such artists as Steve Lawrence and Eydie Gorme, and for Adam Wade, who's on the Epic label, a Col subsid.

Via Veneto Notes

By ROBERT F. HAWKINS

Rome, April 30.

Rita Pavone awarded RCA Gold Disk for her millionth record at Rome ceremony. She achieved remarkable total in only three months, now has first LP coming out, is slated for summer nitery tour followed by French appearances and a U.S. recording date. Domenico Modugno, whose "Cuando Calienta el Sol" sold over 400,000 here to date—also for RCA—present at award festivities held at manager Teddy Reno's Ariccia establishment. Gold platter for the 18-year-old Miss Pavone follows two others awarded by RCA here, both going to singer Nico Fidenco.

Connie Francis in for 48 hours in between S. Africa-to-U.S. hops to tape a special for RAI-TV. Metro portly also offered lead in Italian-based pic . . . Durium Music is issuing a pleasant platter geared to the local political election campaign. It's called "The Happy Years will Continue" and is pointed with a good ballad lead by its guitarist-composer, Armando Romeo.

George Gershwin music has inspired two new video ballets by Ugo Dell'Ara, which RAI-TV will schedule late this month. Items are based on "Concerto in Fa," "Cuban Overture," and "Rhapsody in Blue" . . . The 1963 "Cantagiro"—a song tour of Italian resorts and centers organized by Ezio Radaelli—gets under way June 22, ending July 3 at Fiuggi. Adriano Celentano was last year's winner. Public votes for each days' winner in contest which has uncovered several new names in booming local musical field.

Bestseller in CAM's record collection of film music is the "8½" LP, spurred by success of Federico Fellini pic for which Nino Rota penned the music. Score from Fellini's previous "Dolce Vita"—also by Rota—is still alltime top seller among local LP's based on pix, in an RCA recording. Still in the pic orbit, CAM will soon release an LP and two 45's featuring Sophia Loren's readings (under direction of Vittorio De Sica) of a number of Neapolitan poems by Salvatore di Giacomo.

Skep Fields

Continued from page 67

of the few bands with a permanent anteed salary 48 weeks a year. Six of his 11 men, including drummer-arranger Freddie Noble, are of pre-war Rippling Rhythm vintage.

Based in Houston

Using Houston Shamrock Hilton Hotel as his base for the last eight years, Fields heads the Artists Corp. of Texas for booking his own band, several combos and most of the big convention activity there. Fields noted that he is booked solidly through Labor Day, with engagements at the Claremont Hotel in Berkeley, Cal., the Holiday Hotel lounge in Reno (his first lounge date) and the summer at the Shamrock.

Based on the upsurge of interest in the last four years, Fields detects a renaissance in the band biz. He feels those dancers lost during the postwar years now have enough security—with their children raised, their homes paid for and their incomes sufficient—to permit them to dance at a country club or hotel ballroom.

At the same time, he finds his band attracting youngsters, some of whom are hearing the standard numbers for the first time. At a test four-day tour of U. S. military bases in Puerto Rico in January, Fields played mostly enlisted men's clubs. He's returning there next month for eight days—at an increased price.

On the Upbeat

New York

Bobby Rydell has been appointed national chairman of the Teenagers Drive Against Leukemia . . . Norman Rosemont, Robert Goulet's manager, set up offices for his recently formed Rosemont Enterprises at the Hotel Plaza . . . The N. Y. News fourth annual jazz concert has been set for June 14 at Madison Square Garden. Already set are Louis Armstrong, Stan Kenton, Anita O'Day, Herbie Mann and Jimmy Smith . . . Andy Williams on a month's tour of Europe . . . Kitty Kallen will be Queen of the Ball at Massapequa (L.I.) High School on Saturday (4) and is also set for a May 25 weekend at Freedomland . . . American conductor Antonio de Almeida has been engaged to conduct "Don Pasquale" at the Wexford Festival in Ireland during latter part of October.

Fats Domino interrupted his personal appearance tour for a stopoff in Nashville to cut his first disks for ABC-Paramount . . . The Salt City Six to appear with the Buffalo Philharmonic this Saturday (4) . . . Pianist Grant Johannesen, back from a tour of Russia, will guest on Ed Sullivan's CBS-TV show May 12 . . . Shelley Berman left Saturday (27) for a tour of the Far East, where he'll do a two-month musical study . . . Neil Sedaka, who makes his 23d appearance on the Dick Clark tv show tomorrow (Thurs.), will appear at Palisades Park, N.J., May 5 . . . Brook Benton, currently at Basin Street East, guests on the "Tonight" show tomorrow (Thurs.) and on the Steve Allen tv'er on May 22 . . . Bandleader Pat Dorn will share the podium with Xavier Cugat in a special concert for the American Medical Assn. in New Haven next Wednesday (8).

Lester Lanin will discuss the story behind his Epic disking of "Hail To The Chief" on Joe Franklin's WOR-TV show today (Wed.) . . . Teri Thornton, now thrush on the Dauntless label, has been taken over by Mel Bruceman's publicity office . . . Soprano Edith Gordon opens at the House of Vienna Monday (6) . . . Don Glasser's band began a four-weeker at Roseland Dance City last night (Tues.) . . . Songwriter Gladys Shelley, wife of Irving Rosenthal, president of Palisades Amusement Park, has penned a new singing commercial for her husband's enterprise called "Color It Palisades Amusement Park." The song will be sung by Bobby Rydell on radio and tv spots . . . The Cosnat Corp. will now service the New Jersey market from N. Y. and Philadelphia, and the Pittsburgh market will be serviced from Cleveland and Cincinnati. Harris Kraemer remains as branch manager for New Jersey and Charles Feldman stays as branch manager for Pittsburgh.

Philadelphia

Local platter manufacturer Dave Miller weighing offer of $1,000,000 from Kier Corp., reportedly with ABC-Paramount in on the deal, for his Miller International Records . . . Mel Torme set for the first two May weekends at the Red Hill Inn . . . Al Martino skedded for Palumbo's, May 10-26. The Four Seasons, June 1-15 . . . Eddie Fisher into the Latin Casino, May 25-June 8; Andy Williams at the Jersey spot, June 10-23. Mike Pedicin current at his Turf Lounge.

Cab Calloway into Uncle Milty's, April 30-May 5 . . . Woody Herman bringing his orch to the Andorra Springs Golf & Tennis Club April 21 . . . Bobby Pinez, formerly with the Fabulous Four who backed Fabian, appointed a&r man for Jamie Records . . . Steve Schulman filling spot vacated by Sam Curtis as promotion man for Main Line Records . . . The New Sound of Ferguson, the bandleader's first album on Cameo-Parkway, released this week.

LEWIS REINS IMPULSE SALES

Lenny Lewis has been set as sales manager for Impulse Records, ABC-Paramount's jazz subsidiary.

Lewis, a 10-year veteran of the record industry, plans extensive road trips to push Impulse's album and singles product.

FOLKWAYS RECORDS is the leading producer of [illegible] ... "... for children."

[illegible]

FOLKWAYS RECORDS [illegible]

TWO TO GO!

BROKEN DATE

FRANK [illegible] &

[illegible]

(Vogue)

LALO SCHIFRIN

[illegible]

EXCITING!

DON'T WORRY 'BOUT ME

CAROL SLOANE

(Columbia)

THE GRASSHOPPER

FUN FOUNTAIN

[illegible]

MILLS MUSIC, INC.

New York City

VARIETY:

"BEST BET OF THE WEEK"

JACKIE KANNON'S

Stage Record

I WILL FOLLOW YOU

"A socko rocking ballad with a powerful beat and excellent lyric delivered in excellent style by this performer."

Herm, VARIETY.

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FRANKIE AVALON

Cleopatra

b/w

Heartbeats

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[illegible]

THE WEAVERS

15th Anniversary

THE WEAVERS and Alumni at rehearsal for the May 2 and May 3 Carnegie Hall 15th Anniversary Concerts.

Left to right: ERIK DARLING, BERNIE KRAUSE, RONNIE GILBERT, FRED HELLERMAN, LEE AN, LEE HAYS, PETE SEEGER, FRANK HAMILTON.

ON this occasion of your Fifteenth Anniversary, all of us who have worked closely with you through the years, congratulate you for the great contribution you have made to the musical culture of America.

WE are particularly proud of each of your founding members—RONNIE GILBERT, LEE HAYS, FRED HELLERMAN and PETE SEEGER—for singing these songs out of the finest traditions of our country. You have given meaning and purpose, and an awareness, to what folk music means to Americans today. Your musicality has been matched by your integrity.

THE songs that you first introduced, "Goodnight Irene", "Tzena, Tzena", "Michael Row The Boat Ashore", "On Top of Old Smokey", "So Long, It's Been Good To Know You", and so many others, have become the repertoire and hits of today's folk music groups. Your talents as creators and writers of the songs, "Lonesome Traveller", "Kisses Sweeter Than Wine", "The Hammer Song" and "Where Have All The Flowers Gone" have added to the well of folk material to be drawn upon for many years to come.

YOU have inspired the youth of America by opening up the vast reservoir of folk material from the confines of the researchers and have given this wonderful music the widest audience it has ever enjoyed.

AS The Weavers continued on with ERIK DARLING (who replaced Pete in 1958) and FRANK HAMILTON who took Erik's spot in 1962, we now greet the younger new Weaver, BERNIE KRAUSE, who next month joins LEE HAYS, FRED HELLERMAN and RONNIE GILBERT to carry on what has now become a tradition—as THE WEAVERS enter their sixteenth year!

Congratulations,

Harold Leventhal

Harold Leventhal
Personal Manager

Charles Close, Arline Cunningham; Associates

HAROLD LEVENTHAL MANAGEMENT, INC.

APPLESEED MUSIC INC. SANGA MUSIC INC. FALL RIVER MUSIC INC.

"If it wasn't for the work of the weavers, what would ye do, you wouldn't have a cloth that's made of wool . . ."

(from a Scottish Folk Song)

THE CLANCY BROTHERS and TOMMY MAKEM

For Giving Us Inspiration

THE TARRIERS

From Greenwich Village

"THE BITTER END"

FRED WEINTRAUB

Greetings to

THE WEAVERS

15th Anniversary

"The Weavers are out of the grass roots of America. I salute them... When I hear America singing, the Weavers are there."

Carl Sandburg

America's best-loved folk singers

THE WEAVERS AT CARNEGIE HALL
[illegible]

THE WEAVERS AT CARNEGIE HALL VOL. 2
[illegible]

THE WEAVERS ON TOUR
[illegible]

THE WEAVERS AT HOME
[illegible]

TRAVELLING ON WITH THE WEAVERS
[illegible]

THE WEAVERS' ALMANAC
[illegible]

VANGUARD RECORDS

Love and Best Wishes

JOAN BAEZ

Felicadades, Tejedores!

BUD and TRAVIS

TO THE WEAVERS

Best Wishes

THE HIGHWAYMEN

CONGRATULATIONS

TO

AMERICA'S BEST-LOVED FOLK SINGERS

THE WEAVERS

ON THEIR

FIFTEENTH ANNIVERSARY

★

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THIS LAND IS YOUR LAND

BY

WOODY GUTHRIE

This land is your land, this land is my land,
From California to the New York Island,
From the redwood forest to the Gulf Stream water,
This land was made for you and me.

As I went walking that ribbon of highway,
I saw above me that endless skyway,
I saw below me that golden valley,
This land was made for you and me.

I roamed and I rambled and I followed my footsteps
To the sparkling sands of her diamond desserts,
While all around me a voice was sounding,
Saying, "This land was made for you and me."

The sun came shining and I was strolling,
And the wheat fields waving and the dust clouds rolling,
As the fog was lifting, a voice was chanting,
"This land was made for you and me."

To My Pals,

Woody Guthrie

Brooklyn State Hospital
("Am Still Alive an' Kickin'")

(© Copyright 1956, 1958, Ludlow Music Inc)

"When I hear
America singing
The Weavers
are there."

CARL SANDBURG

FOLKWAYS MUSIC PUBLISHERS, INC.
Howard S. Richmond
Pete Kameron
Al Brackman

Greetings from

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and its clients:

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Rev. GARY DAVIS
BONNIE DOBSON
FLATT and SCRUGGS and
The Foggy Mountain Boys
Rambling JACK ELLIOTT
The NEW LOST CITY RAMBLERS
TONY SALETAN
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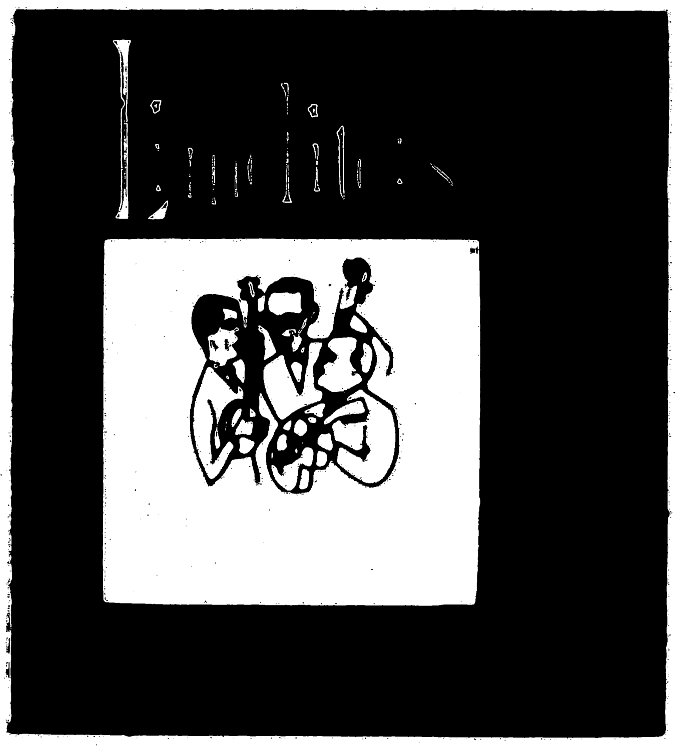

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TO THE WEAVERS
ADMIRED COLLEAGUES
AND DEAR FRIENDS

THEODORE BIKEL
AND
JAC HOLZMAN

Savoy Hilton, N.Y.

Chauncey Grey Orch (7), Arturo Arturos 3; Ray Hartley; $2 and $3 cover.

The late Ted Straeter was just beginning to turn the tide with the straight dansapation policy at the Savoy Hilton's class main room, The Columns, and in fact the management is strongly of the opinion that, newspaper blackout or not, had he not had that Palm Beach commitment last January, the bill would have clicked. The popular "society music" maestro, with his strong personal following, took off annually to Florida where he underwent that fatal operation.

The room has another society fave in Chauncey Grey following the Paysan Be Orch and, preceding Straeter, Gunnar Hansen, with his svelte violining. Latter is currently at the Sheraton East's Embassy Club and, like Peter Duchin at the St. Regis' Maisonette, likewise has strong personal following.

By and large, however, the idea of "reviving" straight dance music as a real class draw has been hit-and-miss, save for seasonal spurts. The click of Le Club (actually a discotheque) and now L'Interdit, another "closed membership" club in the basement of the Hotel Gotham, is due more to the snob appeal. With an open-door policy, be it The Columns, the Maisonette, or any other class hotel room, perhaps something stronger is needed.

This becomes the chicken-and-the-egg headache for those hotels which seem to have decided not to book the Persian Room, the Royal Box or the Empire Room of the Waldorf. (In fact even the sometime New York Hilton is leaving the "name" policy to its Park Ave. affiliate, the Waldorf).

Surprisingly, on a late Friday, The Columns had a fair turnout and maitre d'hotel John Salvo was starting to beam because the well-dressed clientele seemed genuinely fond of the tempos of both Grey and the singy Arturos Trio. Ray Hartley spells both, with pre-theatre dinner entr'acte music when not in the adjoining Cafe Lounge, which new managing director Dean Carpenter renamed to its traditionally renowned tag, after being billed as the Savoy Bar for some four years.

The Columns plans staying open all summer, with an eye to the tourist influx, which is true of the other hotels in the past two years, and perhaps might return to a "moderate" presentation policy when the World's Fair crush starts. The latter thought is well worth essaying even as of next fall.

Abel.

Statler Hotel, L.A.

Los Angeles, April 10.

"The Beautiful Americans" Moro-Landis revue; Dick Patterson, Peggy Womack, Wayne Albritton, Vicki Carroll, Susan Wedell, Vicki Sue Johns, Alison Nelson, Jacque Childers, Roberta Leone, Gail Mead, Grace Motoey, Nona Wilson; Skinnay Ennis Orch (9); $2 cover.

This second George Moro-Ruth Landis revue to be Terrace-d in L.A. is a cut better than its predecessor. Like the first it hews to the same format which has proved so successful in this convention-center caravansary. In brief, emphasis is on La Belle.

Burdened with the utterly unimaginative and unwieldy title of "The Beautiful Americans," theme for the successive waves of production numbers is beaut pageants from the time the gals were bil-lowy, bloomered swimsuits to the bikinis of This Year of Grace. Best production romp is a flapper-era frolic with the line leggers unlimbering some sexy Charleston-ing.

Top billed, Dick Patterson is a personable comic who also can hoof and howl. He opened with some excellent, topical one-liners and stirred the risibles with some deft twitting of L.A.'s foibles, and with barbed commentary on tv blurbs. His satirical shafts at "Ben Casey" and a Nazi medico sank deep.

Peggy Womack did some arb-widening acro dancing, and Wayne Albritton leads the line laddies through their paces. As always in these shows the gals are the gal-vanizers, and this group is a pretty and perky as the Statler has floored over the years.

Moro staged with imagination and his wife Ruth Landis created novel costumes. Her brother, tv producer Joe Landis, contributed some special material and Virginia Johnson's settings are tasteful. Musical arrangements, rather standard, are by Richard Hieronymous and Bud Estes.

Skinnay Ennis' nine-piece orch, as always, plays an excellent show and Ennis additionally has a book and dance-beat that fits the clientele here between the twice-nightly shows.

For $9,000 this packaged revue is a whale of a buy. Moro-Landis obviously couldn't do it, save that this booking is a firm three months and the production combine also is able to amortize because it provides production routines for Las Vegas and other area niteries.

Wes.

Hotel Roosevelt, N.O.

New Orleans, April 25.

Jan Murray, Mickl Marlo, Leon Kelner Orch (11); $2.50 weeknight minimum; $4 Sats.

New layout in Seymour Weiss' plush Blue Room ought to shovel in dividends for the next two weeks. It's a good, clean and refreshing show topped by comic Jan Murray, with petite thrush Mickl Marlo for the lid-balancer.

With a quick wit and relaxed style, Murray socks across a polished routine that builds easily. He demonstrates that he's a potent winner in the standup comedy league with clever material, plus fresh twists and punchlines deftly timed.

Murray could do no wrong opening night; tablesitters hauled him back for more after he had worked for more than 40 minutes. One thing stood out at his opening show. He avoided smut and blue jokes.

Miss Marlo, who has appeared with Murray on his tv stints, tees off the show. The dark-haired warbler warms her songs with a friendly smile, clicks handily with such numbers as "Everybody Loves A Lover."

Maestro Leon Kelner, sometime change for Murray, and his musical crew give acts [illegible] backing throughout and help the floor packed during the dance sessions. Kelner intros acts capably, too.

Show runs until May 8. *Liuz.*

Hawaiian Room, N.Y.

"South Pacific Aloha," produced and directed by Tony Cabot; with Keola Beamer, Mona Joy, Prince Paalia, Ioana, Mapela, Kehau, Denny Roger; Ted Auletta Orch, Sam Makia Trio; $2 cover.

There's not much difference between this show and the one which was launched here late in 1960 except the title and some fresh faces and dancers. The management wisely has decided to ride with a winner, and not tamper with a successful format.

New production has an up-to-date touch via having the swivel-hipped dancers try their hand with the bossa nova, the cha-cha and the twist. It's rather revealing how little these pop dances differ from the hula.

Present show (room is operated by Restaurant Associates, which also has the Forum, Four Seasons and other chi-chi cafes under its wing) plays strongly. Tony Cabot, who staged and directed, is a youthful vet of three seasons or more at this Hotel Lexington room. Keola Beamer, credited with staging all dances, leads off the bossa nova and kindred dance numbers with fine assists from three Hawaiian terpers.

Ioana is standout in a Tahitian number. Her dance is an exciting improvement of the familiar Turkish delight. A new added feature is Prince Paalia, a wild sword dancer, who handles the blades as though they were batons.

Mona Joy is an attractive femme singer who scores best with "Ebb-tide." Cabot also does several vocals and keeps the show rolling smoothly with his glib emceeing.

Denny Roger a holdover from several previous shows, makes his ukulele sound as smooth as a cello. Impressive specialty is the modulated dancing of Olina to "Deep Purple" music. Finale is termed a Hawaiian Square Dance, giving four members of the audience a chance to participate. Strictly for laughs.

Ted Auletta's Orch plays a solid show, and for some patron terping. Sam Makia's Trio handles the music for other customer dancing. Both outfits are holdovers from many shows.

Wear.

Hotel Astor, N.Y.

Floyd Ackerman presentation of "Broadway Scrapbook" with Jeanne Beretta, David Cheney, Joleen Fodor, Ken Kercheval, Barbara London. Staged by Rocco Bufano; musical director, Gene Casey; conductor-pianist, Bob Milford; special material, Red Warren & Gene Casey; $5.00 minimum.

The Hotel Astor apparently likes the intimate revue, having installed its second this season with the opening of "Broadway Scrapbook" which has a quintet of likeable performers. This revue is somewhat different than any of the others in town. It consists of some of the top moments of Broadway musicals, grouping memorable tunes of the best remembered layouts on the Stem. It's an entertaining two-seater.

The revue here is on safe grounds. The material has had public acceptance, and the unfamiliar items, such as contained in some of the new musicals, provides fresh inserts. It gives a knowledgeable cast an opportunity to display their talents within easy reach of Broadway producers.

It's difficult to select any standouts in this show. There is an unfortunate uniformity of presentation, albeit on an extremely high level. The revue, however, is an easy-paced layout, providing entertainment all the way. It will be an excellent divertissement for the Astor's Emerald Room.

The performers participating are Jeanne Beretta, David Cheney, Joleen Fodor, Ken Kercheval and Barbara London. The girls are diverse physical types, all of whom seem personable and know their way around a song. The lads stand up well and provide an occasional bit of gusto.

But the music seems to be the star of the show. The tunes are the top remembered moments of the great musicals. The score is the core of the show. It's animated, lively, sentimental at times and there are moments of humor.

Producer Floyd Ackerman has assembled this layout tastefully. He has arranged the layout so that there is a relation of songs within a group. There is an artful integration of melodies to bring the entire show off as a planned session. Bob Milford conducts the trio providing the backing.

Jose.

Cork Club, Houston

Houston, April 25.

Gogi Grant, Tommy Noonan, Moro-Landis Dancers (10), Mel Arvin Orch (11); $2.50 cover.

Miss Grant was never more attractive, nor have her pipes shown to better advantage, in unveiling of her new nitery act at Glenn McCarthy's Cork Club. Also, plaudits are due for Sid Miller, who wrote her special material, and Al Pellegrini, her musical conductor who did arrangements.

Best work of both is evident in thrush's special material near closing, a historical medley covering femmes from Eve to Jackie—if it can be said that Eve was covered—and arrangement of "Melancholy Baby" with singing intro.

Miss Grant opens with special material, then does a five-minute medley featuring "Night and Day." Other tunes are "I've Got Your Number," "Little Hollywood Star," her w.k. arrangement of "Wayward Wind," "What Kind of Fool Am I?" and "Make Someone Happy." Show is timed at 35 minutes.

Tommy Noonan is a likeable comic who can sell himself to patrons, but he could use new material. His stories, mostly familiar, cover the Irish in general, priests, wakes and family life. His tv cooking school routine, with chef sampling various liquors, is similar to Red Skelton's famous bit; at times it's very funny. Comic manages to sustain chuckles fairly consistently. He's on stage for 25 minutes.

Moro-Landis dancers, in one of better routines, are on for five minutes. Mel Arvin Orch, which never cuts bad show, is particularly good in this one.

Show plays two frames. *Skip.*

Hampton House, K.C.

Kansas City, April 23.

Peggy DeCastro & Trio; $1 cover Fri. - Sat., no cover weekdays.

One of the plush little spots that has joined the burgeoning colony of cocktail lounges on the Broadway midtown strip, the Hampton House has been open a little over a year. Recently it launched a policy of booking better names, such as a recent fortnight with Buss Arne, and now this 12-night stand by Peggy DeCastro.

She is known here from previous stand downtown at Ridge's Restaurant, but has since changed her setup to include piano and drums as regular part of her routines. String bass is added here, and the trio plays for dancing between shows.

Singer works out a long list of songs in 35 minutes, going from her sock hit, "Teach Me Tonight," to hit parade toppers and several established faves. Her throaty style best fits ballads like "He's My Kind of Guy" and "That's the Glory of Love," yet she does okay by "I Left My Heart in San Francisco" and turns out a heated gal-way medley of rhythm tunes. Miss DeCastro turns to a Latino tune for her finale, and lets a specialty session by the trio wind the show.

Russell D'Anna, the HH boniface, reports biz is helped by the acts and policy is likely to continue.

Quin.

More Night Club Reviews On Page 83

Sabbra, N. Y.

Leo Fuld, Yoel Sharr, Esther Tahbi, Menashe Baharov, Sabbra Dancers (4), Bob Phillips Orch; $3.50 minimum.

Leo Fuld, since opening his Sabbra six years ago, has made approximately as many trips to Israel to come up with a lot of new talent which has brightened the nitery horizons. Many of his Israeli finds have gone on to other fields. Fuld seemingly has reached the epitome of success for a talent discoverer by not being able to afford many of the performers to whom he gave a start.

This Israeli cafe has a show which differs from many of its nocturnal contemporaries. It's a display that attempts to depict the simplicity to be found in a growing country. There's a vigor and loneliness in the current session, and even a touch of Americanese with Yoel Sharr (New Acts).

There's a line comprising three couples who provide simple and spirited dancing. The choreography is not normal for the nitery orbit. It's patterned after group numbers of collective farms, and is extremely colorful.

The cafe is repeating Esther Tahbi, who made her bow here last season. She's a dark complexioned singer who provides moments of excitement. Most of her tunes are in Hebrew, rendered in a sultry manner with incidental dancing to point up their values. She gets along here nicely.

Other major performer is Menashe Baharov, singer-musician and composer, who delves into multilingual tunes to provide a melting pot character to his act. He's a vet along the circuits, and his singing is merely an incidental to his other attributes. He plays a skilled accordion and hits it well on the clarinet.

The musical backing is by Bob Phillips Orch. Boniface Fuld paces the show with emceeing and warms up the crowd with a few stories. Former Israeli dancer Jacques Hopper is the maitre.

Jose.

Skyroom, Tucson

Tucson, Ariz., April 25.

Three Young Men from Montana, Lou Garno Quartet; no cover, no minimum.

Although billed as folksingers, the Three Young Men from Montana spend the current crew with their lusty vocals, minus the traditional folk music prop, the guitar. The threesome, who were fraternity brothers at Montana State U., also stray from the folk norm and remain seated throughout the performance, two on stools and the other behind the piano.

Trio comprises is Bob Busby, Dick Riddle and Pat Fox. It's the first booking in the Skyroom atop the Arizona Land Title Bldg. since boniface Art Leonard, lately of the Playboy Club in Phoenix, took over the reins. The Young Men, with strong harmony piping, took tablesitters through a variety of tempi on the likes of "Unsinkable Molly Brown," "Silk Stockings," "Satin and Silk" and "Suwanee" and were brought back for encores.

The Lou Garno Quartet, fresh from the Playboy in Phoenix, provides solid music for terping and some lively instrumentals, featuring Garno's fine flute work on jazz and Latin numbers, and the piano of Ronnie Phillips.

The Three Young Men, originally booked for one week, are held over through May 4.

Alex.

Shoreham, D.C.

Washington, April 23.

Gordon & Sheila MacRae, Bob Cross Orch (10), Steve Kisley Orch (7); $2.50 cover.

Gordon & Sheila MacRae filled every table in the vast Shoreham Hotel Blue Room for their opening, an achievement seldom matched in a place of such size except on weekends. They are a strong draw in this area, which they proved in a Blue Room fortnight last year.

Their present outing, with a completely different show, coincides with the height of the spring tourist season here. With all the hoopla about the cherry trees, it has reached the point where Washington draws more sightseers in the spring than in the summer.

The MacRaes still rely upon impersonations for the major part of their performance. They are mimicking some new people this round, including the Kennedys. Some of their better takeoffs of former years, like Carol Channing, Edward R. Murrow, etc., are retained but have been rewritten and restaged.

Mrs. MacRae's spoof of Jacqueline Kennedy conducting a White House tour is the most authentic Jackie of any previously seen here, either in clubs or on the tv tube. Her voice, mannerisms and dress are just right. The bit is the hit of the show, even though Gordon MacRae's impresh of the President misses the mark.

MacRae is considerably better as Dean Martin and Red Skelton, among others. One routine has him as Louis Prima with Sheila MacRae as Liz Taylor in a Cleopatra costume more revealing than anything which will ever be seen in the film. To keep it clean, Mrs. MacRae wears a skin-colored body shield under the immense dive of the Cleopatra neckline.

MacRae is in fine voice with his "Oklahoma!" and "Carousel" familiars, plus a medley under the title of "A Salute to Everyone in Love." Sheila MacRae has a dazzling wardrobe for the show, with about 10 costume changes involved.

The Bob Cross orchestra is a top quality outfit for supporting such an act. Steve Kisley's orch alternates with a potpourri of rhythms.

Corp.

Tidelands, Houston

Houston, April 23.

Davis & Reese, Don Goldie Orch (4); $1.50 entertainment charge.

Comic Pepper Davis looks like he has discovered the secret of perpetual motion, which adds suspense to good comedy turn, for patrons wait for him to drop. Tony Reese has good set of pipes, but doesn't use 'em much, and most of skits are well tried and true.

Davis still does the punchy prizefighter he did in last appearance here 18 months ago, and does the work of a male dancing line for the Hollywood starlet played by Reese. Also in act are his improvisations with the mike stand, most of which are funny bits. In addition, team tears apart some tv commercials. Pair performs well on tandem drums, ends up with terping duet atop the bottles. Goldie Orch also performs well. Show plays two frames.

Skip.

Gatineau, Ottawa

Ottawa, April 26.

Johnny Puleo & His Harmonica Gang (6), Barbara Brian, Cal Bostic, Russ Thomas Orch (5); $2.50 admission.

Johnny Puleo and his harmonica-comedy group are bringing capacity business to the new Gatineau Club. The music-panto stint is in top form and garners solid mitting throughout. Puleo and gang have had big tv exposure here via a chain of commercials they filmed for a brewery last time around.

For this session, boniface Joe Sone switched the new club's main room around, locating the stage and house band in a new spot that gives customers better and closer view. Thursday's (25) opener found everybody happy with the format and the show. Besides the harmonicas, tuck Puleo tooters and bashers, the session includes whistle-making chirper Barbara Brian (New Acts), embarking on what could well be a standout career, and Cal Bostic, (New Acts) brought into the show from his 88-and-chant chores in the Gatineau's Blue Lounge.

Backing the layout and playing for customers' terping is the house band, Russ Thomas orchestra, in its usual cliche performance.

Show is in to May 1. *Gorm.*

Pitt Civic Arena Drops Ringling Show, Books Moscow State Circus for Nov.

Pittsburgh, April 30.

The Ringling Bros. and Barnum & Bailey Circus will have to pass up Pittsburgh this year as there is no room at the Civic Arena for both it and the Moscow State Circus, which is tentatively scheduled for November.

Bill Terre, press rep for John H. Harris Associates which will present the Soviet circus when it plays Pitt, said that Harris already had decided not to play the Ringling show because of its soft biz last year. When Harris turned down Ringling this year, he informed the Arena executive director, Ed Fraher, that he was going to hold the dates for the Moscow circus.

Irvin Feld, who promotes for Ringling in many cities, then came in to seek other dates. But Fraher, who has resigned from his post effective May 1, told him the building didn't have room for another circus.

In another day, the Big Show would have met the competition in stride by taking a lot on the other side of the city. But there are no more lots and Ringling no longer has canvas so it has to depend on rustling dates in the arenas of the country.

The Shrine circus is currently in the Arena and Tom Packs will present his Police Circus in Forbes Field this summer. Fraher has always felt that two circuses in Pitt were enough for a year.

Terre said that he didn't think any circus could compete with the Russian circus because of its world wide reputation and of the intense ballyhoo that will accompany its tour of the U.S.

Moscow State Circus Set For 2-Week Vancouver Stand; Potential Biz 310G

Vancouver, April 30.

The Moscow State Circus is coming to town next Christmas but will trail Santa Claus by several hours. The 70-man Russian troupe will open a two-week stand in Vancouver Dec. 25 under joint sponsorship of the Vancouver International Festival and the Pacific National Exhibition. The circus plays Winnipeg, Calgary and Edmonton on the Canadian leg of its North American tour before coming here.

The circus will be staged in the PNE's new Livestock Bldg. Top admission price will be around $4.50 compared to tops in eastern Canadian and U.S. cities ranging from $5.50 to $10. Gross potential for the stand is $310,000.

Directors of the VIF and PNE have been told that gross expenses will total $162,525, which includes a $50,000 minimum guarantee for the circus. Some 65% of gross receipts will go to the circus company, with the local groups splitting 50-50 on the remaining 35%.

The Red Army Chorus appeared in Vancouver in 1961 under sole sponsorship of the VIF and played to sellout audiences in its four performances.

KINGSVILLE, TEX., COPS JUMP PHONY 'CHUBBY'

Kingsville, Tex., April 30.

A spurious Chubby Checker was given his walking papers out of this city following a one-night stand here last week at the Knights of Columbus Hall. The local chief of police, J. M. Compton, questioned the performer and despite his knowledge of Checker's history, such as saying his real name is Ernest Evans and his permanent residence is Philadelphia, further checks were made.

Chief Compton called the New York office of General Artists Corp., which agents Checker, and also the Sands Hotel, Las Vegas, where Checker is currently appearing. Compton exonerated the promoter, Alzy Webb, who stated that he booked "Checker" in good faith. The phony Checker identified himself as Steve Ross of Shreveport, La., who was traveling with the Little Melvin (Underwood) band, also of Shreveport.

Benny's Bridgeport Date

Bridgeport, April 30.

Jack Benny has okayed a p.a. at the 1963 Barnum Festival "Ballyhoo" show, the variety of Bridgeport's annual spree in honor of P. T. Barnum, on June 28 at Kennedy Memorial Field.

Tickets at $5 top already being sold.

Melbourne's Lone Vauder, Tivoli, To Face Wreckers

Melbourne, April 30.

Demolition may be the fate of Melbourne's only vaude theatre, the Tivoli, which opened in May, 1901, with Marie Lloyd topping the bill. The one-acre site on which the Tiv stands along with other buildings, including a film house—in the heart of the city—has been put up for sale by Tivoli Freeholds Pty. Ltd.

Melbourne City Council took an option on the site and was offered it for $2,302,300, but after a stormy council meeting the proposal to purchase it was rejected. Had the council acquired the site it's almost certain it would have agreed to the Tiv's request for an 11-year lease.

An English company is now said to be interested in buying the site for $2,812,500, but the Tivoli building is almost certainly to be demolished and hardly likely to be replaced.

A variety music hall has stood on the same site for over a 100 years, originally called Varieties Music Hall (when miners from Ballarat showed appreciation by throwing gold nuggets on stage) and in turn has been called the Alhambra, Prince of Wales Opera House, New Opera House and since 1914 the Tivoli.

Paradoxically, it's now enjoying its greatest success with "The Black & White Minstrel Show" which opened early last October and continues till May 11. This will be succeeded by a revival of "Show Boat."

Steve Allen & Co. Set For 3-City Northwest Concert Tour in June

Hollywood, April 30.

Steve Allen has been booked for June 1-2 concert appearances at Opera House in Seattle by Northwest Releasing, headed by Jack J. Engerman and Zollie M. Volchok.

Show, which will also play Portland, Ore., and Vancouver, B. C., under Northwest banner, will feature Allen's television show performers, vocalist Jennie Smith and pianist Don Trenner, as well as a 12-minute skit of Allen talking with himself by using a kine of the teleshow.

Seattle booking, part of the "Summer at the Center Festival," gives Allen $22,000 capacity, of which he has a percentage.

Other shows booked are Tallulah Bankhead in "Here Today," June 21-25; Andy Williams Show, with New Christy Minstrels and Henry Mancini, July 8-13; Harry Belafonte, July 29-Aug. 3; "Camelot," Aug. 12-31, and Folk Festival with Peter, Paul & Mary, Odetta and Bud Travis, Aug. 11.

David Jr.'s Scot Stint

Glasgow, April 30.

Sammy Davis Jr. is pacted for two shows at the city-center Odeon Theatre here May 15, following his current five-weeks' stint at the London Palladium.

Appearing with him will be comedian Pat Henry. In the lineup with Davis will be his musical director George Rhodes, drummer Michael Silva, trumpeter Reynould Jones, guitarist Terry Rosen and bongo player Johnny Mendoza, who will augment a full stage orchestra.

FRANCOIS SZONY and NANCY CLAIRE

Currently appearing at Radio City Music Hall, New York.
Thank you Mr. Leonidoff.

UTM Execs Buy Out Holdings Of Backer Uhlmann

UTM Artists Ltd., one of the larger indies formed as a result of the folds of MCA's talent agency last July, has undergone a shakeup with the result that the company's active members have bought out the interest of its principal backer, James Uhlmann, a Coast realty man who invested in the business at the very beginning.

With the buyout, Uhlmann resigned from the UTM board, where he served as chairman. The board has now been enlarged from four to seven.

New chairman is Edwin Greene, who is also president. Other original members are A. Gerald Perenchio, D. Richard Rubin and Robert Burns. New directors are E. O. Stacey, head of the Chicago office; Jim Murray, Las Vegas branch topper, and Noel Rubiloff, of the Beverly Hills office. All are veepees in the firm.

The majority of UTM personnel is from the old MCA office. The outfit had hard sledding at the start, as did most of the offshoots from MCA. However, business has perked up of late which permitted the present group to buy out Uhlmann. No price was disclosed.

Chi's New Folk Nitery

Chicago, April 30.

An unusual multi-room folk nitery opens tomorrow night (Wed.) in the building that housed the L'Aiglon restaurant until that haute cuisinery went dark a few months ago. The new club is called The Bear, and its owners are Howard Alk, John Brent and Walter O'Reilly.

Opening bill has Bessie Griffin & the Gospel Pearls in one room, jazz pianist Fred Kaz in another and folksinger in the third room.

Baldwin-Montrose's 853G Net Profit But Its GAC Subsidiary in the Red

Baldwin-Montrose Chemical Co. Inc., parent company of General Artists Corp., reported a $853,043 profit for 1962. Annual statement to stockholders also declared that GAC sales in the first quarter of 1963 were 21% ahead of the similar period of last year but it admits an overall carryover operation of 1962 GAC loss.

Only a small portion of the report is devoted to GAC. Bulk of its space is given other subsidiary companies which comprise Baldwin Rubber, Montrose Chemical and Mono-Sol Division. GAC is listed as an affiliated company along with Montrose Chemical of California and Montrose Mexicana S.A.

Report explained that the GAC expansion started last year with the demise of MCA in July 1962 when GAC decided to take advantage of the development. Cost of this expansion was partially offset by the 21% gain noted for the early part of the year, report stated.

However, it listed $2,005,154 as one of the intangible assets of GAC representing the excess of cost of investments in subsidiaries over net assets at date of acquisition, and which is not being amortized. Montrose indicates this includes $1,694,804 representing the cost over underlying book value of the common stock which was purchased as of Oct. 13, 1960 for cash of $800,747 and a maximum of 96,230 shares of common stock recorded at $10 per share, or $962,300.

As of Dec. 31, 1962, 73,230 shares are being withheld by the company pending the final determination of the income tax liabilities of GAC or the expiration of a period specified in the acquisition agreement.

It stated that the acquisitions of the talent agencies were made in an anticipation that there would be a development period during which their operations would be run at a loss, or less than projected

(Continued on page 80)

Waikiki Cafe Preem

Honolulu, April 30.

Chapman's New Frontier restaurant-bar will be Waikiki's newest talent outlet. Longtime bar is being remodeled for formal opening tomorrow (Wed.).

Initial headliner is Len Ryder, singer-guitarist from Vancouver. Larry Garrett is manager of the operation.

'Unrealistic' Fees Hit Can. Concerts Promoter Claims

Winnipeg, April 30.

Celebrity Concerts president Bill Gee, in announcing his 1963-4 season, indicated here that many names are losing playdates by quoting unrealistic fees. Increasing costs, he said, are generally lowering the profit margin in the concert and promotional fields.

Cited as an example was Harry Belafonte, who recently asked for a guarantee of $30,000 against 60%, a 24-piece orchestra, 18 stagehands and special lighting, costs to be assumed by the local promoter. Current exchange rate doesn't help the Canadian promoter either.

Gee charged that "millionaire show people insist that local management be on the hook for huge guarantees, with no financial assistance forthcoming from either artist or agent in the event of a loss being incurred."

Further, he said, "many managers feel as I do—that if the artist will not accept a more reasonable proposition, consisting of local promotion and ticket sales in return for a small percentage, then his confidence is sorely lacking in his ability to achieve a decent gross."

Climbing costs have caused concert managers to diversify their activities into related fields. Celebrity Concerts' biggest continuous boxoffice is a season of eight filmed travelogs. A wholly-owned subsidiary, World Adventure Tours, books films during winter months in Vancouver, Calgary, Edmonton, Saskatoon, Regina and Winnipeg. Pre-season ticket sales account for 75% of the gross, with profit margins at a maximum.

Celebrity's '63-64 Series

Attractions for the 1963-64 Celebrity Concerts series in Jubilee Auditorium will be:

Yehudi Menuhin, violinist; Van Cliburn, pianist; Teresa Stratas, Met Opera soprano; Mazowsze Company, Polish singers, dancers and orchestra; Vienna Boys' Choir; The Clebanoff Strings; Cesare Siepi, Met Opera basso.

Also in the series will be the Black Watch regimental band, pipes and dancers, to be seen in the Stampede Corral.

Cincy's Coney Previews 77th Season; Phyllis Diller, Lotsa Name Bands Set

Cincinnati, April 30.

Preview opening of Coney Island's 77th season, held over the weekend, unveiled the Calypso, its newest ride, a German importation which was a standout at the Seattle World's Fair, and gave a Las Vegas night glow to the mall with a 3,500 bulb light atop the Shooting Star. Regular season opens May 18.

Dancing in the park's Moonlite Gardens had Sammy Leeds local band for the opener. Expected hit of the dance booking this season is inclusion of comedienne Phyllis Diller for four nights, June 27-30, featured with the Buddy Roger Cincy combo. She will make two 20-minute appearances on stage, and longer if encouraged, said Gary Wachs, Coney's assistant manager.

Road bands carded for weekends are the Four Saints, June 27-30 and Aug. 29-Sept. 1; Glenn Miller, June 20-22; Four Freshmen, with Frankie Brown, July 11-14; Stan Kenton, July 18-21; Ralph Marterie, Aug. 8-11; Si Zentner Aug. 22-25, and Burt Farber, Aug. 29-Sept. 1.

Local bands will be Jimmy James with singer Bob Braun of WLW and WLW-TV, Mel Gillispie.

Fold of Chi's Silver Frolics Recalls Its Key Role in Prohibition's Gang Era

Chicago, April 30.

The Silver Frolics, the last of the big barn-like niteries that dominated Chi night life in the '30s and early '40s and a strippery since the end of World War II, folded recently because of non-payment of two months' rent.

A departing manager blamed the rent default on the IRS crackdown, but an attorney representing the owner said that the lease, which would have expired July 31, would not have been renewed. The lawyer said his clients believe "the area calls for something on a higher level culturally than what this place has given the public since Prohibition."

What it did provide over the years would probably be categorized by cafe regulars as "action." It was one of the biggest of the near north side speakeasies in the Volstead Act era and is said to have been one of the main spots in contention between the two gangs that led to the St. Valentine's Day slaughter of seven rum-runners.

In the '30's, it became Harry's New Yorker, a long bar with a widely-known "secret" room that housed blackjack tables. During World War II it became the Rio Cabana, one the city's biggest clubs, and it was there that Dean Martin made his major nitery debut as a singer before doubling with Jerry Lewis.

The "secret" room was enlarged to include crap tables and chemin-de-fer. Untouched by the local gendarmerie, it was padlocked by the Feds for various violations of wartime price violations.

It reopened as the Silver Frolics after the war, and became a conventioneer draw as a reputable pool palace with a solid production format. In recent years it had become a run-of-the-mill bump and grind house.

FRENCH CT. DISMISSES MAXIM'S 'PIRACY' SUIT

Paris, April 30.

The celebrated Maxim's restaurant of Paris has lost its infringement suit against Maxim's of Nice, a cabaret, over use of the Maxim's name. Court ruled that the Riviera Maxim's was over 40 years old and the suit was a "little late."

Paris Maxim's filed the action as a test case since many restaurants and niteries are using the monicker and this practice is interfering with some proposals to form Maxim's in other countries, namely in Puerto Rico. Maxim's here feels its deals will come to naught if anybody can capitalize on the name it has made world famous. It has lost the first round

U.S. Press Junketeers' Double Feature Hilton London & Athens Premieres

By CHARLES LAZARUS

Athens, April 30.

The VIPress junket, inaugurated in a day when the Hollywood promotion razzmatazz was in its heyday, is still going strong as far as the Hilton Hotels chain is concerned. And why not?

Now that the partying and plugging are over for the new Hilton hostelries opened in London (17) and Athens (21), it is fair to evaluate the results in terms of box-scoring p.r.-ality in the immediate months ahead and into the future —far enough, in any case, to organize those posh bed-and-bar spreads as new Hilton hotels are added to the international chain within the next couple of years.

That the junket is still a good investment—especially when you can get British Overseas Airways Corp. (BOAC) to help pick up the tab—is clearly evidenced in the high - polished showmanship delivered by the Hilton toppers, directed by John Joseph, public relations director of Hilton Hotels Corp., and more-than-ably assisted by Henry Benner who heads the PR department of Hilton Hotels International. BOAC's PR director, Gilbert Carter, obviously worked closely with the Hilton boys to come up with service par excellence.

It was solid thinking to wrap up both the London and Athens openings in one junket, since it stimulated an attendance of some 125 persons including Hilton execs and members of the press media such as syndicated columnists Earl Wilson, Bob Considine and other Fourth Estaters.

Feature and travel writers, including Richard Joseph of Esquire, and from Europe, South America, the U.S. and Canada also accepted the invitation to live in Cadillac for the period which began Sunday (14) and wound up Tuesday (23) when the BOAC jet returned to New York after the party had spent five days in London, and three days in Athens.

Also very much worth noting is that, unlike Hilton junkets of other years, this one had a minimum of show biz representation from the viewpoint of, again as in other years, name performers who came along and delivered nothing but their presence.

For the money invested—this junket was said to have cost upwards of $80,000 plus more than as much again when you add the fringe benefits and hidden expenses—everybody must be counted upon to deliver a fair return on the investment.

Quid-Pro-Quo-Payoffs

Thus, instead of having "celebrities" that weren't always that "celebrated," and with the press corps not too impressed by the names who were there only for what they could get out of it, the strategy is now to replace the "non-productive" showfolks with news media reps who can be counted upon to quid-pro-quo the junket with some airtime or space in the papers.

Those personalities from show business—mainly singer Jane Morgan and dancer-humorist Ray Bolger—who were on hand for the London and Athens openings, did deliver generously: the former with smash results at the informal London Hilton Rooftop Restaurant party and at the Athens Hilton ball, and the latter as an infectious personality who helped keep the party going for 10 days.

Bolger also climbed at the roof-top shindig, and came up with unexpected specialties as joining the native girl dancers in another ad lib exhibition, during the one-day excursion to the island of Hydra, approximately 1½ hours by boat from Athens.

Also present and producing was Fred Robbins, New York deejay, who was never without his taping machine.

Business Brass Also

Although the number of actual performers on the junket was minimal, the show biz fraternity was well-represented by those execs who have plenty of show biz contact. Joe Binns, senior vp of Hilton Hotels Corp., now masterminding the upcoming New York Hilton, was present; ditto Dean Carpenter, g.m. of the Savoy Hilton; Col. Henry Crown, close business associate of Conrad N. Hilton; Peter Howard, coordinator of the N. Y. Hilton; Donald Munford, g.m. of the Queen Elizabeth Hotel, Montreal, and v.p., Hilton Hotels International; M. J. O'Connell of Montreal, a 50% partner in the under-construction Montreal Airport Hilton; Serge Semenenko, vice-chairman, First National Bank of Boston; and William Friggs, Hilton International's sales director.

Some of the events attracted show biz personalities such as Marlee Mininger, ex-legit actress, now doing a chatter column for the Houston Press; British actor Robert Morley, who emceed the London ball with UNICEF as the beneficiary; and others.

Both hotels, London and Athens, have that Hilton touch, reflected very much so in the program set up for the junketeers, with heavy emphasis on showmanship in the way of boat rides up the Thames and to Hydra near Athens; dancers in native garb and decor symbolizing the atmosphere of traditional Ye Olde Englande and classic Greece.

The only entertainment to speak of, aside from Jane Morgan's effective songology, was at the London Ball, where the international show ingredients included the Kelly Imperial Ballet (Orient); The Kingston Trio (North America); Le Varel & Bailly Chateurs de Paris (Europe); chanteuse Nana Mouskouri (Greece); and the Marina y Alberto Argentine ballet (South America.)

As of now, there is no set entertainment policy either at the London Hilton or Athens Hilton.

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Vaude, Cafe Dates

New York

Vaughn Monroe returns to the Blue Angel May 22 . . . Jerry Vale into the Copacabana July 25 . . . Joe E. Lewis will play the Roosevelt Hotel, New Orleans, for six weeks starting Nov. 22 . . . Johnny Mathis tops the Cocoanut Grove, Los Angeles, bill starting May 28 . . . Jimmy Dean getting $25,000 for two days at Providence May 18-19 . . . Oscar Brown Jr. on a six-weeker at the Village Gate July 2 . . . Smothers Bros. pacted for the Shoreham, Washington, Dec. 17 . . . Jayne Mansfield inked for the Casino Royal, Washington, with Nelson Sardelli, starting June 24 . . . Totie Fields into the Colony, Omaha, July 18 . . . Jane Greco set for El San Juan, Puerto Rico, Nov. 28 . . . Bobby Darin signed for six dates at the Flamingo, Las Vegas, to take place during the next three years.

Salad Spill in Mpls. Cafe Cots 20G Dressing In Bopped Patron's Suit

Minneapolis, April 30.

Joseph P. and Raymond T. Duffy, co-owners of the local Duff nightclub, and Billy Martin, one-time N.Y. Yankees and later Minnesota Twins second baseman have been named defendants in a $20,-000 damage suit brought in District Court here by Fred Molitor, of Worthington, Minn.

Molitor charges that Martin "willfully, wantonly and maliciously assaulted and beat" him in the bistro on Feb. 11. The alleged offense occurred after Martin accidentally bumped into a waitress causing a salad she was carrying to spill on Molitor. It's claimed a fight then ensued and the plaintiff suffered the injuries.

Punitive damages of $10,000 are wanted from Martin and a similar amount from the Duffys because the latter allegedly violated the law "by allowing intoxicating liquors to be sold" to the ex-baseball player.

In a motion filed later, Molitor seeks an additional $800 from Martin, or $10,800 in all, as a default judgment because, it's claimed the latter failed to file an answer to his complaint in the time prescribed by law. The Duffys have filed their answer.

Prior to opening their Duff nightclub, the Duffys handled the concessions at the Twins stadium and have a large baseball players' following.

LATIN QTR., N.Y., FOLDS ITS COSTUME PLANT

After years of manufacturing its own costumes, the Latin Quarter, N.Y., is discontinuing the practice and will farm out fabrication of its garb to other concerns. It's anticipated that a major portion of the costumes will be made in France and Italy. The LQ long operated the Elrue Costume Co. with a plant in Manhattan.

Rising costs of maintaining the factory, coupled with increased labor expenses, sparked the decision to shutter the workshop. It was originally started by former operator Lou Walters at a time when the Latin Quarter shows were being sent out as vaude and cafe units and duplicate costumes were necessary. Since then, the Elrue Costume Co. has manufactured costumes mainly for shows in the N.Y. nitery.

Duff's Moulin Rouge Op Guilty on Rubber Check Rap; Spot Now Bankrupt

Buffalo, April 30.

To cap a chain of unlucky incidents, Myron Rose, operator of the Le Moulin Rouge Supper Club, was convicted in City Court here last week of issuing a fraudulent check. Since last November the Moulin Rouge has been charged with presenting indecent performances (Belle Barth), been involved in SLA license suspension proceedings, has filed a petition in bankruptcy court for reorganization and has been operating under a receivership.

Rose, following his conviction, was released on $1,000 bail pending probation investigation and sentencing May 9. The complainant, a wholesale meat dealer, is a creditor of the nitery for about $7,000 in unpaid deliveries, the present check being for $804.30 on a C.O.D. delivery last December.

Rose claimed that the dealer had been a guest at the Club and ran up a considerable bill on the cuff which he thought was to be credited against the check.

Late in the week, the final chapter in the history of Buffalo's nitery was written in bankruptcy court when both the Moulin Rouge and its financial sponsor, Buffalo Salad Bowl Inc., were declared bankrupt. Attorneys for the operators reported to the court that additional financial assistance to continue operation of the establishments could not be procured and that both had been closed.

Creditors' claims total more than $100,000. A trustee will be appointed to sell the assets and distribute the proceeds among creditors.

Baldwin, Montrose

Continued from page 70

normal profits. The development is continuing into the present year and has been responsible to a considerable extent for the 1962 loss incurred by the talent agency. Statement also refers to television program development costs of $222,783.

Report also noted that the overall B-M profit came after depreciation of $402,076 and that the tax profits will be offset against a tax loss carry-forward, thereby eliminating any provision for Federal income tax otherwise payable. GAC loss carryover for period prior to Dec. 31, 1964 is $165,000.

Net working capital as of Dec. 31, 1962 was $8,122,283 and investment in affiliates was over $9,700,-000. Depreciated net book value of property, plant and equipment was $4,082,173. Dividends totalling $978,971 were paid on the company's preferred stock, and a quarterly dividend of $115,730 was paid for the first quarter of this year.

Company also said it achieved a better position in its financial structure last year by retiring 200,110 shares of convertible preferred stock for $4,001,000 in 7% subordinated 10-year debentures. This move reduced the convertible preferred stock to 463,000 shares and increased by book value of the common stock by $2.02 per share.

Industrial Show Better Sales Aid For Small Mfr. Than TV, Sez Art Jarwood

Industrial shows can be utilized more effectively for the small manufacturer than television spots, according to Arthur Jarwood, Raleigh Clothes exec who has been utilizing traveling shows to break into new markets and stimulate sales in areas where his company is already established.

Jarwood is the former operator of the Riomba and Famous Door, both N.Y., in the swing and revue eras when both were important showcases for acts and bands.

A smallie cannot afford to buy huge chunks of time on networks, Jarwood points out. Besides, he claims, commercials are much like bookshelf. While they get a wide circulation, much of it is wasted and cannot be harnessed directly to sales.

Jarwood has already staged shows in Gimbels, N.Y., and Carson, Pirie & Scott, Chicago. He is now working on a show for a department store chain headquartered in San Francisco.

Jarwood says the major result that pleased both department store officials and his firm was the fact that the Gimbel store registered $2,300 in sales of his product on the same evening of the show, and there has been a considerable upbeat since then. Strategy, he adds, is to involve entire sales staffs as well so that the effect of the show will linger long after it has gone.

Moreover, stores like the prospect of live shows on their premises because it creates traffic. Prospect of seeing a name performer for free, Jarwood emphasizes, brings in customers who might have bypassed the store that day. He feels that this is an area that could be explored more thoroughly as an employment outlet for talent.

He stresses that there are vast areas in the U.S. without any means of live entertainment. With proper exploitation, he feels, these mercantile displays with live talent can revive an interest in entertainment with "round" actors as well.

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Inside Stuff—Vaude

Eileen O'Dare (Mrs. Ole) Olsen (& Johnson) has gotten up an attractive brochure of Rev. Robert W. Youngs' tribute to the late comedian, delivered by the minister of the First Presbyterian Church, Wichita, Kan., on Jan. 30 last. Miss O'Dare, who danced with the Olsen & Johnson company, is already working a book of the late John Sigurd (Ole) Olsen's theatrical memoirs. From their Miami Beach home she plans shuttling between Hollywood and Wichita, where Olsen's kin reside, while working on the bio. Miss O'Dare was a featured dancer in vaudeville before joining the "Hellzapoppin" comic on his solo U.S. army base tours, while Chic Johnson was himself ill.

A recent Divorce Court ruling in London in which Val Parnell, former boss of the Moss Empires group, and its flagship the London Palladium, and until his recent retirement, managing director of Associated Television, was ordered by the judge to return to his wife Helen, has puzzled some Americans, who are not familiar with this facet of British law. Such a procedure is normally regarded as providing grounds for action for judicial separation if the judge's order is not complied with. It can also effect a subsequent claim for maintenance, i.e. alimony.

Bahamas '62-'63 Season a Paradox: Peak Tourist Volume But Poor Biz

By BILL ELLIOTT

Nassau, April 30.

"Plenty tourists man, but where de business is?" That seems to be the cry resounding through these islands as the 1962-63 season moves into its final weeks.

Although government figures show that more visitors have come to the Bahamas than in any previous year, business men and shop owners are wondering where the spenders have been. Hotel, restaurant and nightclub operators, cab drivers and Bay St. store proprietors all complain that it has been a poor season despite the volume of tourists.

Cruise ships have never come in such large numbers as they have this winter, sometimes as many as seven having been in port on a single day. But merchants claim these people, many of whom are taking advantage of low-priced package deals, come ashore to look but not to buy. They go in groups to the nightclubs, have the one drink included in the tour price, see the show and then make for the exits en masse.

Many of these cruise parties, it is said, especially those headed from Nassau to more southerly ports in the Caribbean, are told aboard ship to wait until they get to free ports where greater bargains may be found.

Many in Nassau think a spiraling price structure in hotel room rates, meals, etc. has caused much unfavorable comment. The cruise ships in particular, it is claimed, are not bringing the same type of visitor who used to come and remain for one to two weeks or more. A growing commercialization and Americanization has robbed the area of some of its former charm according to some.

Also contributing to the declining volume of spending have been changes in U. S. laws, particularly the reduction from $500 to $100 the amount of goods purchased abroad that returnees may bring back to the States. Abolishing the policy which permitted tourists to mail home individual gifts costing under $10 will also hurt. The contention is that this privilege was abused by persons who purchased quantities of goods, then had the items sent home piecemeal thereby avoiding U. S. import duty.

Another big factor in the biz slide has been increased competition from the cruise ships themselves, many of which offer in shops aboard ship liquor, cameras, china and other items similar to those purchaseable in port but at lower prices. On the first of three cruises to Nassau this winter the Queen Elizabeth reportedly sold out practically everything she had in her shops, the first time this has happened since she served as a troop ship carrying G.I.s in the last war.

Having experienced a sub-par winter season, many hotels in Nassau are planning to close in the spring, some for as much as from five to seven months, including Pilot House, Balmoral, Coral Harbor Club, Lyford Cay Club and Huntington Hartford's posh Ocean Club at Paradise Island which, however, operates only seasonally. Others, such as the Emerald Beach one telecast a week basis, Four and Nassau Beach, are heavily booked, especially with large conventions, and are expecting a healthy summer season.

Anticipated closings will put quite a lot of hotel staffers out of work, adding to the unemployment picture which has not been bright in general the past year although recently picking up in the construction industry.

While summer business has been reasonably good in the past few years, it is hoped that the Development Board's extensive ad campaign in both the U.S. and Europe will keep visitors flocking to these shores during the hot weather. However, the present outlook for this resort area, geared almost exclusively to a tourist economy, is not as rosy as it might be.

Basie Band to Unveil Small's Paradise West

Hollywood, April 30.

KDAY disk jock Tommy Small is opening a new L.A. nitery, which will book names. Site is a new building that originally was to have housed a private club. Small unveils May 10 with Count Basie band on four-day booking; thereafter runs will be two weeks.

Spot will be called Small's Paradise West, as the jock is from the family which for many years ran Small's Paradise, a Harlem club which was sold to basketballer Wilt Chamberlain in 1960.

After booking here, Basie flies to Honolulu for May 23-24 gigs promoted by Ralph Yempuku, thence to Japan for two weeks of bookings being set up by Tats Nagashima.

41st Milan Fair Ends Clicko Run

Milan, April 29.

Many a world's fair would give its eye-teeth to match the Milan Fair which had its 41st running this year between April 12 and 25 with exhibits from 84 countries, nine more than a year ago by nearly 4,000 exhibitors.

Covering 4,304,000 square feet in a built-up area of Europe's most burgeoning industrial city, the Milan Fair has nowhere to go but up. Thought has been given to moving to a suburban area but it couldn't have everything ready in one year. Thus, it added more than 20,000 square feet of space this year by additional pavilions on rooftops and higher floors. The built-up area totaled near 2,500,000 square feet of space.

Show biz comes in for more than a fair share of the fair. Outside of MIFED, the movie, documentary and tv market, there was floor space devoted to tv industry, jukeboxes and phonograph records. Outdoor recreational items, particularly boats, had a large pavilion this year and more space devoted to games and devices for home entertainment. Home movies were a dominant item in the photographic display by countries all over the world.

RAI-TV, the Italian network, had an exhibitof tv in the future and utilized the fair theatre for originating many of its broadcasts. FIAT, Italy's major motor distributor, devoted its pavilion to films of the past 60 years on screens of three sizes, the last in color and widescreen. Montecatini, another Italo major producer of chemicals and plastics among 400 products, also offered a film story of its 75-year history.

AGVA 'Failed to Collect' His 5G From Diana Dors So D.C. Nitery Op Sues

Washington, April 30.

Leo Zieger, boniface of the Casino Royal here, has filed a $5,000 damage suit against the American Guild of Variety Artists, claiming the union failed to collect that amount from Diana Dors for him. The suit was brought in the D.C. Court of General Sessions.

Zieger charged that Miss Dors failed to play a one-week contract in his nitery starting July 6, 1961. He said the D.C. AGVA chapter approved a $5,000 claim against her (the fee she was to have been paid for the week). He said the singer-actress twice appealed the judgment to N.Y. headquarters, which both times affirmed his $5,000 claim.

Zieger contends it is AGVA's responsibility to collect from Miss Dors for him and that the union has not done so. His suit seeks to make the union pay him.

Pitt Arson Squads Probe 650G Blaze That Razed Vogue Dinner Theatre

Pittsburgh, April 30.

The Vogue Terrace Dinner Theatre, which opened just two weeks ago (10) was destroyed in a fire that roared through the building at 4:30 a.m. Wednesday (24) morning, killing the company's stage manager, Gene Miller.

"Annie Get Your Gun," starring Ginger Rogers, had been the current production and was playing to capacity houses every night. On Tuesday (23), just a few hours before the blaze, more than 600 patrons were watching the show. Not much is known what actually caused the blaze but if the fire had come six hours earlier, it might have resulted in a greater holocaust than the Cocoanut Grove fire in Boston in November, 1942.

This possibility was discounted by fire marshals who contend that the building went too fast to have been caused by anything less than a planned arson job. They also said that if there were any people around, the blaze could have been extinguished or that the customers could have easily been led to the many exits.

Miller was the only casualty. He had gone to a bank to make a night deposit with club manager, Tony Mowod. Mowod returned with Miller and then left for home while the stage manager went to his room. About 20 minutes later, restaurant manager Elmer Willet was awakened by the smoke. He rushed to the rooms of producers Carl Low and Dick Scanga and awakened them.

The three men then searched for Miller who was the only other person living in the Vogue Terrace proper. They tried to reach his room but flames pushed them back. Miller's body was found in the debris about four hours later.

Damages to the building and theatre were estimated to be about $500,000 for the property and $150,000 for the theatre which had just been built as part of the club's huge remodeling program.

The Vogue Terrace building had been a county landmark for 75 years. It started as a home and was made into a hotel before the second World War. Bill Household built the auditorium portion just before the war and operated it for four years before renting it to Andy Chakeres, who now has the Horizon Room here.

Chakeres sold the nightclub and hotel to John Bertera, now owner of the Holiday House. Other owners followed Bertera with spotty success. When the Dinner Theatre people took it over, it was considered an excellent move for both parties and the plan met with immediate response by the Pitt public. Every night of "Annie Get Your Gun" had at least 500 people with the room going clean on Friday and Saturday nights.

Co-producer Scanga said that he has been overwhelmed by offers from other nightclubs and bowling alleys to transfer his future shows there. He stated that he would make a decision before next week but added that his greatest desire was to rebuild the Vogue Terrace because "this is the type of club where the dinner theatre idea can most properly be presented."

Scanga said that there were many large nightclubs around the country that could be saved with the dinner theatre idea and in the same process could bring the road back for theatrical productions.

He pointed out that he has discussed the matter with Harry Altman, who owns the Town Casino in Buffalo, and that he has also looked at such rooms as the Three Rivers in Syracuse.

On the Sunday (21) before, Pitt's most luxurious private club, the Beau Brummel which was built at a cost of over $400,000, burned to the ground during the early morning hours. Fire officials flatly declared that the fire was caused by an arsonist.

The Beau Brummel is next door to the Nixon Theatre, the legit house, which had been playing "Lawrence of Arabia." Smoke and water caused damage to the house but the $11,000 print of "Lawrence" was saved along with two special lenses costing $6,000 apiece. Owner Gabe Rubin expects to resume the run of the picture in about three weeks.

The private club was reduced to street level and was just as total a loss as the Vogue Terrace.

Johnny Mathis Beats Assault Rap in Hub But Judge Chides Him

Boston, April 30.

Singer Johnny Mathis had an assault and battery case against him dismissed in South Boston District Court Friday (26) after a 22-year-old girl refused to press charges, but nabbed a tonguelashing from the judge.

Mathis was accused by Miss Carol Repucci of Revere of striking her when she tried to take his picture Jan. 16 at Blinstrub's nitery in South Boston. At that time, the girl reported that Mathis had slapped her in the face. The case was postponed after Mathis failed to appear for trial on April 15.

Judge Thomas E. Linehan, lecturing Mathis, told him: "As a public figure . . . you should watch your actions." The judge ordered Mathis to take his hands out of his pockets as the case was called.

2 Federal Agencies Probing AGVA; BLMR Eyes Union's Nitery Bonds

Despite the fact that the American Guild of Variety Artists has been operating in a more subdued manner than previously, its woes have diminished little since the change from Jackie Bright in the national administrative secretary post to Bobby Faye. As a matter of fact, the union's worries have increased somewhat for a second Federal agency is continuing an intensive probe into its operations.

The Bureau of Labor Management Reports has been examining AGVA for the past four months. The Senate Subcommittee on Permanent Investigations, headed by Sen. John L. McClellan, is also continuing its research into the union's affairs. In addition, it's anticipated that AGVA's Financial report for last year will show an operating deficit of $65,000.

The McClellan Committee was originally slated to hold a short hearing on AGVA in January. The session was later scheduled for an April date. However, it's believed that with additional evidence mounting, delays will give the committee time to digest its findings more thoroughly.

The Bureau of Labor Management Reports has had several men in the AGVA office looking into many facets of its operations. Most nitery owners, for example, recently received letters from BLMR investigators asking whether the amount of their bond, as stipulated by union records, is correct. There is presently about $800,000 in the AGVA bond account which is banked separately from its operating funds.

Crosbys' Contribution

Robstown, Tex., April 30.

A $3,500 gift by Mrs. Kathryn (Bing) Crosby and her singer-husband will help build an amphitheatre in the new city here. The former Kathy Grant is a Texas girl.

The construction of the amphitheatre is now assured, said mayor B. D. Berryman.

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New Acts

BILL COSBY
Comedy
30 Mins.
Bitter End, New York

Negro comedian Bill Cosby reportedly started out in the tracks of Dick Gregory with a lot of hip race material. He has greatly expanded his chances with a switch to a completely colorless line, nonetheless colorful in his highly original narrative reaches. His fanciful, satirical narratives, done with sharp timing and dramatic poise, mark him as a new addition to the new school comics. Explored are such items as Superman's reaction when he's caught by a cop changing clothes in a phone booth, and what happened to the Super suits the comic-strip character keeps dropping around when they're picked up and worn by wino scavengers, or the New York subway system, which provides a nut for every car, assayed as though it were a Broadway musical.

The bits, his own, may be vaguely reminiscent of Lenny Bruce back in the days when the yet terrible infant was quotable. But any similarity derives from compatible satirical goals rather than any imitation. And Cosby's clean-cut American stage presence (he was a two-letter man at Temple U., working his way through via nitery turns) is a long way from Bruce's bitter burlesque.

Reportedly one of Cosby's hopes is to do a regular second-banana tv stint a la Carl Reiner. It's a conceivable goal for that day when the Rinsoed medium (whiter than white) removes some of the bleach from prime time. The hungry i he can play tomorrow. *Bill.*

DON CRAWFORD
Songs, Comedy
25 Mins.
Inquisition, Vancouver

Don Crawford, formerly teamed with bassist-arranger Kaye Dunham, has reconstituted his turn as a single after the brief hiatus taken when Dunham split to join a jazz combo, and debuts here as a New Act. Crawford, previously billiard-ball, skull-shaven, now has a plentiful crop of black hair, but hirsute vigor apart, the new act this youthful Negro entertainer has fashioned looms as a potent entry for any intimate showroom.

Crawford has a pungent, musical voice, accompanies himself with solid 6- and 12-string guitar work, and has a well-balanced set of tunes, but it is the hip way he intersperses entertaining patter and intro comments between songs that stamps his vocal and instrumental talents with an individual quality of professional showmanship. And it is his acting experience that provides him with the polish to sound infectiously spontaneous and reap the benefits of enthusiastic audience reaction.

Crawford cries out for waxing by a major diskery and should pay off handsomely for any situation able to exploit his strong entertainment assets. He is also visually OK for tv. *Show.*

THE SOUNDS OF ED MONTGOMERY
Musical, Variety
70 Mins.
Hartman, Columbus, O.

Employing a mixed chorus of 20, symphonic orchestra of 30 and soloist, The Sounds of Ed Montgomery seems an excellent bet for large night clubs, concerts and tv appearances. Montgomery produces a wide range of vocal and instrumental sounds, smartly-styled and projected with authority.

The chorus is placed on angled platforms, bisecting the orchestra. The 10 male and 10 female vocalists present not only a smart appearance but sing with competence. Strings and wind instruments are well-balanced. The numbers range from a "Green Sleeves" takeoff on Lombardo, Cugat and Kenton to adaptation of Chopin's E Minor Prelude "Funny Valentine," "Streets of Laredo," "Fool Am I," "Smilin' Through," "Brazil" and a rousing college-type run-through of "Grand Old Ivy" from "How to Succeed," complete with pennant-wavers and drum majorettes. Soloists include Joan Ellsperman, Nancy Walz, Ruth Harter, Jack Staiger, Tom Fuhrman, Beatrice Stetle and The Hair Cuts, comedy trio. Montgomery batons and announces the numbers in informal manner. *Pope.*

JOHN GABRIEL
Songs
35 Mins.
Living Room, N.Y.

Mingling a jazz flavor with a winning cabaret vocal style, John Gabriel is a personable young singer who presents his material in an easy-going yet strongly effective way. Mixing the tempo with ballads and more driving material, he builds audience appeal nicely and entertains with a smooth and somewhat sophisticated air.

Backed by a jazz-styled trio, Gabriel essays the likes of "Just In Time," "Once Upon a Time" and other smoothly-fashioned bits. His "Mimi's Back In Town" is a hip and groovy swinger and he ballads strongly on "What Kind of Fool Am I." He gets the audience into the act with their invited fingersnapping participation on "Gonna Build a Mountain" and perches comfortably on a stool for a ballad rendition of "Make Someone Happy." He also gets off a swinging turn with "Come Rain, Come Shine."

The singer avoids the use of much patter and leaves the aud to identify the songs for themselves. A pleasant personality nonetheless is evident in his vocal presentation and this, plus smooth and hip singing style makes him a good bet for the atmosphere of a cozy nitery like the Living Room which appeals to a fairly knowing set. *Kali.*

MICHELLE TRIOLA
Songs
16 Mins.
Playboy, Phoenix

Michelle Triola, tiny enough to double for a politician's watch fob, trills a hearty song with assurance and poise. Fetchingly garbed in a pale blue Grecian tunic to accentuate her olive complexion and ebony coiff, the little hummingbird markets a tasty catalog of oldies spiced with special bits tailored to match her pipes.

Miss Triola is a no-nonsense chirper who apparently believes a singer's job is to sing—and sing she does with a charming disarmingly shy demeanor mixing the distracting chatter and gestures. She bows on to "My Heart Belongs To Daddy," slides into "Spring Can Really Hang You Up The Most," segues a bouncy "I Feel Pretty" and exits to "Johnny With The Gentle Hands." *O'Har.*

DICK LYNN
Comedy
25 Mins.
Playboy, Phoenix

Dick Lynn's solid, earthy humor is typical of comics whose technique was incubated on the Chicago saloon circuit. Lynn, one of the better zanies to play this Phoenix branch of the Hefner chain, bears the mark of a definite comer. His script is highly original, fresh and honed to a razorsharp barb. He eschews the one-liners but leans heavily on topical situation stuff. He apes pompous politicians, little, gentle old ladies and tv, earning prosperous palming all the way. He can be caustic or courteous with equal ease.

Highlight of the turn is a carbon of Charles Laughton. Lynn is a can't-miss for video guest-shots and can carry his load on any nitery bill. *O'Har.*

BARBARA BRIAN
Songs
24 Mins.
Gatineau, Ottawa

Former Montreal steno Barbara Brian is new (six months) in the pro chirp business but already shows signs of solid savvy. Pipes are nice and looks are plenty. There's room for improvement in staging, but she knows it and is working on it.

Canary is six feet tall but her height is so neatly distributed it adds to the impact. She's auburn topped and stacking is nice but not boisterous, well-gowned in extremely tight black. Routine ranges from upbeat to ballads.

At show caught (25) the table-sitters were restlessly awaiting the billtopping Johnny Paleo stint but gave Miss Brian plenty of attention and solid mitting. As is, she is good for niteries, lounges, tv, AM and disks. With experience and more savvy, she could ring louder bells. *Gorm.*

YOEL SHARR
Songs, Instrumental
30 Mins.
Sabbra, N.Y.

Yoel Sharr, an Israeli import, is a versatile performer who does many things well. He sings, plays guitar and piano, and has a grasp of many schools of chirping. His display at the Sabbra is a venture into many fields. He sings in Israeli and English, puts over a comedy number, and plays an extremely fine classical piano. He seems like he has been around the music halls as well as cafes.

Sharr, while impressing as an all-around talent, seemingly diffuses his impact with work in so many fields. He takes the edge off his singing with his instrumental work, and since singers seem to have the best chance of making it big, perhaps greater concentration on this facet of his work would ultimately better serve his ends. *Jose.*

SUSAN SMITH
Songs
20 Mins.
Saddle Court Inn, N.Y.

Susan Smith, a well-stacked femme, makes her first viewing in New York. She indicates that she can make it strong on the nitery circuits, but at this point she has a few items that need correction. Major fault is the equal intensity given all her tunes. However, this could easily be the fault of the spot, since the Saddle Court Inn is a rather noisy bistro with a large bar biz which is not conducive to tomblike silence.

Miss Smith, however, seems able to interpret tunes from many angles. She has a sense of humor, great vitality, and knows how to treat a ballad well. She shows many facets in her turn including ability to speak informally to audiences. *Jose.*

GIA NINA
Songs
25 Mins.
Executive Club, Knoxville

Gia Nina, of Spanish descent, sings well in three languages. She is personable and attractive with a good wardrobe to back her personality.

Featured songs range from popular to Latin classics. She has a fine, medium-ranged voice. Audience reception is excellent as she runs through her variety of vocals.

Her favorites include songs in Italian, Spanish and fluent and piping English. Some of those offers are "Birth of the Blues," "Lover Man," "You Belong to My Heart" and "Sorrento." Her know-how on the stage of either the intimate or large nitery will help her on the circuit. *Brad.*

ALLEN & GRIER
Folk Satire
20 Mins.
Bitter End, New York

There was bound to be more of a reaction to the smothering heaps of cracked corn all over the popular media than just "My Son the Folk Singer," and here comes a young couple (married) with a mean shovel.

Alan & Grier, at the Greenwich Village Bitter End, fret, stomp and wail parodies of sea chanteys, dainty 15th century airs, work songs and rock 'n' roll.

Examples: "It's better to be rich than ethnic, that's the American way"; "Basketball Bill Don't shave points in a basketball game, shave on tv for Gillette"; "Teenage Mother", and a white collar work song for Chock Full O'Nuts counter-workers.

Young and good looking couple may strive a bit more than the material requires, but the belting has some richly comic moments. Femme side of the duo tries a straight folk ballad for fair returns, but a turn of straight comedy would suffice. A good disk possibility, and word is they have one on the way. *Bill.*

Runaways

Continued from page 3

May" rolls May 13 in Washington, D.C.

20th-Fox's "Take Her, She's Mine," which launched last week bringing studio out of a prolonged layoff, will lense entirely here as will its "Move Over Darling" which is slated for a May 13 start.

United Artists has "Greatest Story Ever Told" here with "Wherever Love Takes Me" in Malaya, "From Russia With Love" in London and "Once Upon a Summer" in Ireland.

Two of the four pix now being filmed by American-International are before runaway cameras, "Black Sabbath" in Italy and "A Cold Wind From Hell" in Spain. Studio's "Beach Party" and "The Haunted Palace" are lensing here.

Disney's "Mary Poppins" is slated for a May 6 start here; Studio's "A Tiger Walks" rolls locally May 13. Allied Artists' "Blood on the Arrow" goes May 6 here.

Warner Bros. has only "Youngblood Hawke" now before the cameras at the Burbank lot. Film has a week's eastern locationing. Studio's "Two for Texas" goes May 15 with 10 days Mojave desert filming skedded; its "Act One" goes tomorrow in New York where it will complete its full shooting schedule.

Ariola's LP

Continued from page 1

time spring 1946 via BBC. It's the truth that this was the case with many Germans. This, of course, isn't supposed to be a bridge for those who allegedly didn't know anything about the crimes at all."

It was Heuss who utilized the term "collective shame" (instead of "collective guilt") on the part of the German people with reference to Nazi brutality. The LP represents an essential contribution to the political situation of postwar Germany. *Hans.*

Legit Costs

Continued from page 1

tion could hit $480,000 if a 15% overcall is exercised on a $400,000 stake, and "Here's Love," a musical version of the film, "Miracle on 34th Street." The capitalization on "Love" is $400,000.

The budgets on these projected productions are in keeping with such outlays as the $481,000 capitalization for "Tovarich," now in its seventh week at the Broadway theatre, N.Y., and the financing at $400,000 with provision for 20% overcall of "Hot Spot," now in its third week at the Majestic Theatre, N.Y. Probably the top expense for a recent Broadway musical was incurred by "Camelot" which cost around $673,000 to produce.

Among the more expensive straight plays this season were "Lorenzo," capitalized at $180,000, including 20% overcall, and "My Mother, My Father and Me," financed at $175,000. Entries such as "The Beauty Part" and "The Milk Train Doesn't Stop Here Anymore" involved investments of $165,000 each, including 10% overcall, and such shows as "Harold" and "In the Counting House" were capitalized at $150,000, including 20% overcall.

Getting back to the upcoming musicals "Jennie," with Mary Martin as star, is being co-produced by her husband, Richard Halliday, and Cheryl Crawford. The tuner, based on the early acting career of Laurette Taylor, has a book by Arnold Schulman and songs by Howard Dietz and Arthur Schwartz.

"Prince" is to be produced by Herman Levin. The book for the musical has been adapted by Harry Kurnitz and the music and lyrics are by Noel Coward. Joe Layton is to direct and choreograph. Coward and Kurnitz are to share in 9% of the show's gross and Levin is to get 1% as producer. Rattigan Productions Ltd., which owns the original play, is to receive 2% of the gross.

"Sugar," slated for production by Marquis de la Passardiere, is to star his French wife, Lili, in the role originated by Marlene Dietrich in the 1930 German film version of "The Blue Angel." The picture, based on Heinrich Mann's novel, was also worked over as a play by Mann and a collaborator, in addition to being remade as a film in 1959 by 20th-Fox with May Britt as femme lead.

The book for "Sugar" was written by Dan Appell, the music by Duke Ellington and the lyrics by Marshall Barer. Scheduled to share in the weekly gross on the production are George Marton, representing Mann's estate, 1½%; Ellington, 3% Barer, 3%, and Appell, 3½%.

"Ben Franklin," with book and lyrics by Sidney Michaels and music by Mark Sandrich Jr., is on the production agenda of George W. George and Frank Granat. The authors are to share in 6% of the gross and the management is to get 1% of the take for producer services.

"Love," with book, music and lyrics by Meredith Willson, is being produced by Stuart Ostrow.

House Review

Apollo, N.Y.

Duke Ellington Orch (13), Bunny Briggs, Arnold Dover, Leota Harris, Jimmy Smith; "All Night Long" (Colorama Features).

It's old home week at the Apollo this frame with Duke Ellington's band, featuring such august jazz artists as Cootie Williams, Johnny Hodges, Jimmy Hamilton, Ray Nance and others. Thus the band obviously has the familiar Ellington sound, and drives it home with such Ellington evergreens as "A Train," "Rockin' in Rhythm," "I Got It Bad," "Do Nothin' Till You Hear from Me," items from the "Black, Brown & Beige Suite" and others.

There's some current Ellington too—"Silk Lace," "Afrosoco" and others—with fine solos by Hamilton on clarinet and Nance on violin. Milt Grayson handles the vocal assignment well with rich baritone jazz stylings on Ellington standards.

Slamming jazz organist Jimmy Smith closes a long show (nearly two hours) with blues crescendos that shake the house. Hefty Leota Harris does a comic strip (winding in knee-length bloomers). Comedian Arnold Dover is best with his innumerable impressions, and it's old home week too for Bunny Briggs, who augments his sensational spastic rhythms with a nice middle-range vocal on "It's a Good Day." *Bill.*

Nitery Biz

Continued from page 1

have pencil privileges and were given credit cards were forced to seek other means of creating goodwill among clients, other than restaurant and nitery entertainment.

Some firms are trying to get these execs to continue without entertainment. However, some believe that the nitery and restaurant business will come back to the level which prevailed before the new Internal Revenue regulations were promulgated.

However, some believe that the nitery and restaurant business will come back to the level which prevailed before the new Internal Revenue regulations were promulgated.

Bureau of Internal Revenue spokesmen from chief Mortimer S. Caplin down, have declared that the essential modus operandi has not changed, only complete records of each expenditure will have to be kept. The cafe owners feel that as soon as these explanations receive complete circulation nitery and restaurant entertainment of clients and customers will reach normal levels.

Normally, there is a pickup this time of year. For the past two weeks there were school holidays, and youthful entertainer Paul Anka drew a lot of college trade at the Copacabana. Basin St. East was also able to get some of the upbeat from the students. Easter travel upped the business at other spots, particularly the Latin Quarter.

Some intimeries had a dip, however. The Wally Cox-Anne Francine bill at the Blue Angel created little excitement, but the Plaza 9 Room at the Plaza Hotel continued rope's up business. The regulation hotel rooms also picked up during this period. All are hopeful that the upbeat will continue.

The owners have the prom season to look forward to. An upbeat amount of visitors during June is likely to create more b.o. excitement than they have been accustomed to of late.

Bard's 400th Anni

Continued from page 1

the Post Office to mark the occasion.

At the company's London home at the Aldwych Theatre, the Royal Shakespeare will play host to six overseas companies between March and June. They include the Stratford, Ontario, company, the Berlin Schiller Theatre, the Moscow Arts Theatre, the Comedie Francaise, the Piccolo Theatre of Milan, and an American company yet to be named. The latter will play for the final three weeks of the season.

Sands, Las Vegas

Las Vegas, April 24.

Peter Lind Hayes, Mary Healy, Chubby Checker, Harry Nofal, Antonio Morelli Orch (10), Copa Girls (12); produced & staged by Jack Entratter; choreography, Renne Stuart; stage direction, Harold Dobrow; $4 minimum.

Peter Lind Hayes and Mary Healy are doing their 12th stand in the Copa Room. Hayes, who writes his own act, as usual comes up with original humor in dialog and situations which appeal to both eggheads and lunkheads. ("Vaughn Meader may be the first actor ever assassinated by a President.")

Airline execs may take a dim view of Hayes' portrayal of a tipsy pilot, but it's a surefire yock puller. His "Fallen Star" skit—about a washed-up Oscar winner sitting on a Central Park bench—brings laughs, tears, and has a surprise ending; it could become a classic identification piece for Hayes like Red Skelton's old man watching a parade.

Miss Healy is prettier than ever. Hayes ideally molds her fine singing talent with his offbeat brand of humor which is complete with audacious, exaggerated props. Revived is a Hayes-inspired gimmick used here several years ago before it was perfected—closed-circuit tv, where the faces of community singers in the audience are magnified on a large screen. Technical difficulties caused the dinner show audience to see a fuzzy picture, but it was bright and sharp for the midnighters. Special credit for success of the act should go to Burt Farber, who conducted the Antonio Morelli orch (10) for Hayes and Miss Healy.

Chubby Checker is back, this time not so chubby and not so twisty. He devotes most of his turn to songs, with one glance back at his Twist trademark, and one bit of limbo dancing. Sy Oliver is superb at the baton, guiding Checker on such numbers as "Yes Indeed," "Blue Skies," "Around the World," "I'm On My Way," and a vocal salute to Israel.

Renne Stuart production number, featuring singer Harry Nofal and the dozen Copa lovelies, is the curtain-raiser.

Next: Red Skelton, May 8.

Duke.

Adolphus Hotel, Dallas

Dallas, April 25.

"Bottoms Up, '63," musical revue produced by Breck Wall, Joe Peterson; directed by Wall, Jimmie Thompson; special material, Jimmie & Johnny Thompson, Kenny Jerome, Jerry Myron, Bernie Kuby, Joe Peterson, Murray Grand, Al Engelhard, Bill Fanning; musical arrangements, Johnny Thompson; choreography, Carl Tressler; costumes, Peterson; lighting, Raley Chennault; features Bill Fanning, Breck Wall, Sondra Wolf, Suzanne Malone, Carl Tressler, Jan Sutton, Hazel Rippe, Nancy Austin, Kenny Jerome; Bill Williams Orch (7); $1.50-$2 cover.

This is the seventh intimate revue produced locally in the last five years by the successful Breck Wall-Joe Peterson team and, with a capable writing crew and a multi-talented cast, they have another click. This fifth edition of "Bottoms Up" contains surefire sketches and blackouts, some exciting terping and should lure lotsa patronage to the plush Century Room for the next three months.

Again it's a sophisticated, swiftly-paced revue that packs mucho entertainment into the 60-minute outing and the tablers respond generously to the fresh sketches and risque blackouts. The lusty mitting is admission that again even the bluest lines are relished as the seven local talents and two imports (Nancy Austin and Kenny Jerome) skit, sing, dance and kid away to a begoff.

After song, "The First Five Rows," introing the entire cast, Miss Austin, 300-pound comedienne in a ballet costume, pipes suggestive lyrics of "I Always Say Hello to the Flowers" for laughs. Sketch, "Fan Club Presidents," is a riotous bit by the Thompson writing team, which they authored on their own "Crabgrass and Chicken Fat" revue at another spot last year. Another sketch from the same show, "Mother Goose," holds up well with Bill Fanning as an imbibing "mother" on a radio quiz.

"Return of the Cocktail Party" features four boys and four femmes in a sophisticated spoof; Fanning, Miss Austin and Suzanne Malone click in a domestic skit, "The Staff," for yocks. Wall is good in a gold lame suit, with others in black leather jackets, in a Presley takeoff, "Are We Too Young?" Carl Tressler's dancing, abetted in the leg work by Jan Sutton and Hazel Rippe, is tops, in the "Sunburst" terp routine featuring strobelite costumes. Jerome is a fine talent, scoring in "The Movies" outing with Miss Austin. The four femme hoofers score easily and there's lotsa gam display with numerous costume changes.

House maestro Billy Williams gives top showbacking with the intricate Johnny Thompson arrangements, and Joe Peterson's tasteful, colorful costumes are enhanced by Riley Chennault's expert lighting effects.

Revue is set for a 12-week run.

Bark.

Melody Room, L. A.

Los Angeles, April 24.

Arthur Walsh, Jeannie Sterling, Frank Perry, Bill Peterson, Ron Kramer; no cover, two-drink minimum.

Former standup comic Arthur Walsh has gathered unto himself a pair of able assistants (singer Jeannie Sterling and pianist-musical director Frank Perry), known as "and Company," for what should give this uninhibited room a long and successful run. Somewhere along an evening's way, customers are in for a pint-sized "Hellzapoppin."

Walsh, a deceptively meek and mild type, rattles off a non-stop string of one-liners, ticks off a vocal, kibitzes his pretty assistant's solo number, squelches an overexuberant customer, does a fire-eating bit and even sells boxes of "candy" to a drinking crowd without changing expression or slowing down from his jet-propelled pace. His one wise-to-drop skit, a well-done but pace-slowing takeoff on an unemployed actor, might be a case of too much empathy in his audience.

Miss Sterling, a rousing, chandelier-shaking belter, plays it straight for most of her numbers, such as "A Good Man Is Hard To Find" and "Make Someone Happy" or delivers, with some outrageous pantomiming by Walsh, a hilarious "All Of Me." Perry, who also does a neat vocal on "Night and Day" to open the show, merges his pianistics with sideman Bill Peterson (trumpet) and Ron Kramer (drums) for a couple of swinging instrumentals. Otherwise they background Walsh and Miss Sterling.

Gig winds with an at-first suspicious candy pitch (at $1 a go) with, of course, every purchaser winding up with a gag prize. Latter runs gamut from live fowl and animals (VARIETY now owns a duckling) to a seven-foot tall stuffed rabbit.

If trio can maintain pace they set at Tuesday's (23) opening, spot can expect a long stay. Booking, as of now, is for two weeks, five days.

Robe.

Troubadour, L. A.

Los Angeles, April 24.

Jimmie Rodgers, Fairmount Singers (3), Ken Greenwald; $2 admission, one-drink minimum.

Perennially boyish balladeer Jimmie Rodgers has launched a three-week stand at this coffee house atop a bill that includes his trio of accompanists, the Fairmount Singers, and unconventional comic Ken Greenwald. Package is in through May 11.

Dot disker Rodgers does a dozen or so chiefly c&w ditties in the clean-cut, unassuming, personable manner that lifted him to the top of his field—that highly commercial hybrid sphere between folk music and pop. He may not fully satisfy purists of either form, but obviously there are a lot of folks who prefer it right down the middle.

Included in Rodgers' turn are requested disclicks the likes of "Kisses Sweeter Than Wine" and "Honeycomb," and lesser-known offerings such as "I Feel So Broken Up," "Long Before The Fall Winds Come" and "Old Ark's A' Moving." Fairmount Trio backs him effectively, enables him to engage in occasional humorous byplay, and works smoothly as a self-contained unit during Rodgers' break.

Greenwald, an expert at the sound-effects comedics popularized by Jonathan Winters, is an interesting and unorthodox comedy performer, but has yet to come into his own, chiefly owing to lapses in his material. Bulk of his act consists of satiric impressions and ribs of modern institutions, worthy targets ranging from the robot to tv commercial. Best bit is his opener, in which he slices through an imaginary wall to greet his audience.

Tube.

International, N. Y.

Diana Dors, Sonny Sands, Boots McKenna Girls (10), Boys (4), Jill Kreuger; Mike Durso Orch; $6.50 minimum.

Although the current layout here has two new acts, otherwise it's the same "Las Vegas Follies" show which Jack Silverman has had here for weeks. But Diana Dors, making her first New York nightclub appearance, is boosting his considerably.

Miss Dors, who has appeared in several American films as well as countless British screen vehicles, made her U.S. nitery debut nearly three years ago at the Dunes in Las Vegas. What was true of her work at that time goes double now that she has become more familiar with nightclub audiences.

Her act is well-gaited, and she has a stirring manner of selling a tune. While her voice is pleasing and deftly handled, the fact that she appears in the aura of a fascinating film star goes far in gaining aud attention.

Miss Dors has smartly retained the tune, "How Long Has This Been Going On", and has added several new songs in the pop category. It's Almost Like Being in Love" is a standout. Her opener, "Ain't Necessarily So," also was part of her original nitery act. "Could Be Start of Something Big" and "I Love Being Near You" are among her better-received numbers here.

Statuesque platinum-blond also tosses in some impressions, including Lena Horne, Marlene Dietrich, Mae West and Eartha Kitt. Latter could be omitted while the Mae West takeoff should be further developed. She scored easily with the patrons.

Sonny Sands obviously has been around, but mostly in Florida spots. He works hard, talks a blue streak but is not always funny. He has a honey-mooners' routine, one about politics, a prolonged bit around AGVA (few in the house appeared to know what he was talking about) and some repartee about Jerry Lewis. Sands had too many inside jokes for the crowd at show caught. His kidding-the-audience routine also wears thin.

Otherwise, it's the same production, step by step, song by song, and even down to "The Lady in Blue" number. This rather daring strip again winds up with Jill Kreuger minus most of her garb, with her peeling done by four lads. Mike Durso again is giving full show backing, and also plays for patron terping.

Wear.

Riverside, Ottawa

Ottawa, April 24.

Janet Polan, Mel Johnson Orch (4); Claudette Auchu in lounge, $1 cover.

Temporary switch in show policy in the Riverside hotel's Rib Room gets away from the two-a-night that has been regular there. Currently, the Rib has the Mel Johnson foursome distributing its pleasant terp-or-listen music with chirper Janet Polan remaining on the stand throughout and performing her clicko canarying when the strengthening show-wise.

This has the looker in action almost constantly between nine p.m. and one a.m. and the customers dig it. But Miss Polan and the band would benefit from more attention to staging. The sound is nice. However, the view needs strengthening show-wise.

This policy is expected to hold until May 13 when Los Chavales de Espana come in. Rib Room's lounge has blond looker Claudette Auchu soloing on the Hammond organ.

Gorm.

Black Knight, Toronto

Toronto, April 24.

Georgia Drake, Palm De Luca Quintet; no cover.

Tall and brunet songstress Georgia Drake is on some 58 minutes in her thrice-nightly stint at the Black Knight, 120-capacity room at the Royal York Hotel, and warrants the lengthy time on her first Toronto visit.

She does her own arrangements and special material, her transposition of "Even on a Sunday" being particularly effective in having the customers, both male and female, laughing at themselves.

Poured into a black metallic gown, Miss Drake prowls around the tables with portable mike and captivates the well-heeled but noisy customers. She also sings foreign-language lyrics with power and dramatic abandon.

This starts with the singer's "I Enjoy Being a Girl" and her switch of style to "Mr. Wonderful," her "My Love," a "My Man" medley, her "Missy Lou," a medley of "Paris" songs and her climax of "Goodnight, Someone." Interpolated are "Coloring Book Song" and "Arrivederci."

With high hairdo, expressive face and dramatic delivery, the onetime schoolteacher had the audience in her mit. Miss Drake is a fine vocalist who can come back to the Black Knight room anytime.

McStay.

Port O' Call, St. Pete

St. Petersburg, April 24.

Nino Nanni, Ed Krochman & Showmen (5); no cover, no minimum.

Nino Nanni, "jester of the piano," opened in the Salon Rouge lounge at Port-O-Call Tuesday (23), bucking an off-night, sparse, early evening crowd and Guy Lombardo in the next room. With no intro, he hits the ivories with all the versatility of a pro and in his deep, husky voice lassoes listeners in a lively "Round The World" jaunt. By midnight the 200-capacity room was full.

"West Side Story" music provides Nanni scope for his force and understanding at the piano—and time to realize that the taste of Florida's Suncoast differs from its more sophisticated Goldcoast. His showmanship seems to stem from a musical metabolism which is equally at home with a tender lovesong, a racy takeoff, narrative set to music or the worldly stories with which he spikes his act.

In the noveltune "Get Out," he conducts a wild, wonderful trip to New Orleans, softens this with "What Is A Boy?" and frosts the treat with "Manhattan Tower" favorites. The Salon Rouge, with its lavish furnishings, provides perfect setting for his racy bit on Paris after dark.

Nanni, in for a four-week stay, is ably backed by bass fiddler Bob Rau; The Showmen space act with dance tunes. In the main dining room, warbler Jennifer Marshall is completing a two-week turn. Joan Fairfax will join Lombardo's Canadians May 10.

Odie.

Golden Eagle, St. L.

St. Louis, April 9.

"Little Nell Is Still Alive," with Bill Rowley, Carole Hoffman, Bob Winters, Stillman Mostovoy, Ann Steele; directed by Duane Jones.

The Golden Eagle in bustling Gaslight Square, heretofore a tippling spot only, minus shows, has now added entertainment, and the initial venture, oldtime "mellerdrammer," is catching on fast.

Under the direction of Duane Jones, who also takes a hand with the acting chores on stage, the first production is "Little Nell Is Still Alive," or "The Switchman's Daughter," and out-fronters are having a ball hissing the villian and cheering the hero and heroine. It's a lookable show as well as a listenable one with authentic vintage costumes from the melodrama era.

Along with Jones the cast features five talented young St. Louisans—Bill Rowley, Carole Hoffman, Bob Winters, Stillman Mostovoy and Ann Steele, all of whom seem to be having every bit as much fun as the audience.

"Little Nell Is Still Alive" will run for six weeks, with similar mellerdrammers to follow.

Bob.

Ash Grove, L. A.

Los Angeles, April 24.

Joe & Rose Lee Maphis, Kentucky Colonels (4); $2 admission.

Two week booking of Joe & Rose Lee Maphis and the Kentucky Colonels provides another palatable package for the Beverly hillbilly at Ed Pearl's folk-nitery. Just plain old-fashioned a-pickin' an' a-singin', a-hummin' an' a-strummin', with some occasional whamdoodlin' thrown in for good measure. A little bit of ye olde National Barn Dance right in the heart of glamourpuss country.

Nimble-fingered Joe Maphis, a vet in the c&w field, executes a number of nifty solos on various string instruments—git tar, mandolin, autoharp—sometimes on his own, sometimes in accompaniment of his sweet warbling wife, Rose Lee, who picks away at her own guitar.

Versatile Kentucky Colonels (4) do blues, ballads and spirituals in the country-western idiom, and perform with zeal, vocally and instrumentally, giving the specialized audience precisely what it came for—an ear of corn.

Tube.

Drake Hotel, Chi

Chicago, April 21.

Molly Bee, Jimmy Blade Orch; $2.50 cover.

Molly Bee has traded in her pigtails of a few years back for a form-fitting gold sheath dress and has discarded her ingenue image for that of a sophisticated ballad singer. She's a good prom time bet for the Camellia House for she will no doubt draw the Coke-and-corsage set because of her tv and record background.

Her current set is anything but kid stuff, and is clearly earmarked with her more than a dozen years of bigtime show biz experience. It is paced, pattered and timed with precision, and demonstrates that Miss Bee has a knowing way with a song and can establish rapport with an audience.

Miss Bee scores best with her numbers that utilize a strong beat, such as "Tell All The World," "End of the World" and "Cotton Fields." She also clicks with a bossa nova tempoed medley of "Fly Me To The Moon" and "Our Day Will Come."

Jimmy Blade does his usual impeccable job of backing the thrush and also provides a tiptop terp beat between shows.

Show is in for two weeks.

Mor.

Living Room, N. Y.

Sally Blair, John Gabriel, Gene Brenner, $4.50 minimum.

This cozy eastside nitery has a solid show in its latest coupling of Sally Blair with newcomers John Gabriel and Gene Brenner. The threesome provides sock roundrobin entertainment to please the hipster set and those just looking for some enjoyable evening fare.

Miss Blair is a hip showman who has molded her sexy, alluring style into a magnetic audience holder. Essaying a variety of tunes with savvy jazz-inflected phrasing and a sophisticated touch, she gives the impression of enjoying her work and thereby puts the crowd in a mood to get her message best.

Her technique in handling tunes has the singer playing directly to each aud member. She also fields bad crowd manners, which are bound to crop up in a small spot like the Living Room, with finesse as instanced by the way she smartly shut up a boisterous cigaret customer on night caught.

Opening with a swinging "Got a Lot of Livin' to Do," the shapely Miss Blair grooves into a variety of numbers including a hip "The Best Is Yet to Come," "Lady Is a Tramp," "I Am in Love" and others. For some comedy she quips a bit with the aud and throws in some imitations of Lena Horne, Eartha Kitt and Pearl Bailey which work out well.

Also on the card are singer John Gabriel and comedian Gene Brenner, both of whom register to good effect (see New Acts). Withal, this latest Living Room outing is a pleasing and breezily entertaining show, well-tailored for the atmosphere of its intimate decor.

Kall.

Dino's L.A.

Los Angeles, April 22.

Bunny Bishop, Jack Elton, Steve LaFever; no cover, no minimum.

Blond, bedimpled Bunny Bishop has developed into one of the more reliable songbirds who perch periodically at this swank sanctuary for canaries. Her performing poise and vocal competence are reflected in the fact that the current two-week booking marks her sixth stint at Dino's.

Miss Bishop is not the kind of electrifying stylist around whom a cult of admirers is apt to form. She is, rather, a dependable singer with good musical taste, a reasonably keen ear and adequate vocal equipment to execute her melodic ideas with a minimum of pain or strain, fuss or muss. She also treats a lyric with respect.

Miss Bishop's set lasts a mere 15 minutes—five tunes, no false exits for prearranged "encores." Her musical inventory includes an unorthodox dramatic foray into the melodic intricacies of "Something's Coming," which ordinarily is a man's song.

Miss Bishop does not overwhelm an audience with her work, but she does hold its attention. At Dino's, that is a feat not to be dismissed lightly. The singer's efforts are sensitively and imaginatively reinforced by Jack Elton at the piano, Steve LaFever at the bass.

Tube.

OBITUARIES

KENNETH MACGOWAN

Kenneth Macgowan, 74, professor emeritus of theatre arts at the U. of California at Los Angeles, died April 27 in West Los Angeles, Calif. One of the pioneers of the Off-Broadway theatre, he later moved uptown where he produced 35 plays for Broadway.

He also produced 45 films in Hollywood for RKO, Paramount and 20th-Fox. He was a close friend of the late Eugene O'Neill which led him into a more active participation in legit production.

Macgowan started as assistant drama critic for the Boston Transcript, then became literary and motion picture critic for the old Philadelphia Evening Ledger. He later was reviewer for the N.Y. Evening Globe, Vogue and Theatre Arts.

It was a result of his friendship with O'Neill that he left criticism to devote his time to the Provincetown Playhouse in Greenwich Village from 1923 to 1925. While there, he also imported English plays in association with Joseph Verner Reed.

He then moved to Broadway, where some of his productions included O'Neill's "Great God Brown," "Desire Under the Elms," "Emperor Jones" and "The Fountain." With Robert Edmond Jones, he wrote "Continental Stagecraft," a technical tome. Macgowan authored "Footlights Across America" and "The Theatre of Tomorrow."

Macgowan later went to Hollywood, where some of his productions included "Alexander Graham Bell," "In Old Chicago," "Lifeboat" and "Becky Sharp." Latter film was the first Technicolor feature produced.

He turned to pedagogy in 1946, and subsequently became chairman of the UCLA theatre dept. Among his other accomplishments was authorship of a book on anthropology.

Survived by wife, daughter and a son.

AL VERDI

April 29, 1961

In Loving Memory

DOLORES

DAVID B. STILLMAN

David B. Stillman, 37, president of Seven Arts Productions, Ltd., and a partner in the law firm of Stillman and Stillman, died April 25 at his home in Westport, Conn.

A prominent theatrical attorney, he was named president of Seven Arts at the reorganization of the company in 1960. In association with Eliot Hyman and Ray Stark, he played an integral part in the development of Seven Arts into a major producer of motion pictures, Broadway legit productions, and a leader in the syndication of feature films to tv. He was instrumental in the preparation of such films as "Lolita," "The Misfits," "Gigot" and "Whatever Happened to Baby Jane," among others.

Prior to joining Seven Arts, Stillman served as general counsel and film executive for numerous picture and television companies, including the late Michael Todd's "Around the World in 80 Days." He was president of Moulin Productions, the company which produced "Moulin Rouge" and "Moby Dick," and also served as counsel for the Mirisch Company and Mirisch Productions.

His wife, son, brother and two sisters survive.

Kitty Roth Bookind

Very dear—
"Missing you"
so much—
[illegible]

LEON PEARSON

Leon Pearson, 63, NBC's "critic-at-large," died April 29 in New York. For the last decade, Pearson was NBC's "man on the aisle," reviewing Broadway and off-Broadway shows. Usually, his review was the first to reach the public. Following the opening performance, he would quickly walk to the nearest telephone and, without the benefit of any written copy, review the show. His remarks were recorded for broadcast on the next news program.

Pearson joined NBC News in 1947 after a news career that dated back to the 1920's when he helped produce a radio broadcast for Washington columnist Drew Pearson, who was his brother.

Pearson syndicated his own newspaper column on Latin-American affairs called, "Below the Rio Grande." This led to a radio program devoted to news from south of the border and, in time, convinced him to concentrate on broadcasting exclusively.

As a staffer for International News Service from 1943 to 1947, Pearson covered the State Department, later the INS bureau in Paris. His work won him the Legion of Honor, awarded in 1947 by French Foreign Minister Georges Bidault in recognition of Pearson's "objective reporting." He was one of three newsmen admitted to Moscow for the Big Three meeting in December, 1945. After joining NBC News, Pearson covered the Berlin airlift, the United Nations General Assembly in Paris in 1948, later U.N. meetings at Lake Success. During the recent 114-day N.Y. newspaper strike, Pearson appeared frequently on new and/or expanded news programs with his reviews and news of the theatre.

His wife and three sons also survive.

ROLAND PERTWEE

Roland Pertwee, 78, playwright, screenwriter and novelist, died April 26 in London.

He began writing in 1914 and among his novels are "Rivers to Cross," "Eagle and the Wren," "Our Wonderful Selves" and "Treasure Trails." His play, "Interference," a collaboration with Dr. Harold Dearden, ran six months in the West End and in 1927 opened to favorable reviews on Broadway. He also wrote "I Serve," "Hell's Loose," "Heat Wave," "Pursuit" and "A Prince of Romance."

In 1931, he signed a contract with Warner Brothers to write scenarios. He wrote such films as "Road to Singapore," "Honeymoon New York," "Jeannie," "Young Man's Fancy," "They Were Sisters," "Madonna of Seven Moons" and "Caravan." The film version of his play, "Pink String and Sealing Wax," was made in 1950.

BERTRAM PEACOCK

Bertram Peacock, 78, who portrayed Franz Schubert in the original edition of Sigmund Romberg's "Blossom Time," died April 26 in New York. He was active in Gilbert & Sullivan operettas and more recently was a vocal teacher.

Born in Philadelphia, Peacock was a church singer before turning to the stage. One of his major roles was his depiction of Charon in "Hoopla on the Styx" in 1928. He also sang with the St. Louis Municipal Opera, Century Grand Opera Co. and Chicago Civic Opera. He once was a music aide of the late S. L. (Roxy) Rothafel who produced shows at the Roxy Theatre and Radio City Music Hall, N.Y.

Survived by wife.

MILBURN McCARTY

Milburn McCarty, 51, head of the New York public relations associates bearing his name, was found dead early Friday (26) morning in a wooded area of Staten Island with a 12-gauge shotgun near him. He had a gunshot wound in his head.

Milburn, onetime aide to the late Steve Hannagan, whom he helped publicize Miami Beach and Sun Valley, had his own p.r. firm at [illegible] Ave. and resided at [illegible] East [illegible] St., New York. [illegible] New Yorker [illegible], press chief of the National War Fund campaign early in World War II, and also a Marine combat correspondent during the war, and rose to the rank of major.

A son by his divorced wife, the former Eleanor de Forest White, and a sister survive.

ANTHONY A. BEY

Anthony A. Bey, 84, father of Anthony M. Bey, v.p. and general manager of the Hotel Astor, New York, died April 26. Besides his widow, another son, Charles Bey, who followed in the family footsteps of catering and is now food director of Maritime College, Ft. Schuyler, Bronx, N. Y., survive.

Anthony A. Bey joined the Hotel Astor, which his son now heads, when this famed Times Sq. landmark opened in 1904, as manager of the famous L'Orangerie Restaurant (adjacent to the Hunt Room) and remained until 1918. He was hired by W. C. Muschenheim, the Astor's original owner. (It's now a Webb & Knapp-Zeckendorf Hotels operation, having gone through several hands, from the Sheraton chain to a syndication refinancing).

The deceased's Bey-Mangle Caterer is where the present Tony Bey got his training after school hours, eventually going to the Waldorf-Astoria as manager before shifting to the Astor.

The elder Bey became manager of the Woodstock Hotel, near-Times Sq. hostelry, in 1927, was associated with the Bermuda Base Contractors during the war years, managed the Chicken Coop restaurant in Boston and the Union League Club in N. Y. He retired in 1946 following an accident. Bey Sr. was a charter member and a 36-year member of the Geneva Intl. Assn., the restaurateur's body.

JOHN BLEECK

John Bleeck, 83, former operator of New York's Artist & Writers Restaurant, familiarly known to many newspapermen, died April 23 in Manhasset, L. I.

Bleeck's originally a speakeasy, for years was one of the few all-male hangouts in the drinking belt. The only female allowed on the premises was Minnie the Cat and customers had to disport themselves withh great decorum, or would otherwise be made unwelcome.

Although located in the area of the N. Y. Herald Tribune and the N. Y. Times, Bleeck's was patronized by newspapermen from most sheets and writers from many magazines. In 1952, Bleeck sold the saloon to Thomas J. Fitzpatrick, a brewing company exec.

Survived by his wife.

CHRISTOPHER HASSALL

Christopher Hassall, 51, actor, author and poet, collapsed on a train and died April 25 in Chatham, Eng. He made his first stage appearance in "The Oxford Blazers" in 1932, and subsequently was the late Ivor Novello's understudy. He also toured Australia with Nicholas Hannen's company.

Hassall adapted "Quality Street," by Sir James Barrie, as a musical, and wrote the libretto of "Troilus and Cressida" as an opera, with music by William Walton. He was best known in the theatre as a lyricist, writing the lyrics for most of Novello's shows, from "Glamorous Night" to "King's Rhapsody."

RUDOLPH STERNAD

Rudolph Sternad, 57, longtime production designer, died of a [illegible] April 21 in Knoxville, Tenn. He had been an art director [illegible], when he joined Metro. He later was with William Fox, United Artists, Universal, Columbia and most recent, Stanley Kramer.

Among his best-known credits were Kramer's "On the Beach" and "Inherit the Wind"; 20th's "Old Chicago," "Boss"; Columbia's "The More the Merrier," "Talk of the Town," "Craig's Wife" and "You Were Never Lovlier."

His wife survives.

CECIL ACKERY

Cecil Ackery, 70, whose career as a vaude magician began [illegible] World War I when he entertained British army troops, died April 5 in Vancouver, B.C., shortly after performing in a benefit show. He suffered a heart attack while waiting for a curtain call backstage and died enroute to a hospital.

A member of the Vancouver Magic Circle, Ackery came to Canada in 1927 after touring the world as a magician. His specialty was [illegible] violin in [illegible] be [illegible].

Survived by a daughter, son and [illegible]

(Continued on page 88)

CURRENT BILLS

WEEK OF MAY 1

NEW YORK CITY

[illegible] Music Hall [illegible] Symphony Orchestra.

AUSTRALIA

MELBOURNE (Tivoli)—[illegible]

SYDNEY (Tivoli)—[illegible]

BRITAIN

BLACKPOOL (Tower Circus)—Charlie Cairoli & Company [illegible]

[illegible]

Cabaret Bills

NEW YORK CITY

African Room — Tommie Rogers, Johnny Barracuda.

Basin St. East — Al Hirt, Brook Benton [illegible]

Bitter End — [illegible]

Blue Angel — [illegible]

Chateau Madrid — Juan Carlos [illegible]

Copacabana — Brenda Lee [illegible]

Hickory House — Lee Evans, Lee [illegible]

Hotel Ambassador — [illegible]

Hotel Americana — [illegible]

Hotel New Yorker — Verna Lee [illegible]

Hotel Pierre — [illegible]

Hotel Plaza — [illegible]

Hotel Roosevelt — [illegible]

Hotel Savoy Hilton — Chauncey Gray Orc., Arturo Arturos Trio, Ray [illegible]

Hotel Waldorf Astoria — Carol Channing [illegible]

[illegible]

CHICAGO

[illegible]

[illegible]

LOS ANGELES

Coconut Grove — Jackie Mason [illegible]

[illegible]

Ye Little Club — Lois Porter, Jack Smalley Duo.

LAS VEGAS

Desert Inn — [illegible]

[illegible]

Tropicana — Folies Bergere '63, Ray Sinatra Orc. Lounge: Jerry Colonna, Paul Gilbert, Al De Paulis, Del Parent Trio.

RENO-TAHOE

Harolds — New Christy Minstrels [illegible]

Harrah's (Reno) — [illegible]

Harrah's (Tahoe) — [illegible]

[illegible]

SAN FRANCISCO

[illegible]

SAN JUAN

[illegible]

Despite Negative Comment, Paris Season's Quota of Hits Not Bad

By GENE MOSKOWITZ

Paris, April 30.

Though still moaning about rising production costs, taxation, too many theatres and unstable attendance, Parisian legit must admit this season to have been one of the better ones since the war as far as the number of hits. Another plus factor was that two of the 10 hits were musicals. Interestingly, two of the top 10 were adaptations of U. S. plays via Barillet and Gredy's version of "Sunday in New York" (Un Dimanche a New York) by Norman Krasna and Pol Quentin's adaptation of Henry Denker's Freud biog "The Far Country" as "Le Fils Rouge" (The Red Thread). Former is at the Palais Royal and other at the Gymnase.

The sprightly playing of Jean-Claude Brialy and Marie-Jose Nat were the main factors for the hit of the Krasna opus, plus breezy production, while Curt Jurgens' limning of Freud was also lauded as well as the fine melodramatic envelope of the play. Both look to easily spill well into next season.

Robert Dhery's "La Grosse Valse" (The Big Waltz), by Dhery and Gerard Calvi, at the Varietes, mixes song, dance, gags and a bow to old French music hall production numbers, with a bit of plotting, to make a nimble, eyecatching show that is doing neat biz and should also be around next season.

Comics Jean-Marc Thibault and Roger Pierre brought off a verve musical "Les Plumes Rouges" (The Red Feathers) at the outsize Alhambra which has stayed all season after being pencilled in for a month. A take off on rock singers, it has a simple book and obvious numbers but is inventive and good natured and a step forward in regular tuners here.

"La Bonne Planque" (The Good Hideout) by Michel Andre is mainly a vehicle for comic Bourvil and is in for the season at the Nou-

(Continued on page 91)

Theatre in Mayfair Hotel; Ball From Gotham Stages Pirandello's 'Characters'

London, April 30.

The new May Fair Theatre, the latest development of the May Fair Hotel operated by the Danziger brothers (Edward J. and Harry Lee), is to be formally opened on June 6, and the inaugural production will be Pirandello's "Six Characters in Search of an Author." William Ball, who directed the version now current at the Martinique Theatre, off Broadway, is coming to London to stage the presentation at the May Fair.

First performance at the new theatre will be on May 29, when the invitees will be the workmen who have built the theatre, and their families. For the subsequent week, there will be a series of charity shows and, in all cases, the Danzigers have given the theatre to the charities concerned.

The May Fair, which will have 300 seats, with a clearance of one foot between each row, will operate a dual price policy of $2.80 and $3.35. The auditorium will be air-conditioned by refrigeration, and it is claimed to be the first London house employing that process. One unique feature of the development is the inclusion of a videotape gallery, via which any performance can be taped, with full audience participation.

Initially, it is proposed to have one evening performance, starting at 7:30, but at a later date the management will probably start a second show, starting at 10:30 p.m. In that event, the two shows will alternate, with one running one week at 7:30 and the next at the later hour.

Barbara Barrie to Flint

Barbara Barrie will appear in a production of "The Taming of the Shrew" next Wednesday-Saturday (8-11) at the F. A. Bower Theatre of Flint (Mich.) Junior College.

Arrangements for her to appear in the college presentation were made by the Guest Artists Service of the American National Theatre & Academy.

Husbandly Advice

London, April 30.

Manager Walter Jokel has enlarged on the reasons why his wife Carol Ann Ford withdrew from the upcoming stage musical version of "The Sleeping Prince" because he fears her real intentions might be misinterpreted.

He claims that the two year exclusive contract offered her would have curtailed her career because she found, on reading the script, that she had two small scenes in the show amounting to a total exposure of eight or nine minutes only. "And," adds Jokel "nine minutes which she could do little with to help project herself."

Clinic on Trade Problems of Auds

Management problems will be the theme of the convention and trade exhibit to be held July 23-26 at the King Edward Sheraton Hotel, Toronto, by the International Assn. of Auditorium Managers. New this year will be the presentation of the Charles A. McElravy Award to the manager who makes the outstanding contribution to the profession and IAAM. A new committee has been established to set up standards for the award.

Another committee has been formed to study an IAAM-sponsored college scholarship, a short court for building managers and a college or university course for building management. Charles R. Byrnes is the association's executive director.

ACTORS-IN-RESIDENCE AN ANN ARBOR ENCORE

Assn. of Producing Artists will return to the Univ. of Michigan, Ann Arbor, as resident company participant in the Professional Theatre Program there for a nine-week Fall Festival from Oct. 7-Dec. 15. A repertory of four productions is to be presented by the APA during that period at the Trueblood Auditorium. The company, which was in residence at the university for the first time this season, will precede its Oct. 7 opening with a five-week rehearsal period and, in addition to the nine weeks of performances at the Trueblood, the troupe will also tour Michigan for two weeks under the university's sponsorship.

Rockefeller Vetoes Bill To Up Model Agent Fee

Albany, April 30.

Gov. Nelson A. Rockefeller has vetoed a bill proposed by Assemblyman John Robert Brook, Manhattan Republican, which would have amended Section 185 of the General Business Law, to increase the employment agency fee for engagements in modeling from 10% to 15%. In nixing the measure, he noted that Actors Equity, the Screen Actors Guild, the American Federation of Television & Radio Artists, the State Department of Labor, Mayor Robert F. Wagner of New York City and the State AFL-CIO has recommended "disapproval."

"The Employment Agency Law Article 11 of the General Business Law) has been the subject of piecemeal amendment over many years," Rockefeller said in his veto message. "In consequence it contains differing fee standards. Under the section which would be amended by this bill, for example, an employment agency may charge an actor a 10% fee, a musician 20% and, if this bill were approved, a model 15%. While it may be that such differences have a firm basis in the economics of the employment agency field, further consideration of this measure should await a study which has been undertaken by the Industrial Commissioner."

Pidgeon as 'Pengo'

Hollywood, April 30.

Stan Seiden and Zev Bufman open their summer season at Coconut Grove Playhouse, Miami, July 2 with Walter Pidgeon starring in "Lord Pengo," in for two weeks and followed by Ann Sothern in "God Bless Our Bank," which producers will have on national tour.

Other two-week bookings at house include Peggy Cass and Joan Caulfield in pre-Broadway tryout of Harold Prince' production of "She Didn't Say Yes," and Walter Slezak in "Romanoff and Juliet."

If Winner Loses, Runnerup Wins In Play Contest

Town Theatre of Columbia, S.C., is conducting its third annual playwrighting contest under the sponsorship of Columbia's newspapers. Prize money totals $1,000, all of which goes to the winning entry if it's produced by the Town Theatre. If there's no production then the winning selection gets only $800 with the balance of the prize money going to the runnerup. Entries, which must be unpublished full-length plays or musicals, must be submitted to the 46-year-old community theatre by next July 31.

Judging this year's contest will be actor-author Emlyn Williams, film-legit director Delbert Mann and Robert S. Telford, director of the Virginia Museum Theatre in Richmond. Both Mann and Telford are former directors of the Town Theatre.

ST. PAUL CIVIC TOURS INCLUDE MINNEAPOLIS

St. Paul, April 30.

A St. Paul theatrical company may break precedent next year and take one of its stage offerings across the river here to Minneapolis. This local legit "first" will take place if the St. Paul Civic Opera carries out its intention to stage one of its operas in Minneapolis' new Tyrone Guthrie theatre.

In past years the adjoining Twin Cities have frequently balked at sharing their respective legit attractions although during the past two seasons most Theatre Guild entries played both cities which sponsored separate subscription series.

Civic Opera, which last week completed its 30th season with "Unsinkable Molly Brown," will produce three musical comedies and two operas in 1963-64. Since the Guthrie theatre has a limited seating capacity of 1,400, the St. Paul company won't export one of its musicals but will send over one of its two operas. In addition, Glenn Jordan, the company's managing director, is planning to tour at least one of his upcoming entries nearby Midwestern states.

"Molly" took better than $40,000, nearing the company's previous $46,500 high for "Oklahoma!" and last season's $43,000 for "Carousel."

Steve Douglass Hobbles Through St. Paul Tuner

St. Paul, April 30.

Actor Stephen Douglass was partially crippled opening night of the St. Paul Civic Opera's production of the Meredith Willson's "Unsinkable Molly Brown." He had been struck in the leg by a prop chair during dress rehearsal six hours before performance.

Director Glenn Jordan lopped two roughhousing and dancing scenes involving Douglass and Dorothy Collins who played "Molly" from the opener. Actor employed a cane through show's second act to ease the pressure on his pin.

Don't Muff Her Cues

Gordon Connell and his wife, Jane Connell, will be working together in the off-Broadway production of "Put It In Writing," but on opposite side of the footlights. Connell, who's musical director for the production, will be in the orchestra pit playing lead piano.

His wife will be on stage as one of the performers in the revue which opens May 13 at the Theatre de Lys, N.Y.

Merrick Apologizes for 'Tonight'; 'Times' Still Resents 'Public Offense'

By HOBE MORRISON

In the wake of his recent appearance on the "Tonight" television show, David Merrick has apparently ended his perennial critic-baiting campaign. It remains to be seen, of course, how completely or for how long the producer can stifle his irritation over the reviews of his future Broadway shows. In the meanwhile, however, he has stirred up, among other things, a small dust storm among the membership of the N. Y. Drama Critics Circle.

Following the advance-ballyhooed stint on the "Tonight" show and the volley of unfavorable comment it brought, Merrick apparently made an agonizing reappraisal of his whole anti-critic policy, and decided to drop it. First, of his own accord, he wrote an apology to Howard Taubman, critic of the N. Y. Times and long the principal target of his public attacks. The aisle-sitter acknowledged it with a one-sentence note, and neither he nor the producer divulged the exact texts of the two messages.

It was evident that Taubman was not mollified by the apology, and that Merrick isn't concerned over that fact. The producer indicated to friends that his apology was inspired by his own attitude toward the television appearance and that his opinion of Taubman hasn't changed. He explained: "The tv thing was intended to be a sort of satirical ribbing, and no more to be taken seriously than that libelous 'Abominable Showman' flippancy that several people have used to kid me."

As innumerable public figures have observed in the past, Merrick has decided that it's futile to engage in controversy with the press, which always "has the last word." He thought that television offered a way to battle the critics on an even basis, the producer asserted, adding, "But I got carried away. The situation on the 'Tonight' show got out of hand and ugly.

"I subsequently decided it had been undignified and that I'd done Taubman an injustice, so I wrote him an apology. I think perhaps

(Continued on page [illegible])

Rusian Roulette

Paris, April 30.

The Paris Opera has cancelled previously scheduled appearances by Ivan Petrov and Galina Wychnevskaya, Soviet singers.

Unannounced background is that the Soviets asked the Opera House to cancel a scheduled performance by Rudolf Nureyev, saying that if Nureyev danced there, the Soviets would cancel performances of the Soviet singers. George Auric, head of the Opera, replied by cancelling all three, explaining to "inside" friends: "No arguments, no blackmail."

Stan Young New ANTA Exec Dir.

Stanley Young takes over today (Wed.) as executive director of the American National Theatre & Academy. He assumes the post vacated last June by Willard Swire and which has been filled on a temporary basis since then by Flora Martel who's now become associate executive director.

Young, who's been associated with ANTA as a member of the organization's board of directors and as vice-president of the Greater N.Y. Chapter, is an author and playwright. He's been represented on Broadway in past by four productions, the last of which was "Mr. Pickwick" in 1952. His last professional outing in legit was as author of "Laurette," which folded during its out-of-town tryout in 1960.

BRITISH JOKESMITHS SET FOR 'FUNNY THING'

London, April 30.

Five British comedians have been hired for "A Funny Thing Happened On The Way to The Forum," for which rehearsals will start in August. Plus Frankie Howerd in the Zero Mostel role, Kenneth Connor, Jon Pertwee, Robertson Hare and Eddie Gray have enlisted for the caper. Sally Smith plays the femme lead, the virgin Philia and Linda Gray is cast as Domina.

George Abbott will stage the comedy which is being presented by Harold Prince, in association with Tony Walton and Richard Pilbrow.

Barrault to Stage His First Opera, 'Wozzek'

Paris, April 30.

Jean-Louis Barrault has agreed to stage the forthcoming production of "Wozzek," Alban Berg opera, at the Paris Opera, next November. Arrangements were made via lend-lease of the two-State-operated theatres, Barrault's Theatre de France and the Opera, in line with the new program promulgated by Andre Malraux, Minister of Culture. It will be Barrault's first tilt with opera.

Musical end and orchestra direction will be handled by Pierre Boulez, Barrault's former musical director, who also will be making his Paris Opera debut.

SEVERED PARTNERSHIP

Frank Goodman, Ben Washer Go Separate Ways

Broadway legit pressagents Frank Goodman and Ben Washer will dissolve their partnership May 11. Their present accounts include the Broadway productions of "No Strings," "Photo Finish," "Sound of Music" and "Tchin-Tchin," as well as the Danny Kaye show at the Ziegfeld Theatre, N.Y., and the Plaza-9 operation at the Hotel Plaza, N.Y.

Goodman will retain the present office and all the accounts but the Plaza, which Washer, who's moving to new quarters, will continue to represent.

Williamson Projects: Marceau Clicks, Borge Back, Dicker Jack Benny

Melbourne, April 30.

J. C. Williamson Theatres Ltd. is busy readying Noel Coward's "Sail Away" to open here on May 24 with Coward himself due here to supervise final rehearsals. Currently staging is in the hands of John Hewer, who played the Purser in the West End production and will be remembered in the New York production of "The Boy Friend." Aussie star Maggie Fitzgibbon returns to her home town to play the lead and will be backed by an Anzac cast of Kevin Colson, Diana Bell, Jon Dennis, Letty Craydon and Alton Harvey.

Marcel Marceau (presented in association with Aztec Services) has done well here and is certain to pay a return visit. Victor Borge on opening here again May 6 backed by Leonid Hambro.

"How to Succeed," which opens in Melbourne in August, is to be staged by Freddie Carpenter from London and will have the American actor Jay Gerber as Frump; "Camelot" opens in Sydney in October.

Following Googie Withers' success in "Woman in a Dressing Gown," the new Aussie play "Who'll Go A'Waltzing," recently tried out at the St. Martin's Theatre here, will tour the Williamson circuit, possibly with an actress from England taking over the leading role.

In July Irene Handle arrives to star in her West End vehicles "Goodnight Mrs Puffin," and in September Derek Farr and his wife Muriel Pavlow pay a return visit Down Under to tour in "Mary Mary." They were last here in 1959-60 when they extensively toured in "Odd Man In" and "The Gazebo." Another play on the Williamson list is "Never Too Late."

Williamsons are also negotiating separately with Joyce Greenfell and Jack Benny to come Down Under.

Show on Broadway

She Loves Me

Harold Prince, in association with Lawrence N. Kasha & Philip C. McKenna, presentation of musical comedy in two acts, with book by Joe Masteroff, music by Jerry Bock, lyrics by Sheldon Harnick, based on a play by Miklos Laszlo. Staged by Harold Prince; musical staging, Carol Haney; settings and lighting, William and Jean Eckart; costumes, Patricia Zipprodt; musical direction, Harold Hastings; orchestrations, Don Walker; incidental musical arrangements, Jack Elliott. Stars Barbara Cook, Daniel Massey, Barbara Baxley; features Jack Cassidy, Nathaniel Frey, Ralph Williams, Jo Wilder, Wood Romoff, Gino Conforti, Ludwig Donath. Opened April 23, '63, at the Eugene O'Neill Theatre, N.Y.; $9.60 top.

Arpad	Ralph Williams
Mr. Sipos	Nathaniel Frey
Miss Ritter	Barbara Baxley
Mr. Kodaly	Jack Cassidy
Georg Nowack	Daniel Massey
Mr. Maraczek	Ludwig Donath
Window Shoppers	Jody Lane, Judy West
Customers	Marion Dolane, Peg Murray, Trudy Adams, Judy West, Jody Lane, Vicki Lambert
Amalia Balash	Barbara Cook
Mr. Keller	Gino Conforti
Waiter	Wood Romoff
Busboy	Al De Sio
Violinist	Gino Conforti
Visitor	[illegible]
Stefanie	Vicki Lambert
Magda	Judy West
Ferenez	[illegible]
Couple	Peg Murray, [illegible]
Nurse	Jody Lane
Carolers	Jo Wilder, [illegible], Gino Conforti
Paul	Les Martin

Musical numbers: "Good Morning, Good Day," "Sounds While Selling," "Thank You, Madam," "Days Gone By," "No More Candy," "Three Letters," "Tonight at Eight," "I Don't Know His Name," "Perspective," "Goodbye, Georg," "Will He Like Me?" "Ilona," "I Resolve," "A Romantic Atmosphere," "Tango Tragique," "Dear Friend," "Try Me," "Where's My Shoe?" "Ice Cream," "She Loves Me," "A Trip to the Library," "Grand Knowing You," "Twelve Days to Christmas."

The Broadway season has finally produced a fresh, expert enjoyable musical show — an American musical, that is. It's called "She Loves Me" and it opened last week at the Eugene O'Neill Theatre as the first homemade song and dance hit of the waning season.

Like so many genuine American articles, "She Loves Me" has a foreign ancestry, deriving from a Hungarian play, "Parfumerie," by Miklos Laszlo, never done on the stage in the U.S., but filmed by Ernst Lubitsch and released by Metro in 1940 as "The Shop Around the Corner." That was a charming picture, if memory serves, and this brightly sentimental musical romance seems hardly less so.

The show, with book by Joe Masteroff, music by Jerry Bock and lyrics by Sheldon Harnick, should be a substantial Broadway hit, a natural for the screen and a potent item for the road and ultimately stock. It looks deceptively simple, for it's an intimate, informal production with a relatively small cast, a single basic revolving set and not elaborate costuming. However, it requires the rare qualities of skill and taste and humor.

As pre-World War II goers may recall, "The Shop Around the Corner" was a tender, whimsical love story located in a Budapest specialty store, with James Stewart and Margaret Sullavan as the romantic young couple, Frank Morgan as the stern but kindly proprietor and Joseph Schildkraut as the two-timing clerk having an affair with the boss's wife.

This legitimate version remains surprisingly close to the Lubitsch film treatment, especially in the way it captures the gentle, infectious humor and the lightness. The music is developed from and is integrated with the story. There are few big numbers, and the whole show avoids the sort of razzmatazz of a big Broadway song and dance landscape.

The first act is rather quiet as the story slowly gets under way in the shop, with the nice young sales clerk and the new girl not recognizing each other as sweethearts-by-correspondence. The pace and interest pick up in the second act, however, with four successive hit songs, and not even a jammed traveler curtain that brought the show to several minutes' halt could dampen the opening night audience response.

Under Harold Prince's adroit direction, Barbara Cook gives a beguiling performance as the smitten-by-mail heroine, and of course she sings with glowing artistry. Daniel Massey, son of Raymond Massey, is a personable actor and sings well enough as the likable young clerk. Barbara Baxley, third-starred, gives a vivid performance dramatically and sings passably as sales clerk who loves the two-timer not wisely.

Jack Cassidy is standout as the lady-killing heel, making a gem of an amusingly hammed-up song number near closing. Ludwig Donath is excellent as the paternal shop owner and there are acceptable supporting portrayals by Nathaniel Frey and Ralph Williams.

Carol Haney did the artfully unpretentious musical staging, William and Jean Eckart designed the atmospheric and practical scenery and lighting, and Patricia Zipprodt provided the becoming costumes. The production is presented by Harold Prince, in association with Lawrence N. Kasha and Philip C. McKenna.

"She Loves Me" probably won't cause a boxoffice stampede, but it should do handsomely enough. It's a good show. *Hobe.*

Off-B'way Reviews

The Good Soldier Schweik

B-M Productions presentation of drama, based on novel by Jaroslav Hasek, adapted and staged by Robert Kalfin. Sets and costumes, Gordon Micunis. Stars Irwin Corey. Opened April 8, '63, at the Gate Theatre, N.Y.; $4.90 top weeknights, $5.50 weekends.

Cast: Irwin Corey, Sheldon Baron, Bruce Kirby, Matthew Clark, George Bartenieff, Ada Frasca, Henry Oliver, Cornelius Daly, [illegible], [illegible], Joseph Bolin, [illegible], Theodore Mann, Gilbert Moore, Paul E. Pouch, [illegible], Barbara Shaw, Jon Tenkin.

The saga of a feeble-minded Czech, drafted into the madness of World War I, is told episodically and tediously in "The Good Soldier Schweik," an adaptation of Jaroslav Hasek's novel. In 16 scenes, Shweik progresses from a peacetime dog thief to a frontline combatant in Franz Josef's army. Along the way he is harassed by an unpleasant assortment of doctors, judges, army officers, police interrogators and an obnoxious whisky-priest, all of whom he outwits with a blend of shrewdness and stupidity.

The production is elaborate, but the play lacks needed sharpness and irony. Broad, unfunny comedy and loud sound effects are substituted for a clear point of view. Though the drama is only two and a quarter hours long, it seems interminable.

Irwin Corey, as Schweik, is likable and occasionally amusing. But his characterization is inconsistent, presenting Shweik sometimes as a dolt, sometimes as a shrewd operator. The rest of the cast, each of whom essays several roles, is undistinguished.

The opening night program credited Robert Kalfin with the adaptation and staging. But he informed the press prior to curtaintime that he had been dismissed, and that he disclaimed all responsibility. *Kenn.*

The Square Root of Wonderful

Equity Library Theatre, Inc., presentation of a play in three acts by Carson McCullers. Staged by Richard Roeth; sets and lighting by Elmon Webb; music composed and scored by Leo Hoffmann; production stage manager, Ruth Richter. Opened April 16, '63, at the Master Theatre, N.Y.

Cast: Sloane Shelton, Jeff Conway, John Dutra, Penny Graham, Mary Hara, Eleanor Cody Gould, George Guidi.

Carson McCullers' "Square Root of Wonderful," which ran for 45 performances on Broadway in 1957, is a turgid melodrama, with a few good scenes surrounded by unbelievable, tiresome ones. It's not the fault of the ELT cast that their revival of the play is ineffective.

Sloane Shelton, as a young mother torn between her selfish ex-husband and a new love, has a warm and attractive stage personality, but she is defeated by the weakness of her role. John Dutra as the lover, however, has the play's best lines, and he does well by most of them.

Mary Hara is winning as a spinster, and Eleanor Cody Gould is properly hateful as a meddling mother-in-law. Jeff Conway is acceptable as the young boy. The sets, by Elmon Webb, are fine. But "Square Root of Wonderful" was a poor choice for the ELT Library series. *Kenn.*

Scheduled B'way Preems

Bored in Mo., Plymouth (4-16-63).
Oklahoma, City Center (5-15-63).
[illegible], Winter Gard. (5-[illegible]-63).
Pal Joey, City Center (5-29-63).
King and I, City Center (6-12-63).
Jennie, Winter Garden ([illegible]).
Girl to Remember, Holinger ([illegible]).

Rev. Hartke's Jubilee

Washington, April 30.

Catholic University Theatre celebrated its 25th anni with a musical revue touching on the old, the upcoming and with contributions from former staffers including Jean and Walter Kerr, Joy Gorney, James Rado, Leo Brady and Edward Cashman.

Producing "Jubilee" is Rev. Gilbert Hartke, O.P., who is also being feted for his 25th year in the Catholic University drama department.

"Jubilee" will play from April 26-May 11.

ANTI-PIUS XII PLAY BOOKED FOR BASLE

Basle, April 30.

The invidiously-regarded German play by Rolf Hochhuth, "Der Stellvertreter" (The Deputy), a current sellout at Berlin's Theatre am Kurfuerstendamm where it has been staged by Erwin Piscator, has been set by the Swiss Stadttheatre Basle for production during the 1964-'65 season. The play, which offers the theory that the late Pope Pius XII has failed to take a sufficiently vigorous stand against Nazism, is presently the topic of discussions in legit circles as well as the press all over Europe.

Shortly after disclosure of the planned Basle performance, a request has been filed with the Swiss Federal Council by a religious laymen's group from Lucerne asking Swiss government to examine the possibility of banning the playlet as disturber of the peace among the various faiths due to its one-sided, unobjective tendency and alleged falsification of historic facts. No government reaction to this request has been registered so far.

Basle Stadttheatre management, however, has declared its firm intention to resist any pressure from outside to prevent staging the play and, if necessary, to "fight to the bitter end."

Meanwhile, it has been learned that Ingmar Bergman is to direct the Swedish preem of "The Deputy" at Stockholm's Dramaten legithouse next September. The play has reportedly also been set by the Norsk Theatre in Oslo, Norway, whilst the Danish bow will take place in Odense. In all, eight countries so far have acquired performance rights, as per reports by the German publisher Rowohlt, who owns the rights.

Boultings' Comedy Set For N.Y., London Preems

London, April 23.

The next Boulting Brothers' comedy, "Heavens Above," which stars Peter Sellers and features Cecil Parker and Isabel Jeans, is to have a simultaneous N.Y. and London preem. It will open at the Sutton in Manhattan, and the Columbia here on May 23.

"Heavens" produced by Roy and directed by John Boulting, has the same satirical, semi-humorous, semi-serious approach to the Church that previous Boulting pix have dished out to trade unionism, the Foreign Office, the law and the army.

London Shows

(Figures denote opening dates)

All in Good Time, Phoenix (4-18-63).
All Square, Vaudeville (4-30-63).
Bad Bitties, Duke York's (6-24-62).
Beyond Fringe, Fortune (5-10-61).
Boeing Boeing, Apollo (2-20-62).
[illegible]
[illegible], Prince Wales (6-27-62).
[illegible]
Doll's Day Gone, Strand (6-10-62).
[illegible], Comedy (11-25-62).
[illegible], Piccadilly (4-18-63).
Half a Sixpence, Cambridge (3-21-63).
[illegible]
Lock Up Your Daughters, Her Majesty's (4-27-62).
[illegible]
London Actions, Prince Chas. (4-20-63).
Love, New Arts (4-16-63).
Mary, Mary, Queens (2-27-63).
[illegible]
Mouse-trap, Ambassadors (11-25-52).
[illegible]
My Fair Lady, Drury Lane (4-30-58).
Naked, Royal Court (4-6-63).
[illegible], Criterion (6-29-62).
[illegible]
Oliver, New (6-30-60).
[illegible]
Out of Bounds, Wyndham's (11-6-62).
[illegible]
Public of Mrs. Garrick (2-19-63).
[illegible]
[illegible], Duchess (4-16-63).
[illegible]
[illegible]
Through Wall, Westminster (2-28-63).
[illegible]
Virtue in Danger, Mermaid (4-10-63).
West Side Story, Her M'y's (4-2-63).

SCHEDULED OPENINGS

[illegible], Duchess (5-7-63).
[illegible], Her M'y's (5-8-63).
[illegible], Lyric (5-16-63).
On the Town, Prince Wales (5-30-63).
Domino, Lyric, H'smith (6-11-63).

Shows Abroad

Virtue In Danger

London, April 11.

Mermaid Trust in association with Tennents Productions, presentation of a two-act comedy with music, based on John Vanbrugh's "The Relapse," with book and lyrics by Paul Dehn, music by James Bernard. Staged by Wendy Toye; costumes and decor, Alix Stone; musical direction, Michael Moores; arrangements, Douglas Gamley. Features John Moffatt, Patricia Routledge, Marilyn Benson, Barrie Ingham, Jane Wenham, Gwen Nelson, Alan Howard, Richard Wordsworth, Patsy Byrne, Basil Hoskins. Opened April 10, '63, at the Mermaid Theatre, London; $2.44 top.

Servants	Johnnie Parker, Richard Pascoe
Seamstress	Mary Benson
Tailor	Elm Grant
Hosier	Bryan O'Leary
Shoemaker	Alec Bregonzi
Periwigger	Michael Goulden
Lord Foppington	John Moffatt
Page	Peter Ivan
La Varole	Christopher Greatorex
Fashion	Barrie Ingham
Lory	Lewis Fiander
Coupler	Richard Wordsworth
Waiter	Paul Tomlinson
Amanda	Jane Wenham
Loveless	Alan Howard
Janitor	Raymond Llewellyn
Berinthia	Patricia Routledge
Doctor Syringe	Alan Bailey
Worthy	Basil Hoskins
Abigail	[illegible]
Blowsie	Marge Cunningham
Miss Hoyden	Patsy Byrne
Nurse	Gwen Nelson
Servants	Michael Goulden, Bryan O'Leary
Bull	Harold Innocent
Justice	Elm Grant
Sir John Friendly	Alec Bregonzi

Musical Numbers: "Don't Call Me Sir," "Fortune, Thou Art a Bitch," "Stand Back Old Sodom," "I'm in Love With My Husband," "Hurry, Surgeon!" "Let's Fall Together," "Harden With Charms," "Nurse, Nurse, Nurse," "Why Do I Feel What I Feel?" "Fire a Salute!" "Put Him In The Doghouse," "Wait a Little Longer, Lover," "O Take This Ancient Mansion," "Say the Word."

With more work and tightening, "Virtue In Danger" should have a rosy chance of emulating the success at the Mermaid, in the West End and abroad of "Lock Up Your Daughters." Certainly no offering at the Mermaid has been greeted with more first-night enthusiasm since "Lock Up." This musical version of Sir John Vanbrugh's Restoration comedy, "The Relapse," opens on a slowish note but gathers momentum and overall has pace, style, wit and sufficient bawdiness.

Paul Dehn, who wrote book and lyrics, has had to telescope the comedy somewhat to accommodate his 14 songs, but has kept a considerable amount of Vanbrugh dialog, and his own fits snugly into the style of the Restoration period. He has also scribed soft deft, nifty lyrics and, in a program note, points out how irresistible some of Vanbrugh's lines are as cues for song and as titles.

James Bernard's rather genteel and tinkly music is not particularly distinguished but it blends happily enough with Dehn's words and benefits from harmonious work by an unseen orch.

Production numbers that score are "Fire A Salute!" which brings the first stanza to a lively close, "Don't Call Me Sir!" in which John Moffat as Lord Foppington sets the mood of the piece at the outset, and "Put Him In The Doghouse," though an unnecessarily coarse verse could well be tossed away. The ramifications of the plot and counterplot are too complicated for detailing here but Wendy Toye has staged "Virtue" with spirit and a bright sense of comedy in which she gets full assist from a slick energetic all-round cast.

Moffatt, as the fatuous Lord Foppington, is not afraid to parody effectively the Restoration farcical style. A big personal success is scored by Patricia Routledge as a very merry, designing young widow with a roving eye and her duet with Worthy, a philanderer (Basil Hoskins) called "Wait a little longer, lover" and a solo by Miss Routledge called "Let's Fall Together," are both standouts in the score.

Though put over lightly rather than as a romantic song a number called "Why Do I Feel What I Feel" sung by Barrie Ingham as the impecunious hero to Patsy Byrne, a fine dumpling of a heroine, emerges as an unexpectedly charming and tender love song. Jane Wenham, a sweet Amanda, Marilyn Benson, Alan Howard, Richard Wordsworth and Gwen Nelson are others who give major assistance.

Scenery, as always at the Mermaid, is of the simplest. But Alix Stone has done an adequate job and his handsome costume designs give richness to a production that is an engaging blend of high comedy, pantomime and farce. It will satisfy the palates of a large number of theatregoers though probably not Restoration period purists who will certainly prefer the original. *Rich.*

Show Out of Town

Never Too Late

Miami, April 23.

Lev Bolman and Stan Seiden presentation Elliot Martin and Daniel Hollywood production starring Fred Clark, Joan Bennett in comedy in three acts by Sumner Arthur Long. Directed by George Abbott. Setting by Lee B. Meyer, costumes by Florence Klotz; director's assistant Judith Abbott. "Never Too Late Cha-Cha" by Jerry Bock and Sheldon Harnick, incidental music by John Kander. Opened 16-day engagement at the Coconut Grove Playhouse, April 23, '63; $6.30 top.

Grace Kimbrough	Mary Cooper
Harry Lambert	Fred Clark
Edith Lambert	Joan Bennett
Dr. James Kimbrough	Allan Frank
Charlie	Tom Stern
Kate	Nancy Donohue
Mr. Foley	Wallace Engelhardt
Mayor Crane	Matt Crowley
Policeman	John Loose

It is a moot question which of its many facets has made Sumner Arthur Long's deft comedy. Credit combination of its "pregnant" theme of middle-aged parenthood, Fred Clark's wizard sense of timing and the magic of George Abbott's direction.

Although the first two acts are merely a series of well-spaced cliches about unscheduled infanticipating, they keep audiences laughing sympathetically at the stage family's discomfiture.

It is the third act, however, that clinches its comedic impact, as both author and director have delivered a great drunk scene. It completely breaks up the house as projected by Clark and Tom Stern who has provided, up to now, the perfect riposte for Clark's thrusts.

Joan Bennett carries off the role of wistful mother-to-be with charm and style. In spite of the fact that she has almost none of the punch lines, by skillful underplaying she manages to hold her own with Clark, no simple task.

The rest of the cast preassembled for export to London is most adequate. Nancy Donohue is attractive and convincing as the married daughter, and polished performances are turned in by Mary Cooper, Allan Frank, Wallace Engelhardt and John Loose.

Unmistakably "made in America," there is a universality in the theme of "Never Too Late." Say that its comedy is as earthy and blunt as a pile-driver. *Culm.*

Legit Followup

The Premise
(THE PREMISE, N.Y.)

The Premise, an improvisational operation in Greenwich Village, will be two-and-a-half-years-old this month. A week ago Thursday (18), the unit unveiled what it calls "The New Show at the Premise." If that implies the previous offering was the "old" premise, it seems to belie the claim of improvisational performance, as there is presumably a difference between the material of the two editions.

Perhaps the appellation "new" applies to the rehearsed material being used. Whether or not it's a misnomer for this type of show is of little consequence. What is important is that the group's commentary on modern manners and mores continues to be basically bright, if not at all times satirically satisfying. As usual, current news events provide the basis for audience-suggested improvisations, some of which come off well.

The cast comprises Premise regulars Thomas Aldredge, Joan Darling, Theodore H. Flicker and James Frawley. They work well together, with Miss Darling particularly notable for her effective handling of all the female assignments. Some of the prepared material is good, but, as with the improvised bits, not everything hits the target.

Flicker is director and producer of the group, in association with David W. Carter and Allan H. Manhoff. *Jess.*

The Swan Theatre, Milwaukee, has extended its presentation of "Can-Can," starring Monique Van Vooren an additional week through next Sunday (5).

'Camelot' $84,629, 'Take' $29,732, L.A.; 'Milk' $37,561, D.C.; Talla 18½G, Bost.; 'World' $42,675, 'Oh Dad' $26,631, Chi

The Coast is back in the big-grosser groove with the Civic Light Opera Assn. seasons now in operation in Los Angeles and San Francisco. "Camelot," playing CLO time in L.A. registered the top take for the stanza, while "Carousel," the CLO entry in Frisco, also did well.

Other hot b.o. entries included "How to Succeed in Business Without Really Trying" in Detroit and "Sound of Music" in Philadelphia.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Here Today, Wilbur (C-RS) (1st wk) ($4.95-$5.50; 1,241; $37,130) (Tallulah Bankhead, Estelle Winwood). Previous week, unreported.

Opened here April 22 to four affirmative notices (Guidry, Monitor; Hughes, Herald; Maloney, Traveler; Norton, Record American) and one pan (Kelly, Globe).

Last week, $18,463.

CHICAGO

Mary, Mary, Blackstone (C-RS) (34th wk) ($4.95-$5.50; 1,447; $41,-[illegible]) (Julia Meade, Scott McKay, Tom Helmore). Previous week, $21,770.

Last week, $[illegible].

Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad, Civic (C-RS) (4th wk) ($[illegible]; [illegible]; $[illegible]) (Hermione Gingold). Previous week, $[illegible] with Theatre Guild-American Theatre Society subscription.

Last week, $26,631 with TG-ATS subscription.

Shot in the Dark, Studebaker (C-RS) (1st wk) ($4.50-$5.50; 1,[illegible]; $[illegible]) (Elizabeth Seal, Zack Matalon). Previous week, $12,[illegible], Hartford, Los Angeles.

Opened here last Friday (26) to four negative notices (Cassidy, Tribune; Dettmer, American; Harris, Daily News; Syse, Sun-Times).

Last week, $[illegible] for three performances with TG-ATS subscription.

Stop the World—I Want to Get Off, Shubert (MC-RS) (4th wk) ($5.95-$6.60; 2,100; $72,000) (Joel Grey, Julie Newmar). Previous week, $[illegible] with TG-ATS subscription.

Last week, $42,675 with TG-ATS subscription.

CLEVELAND

Mary, Mary, Hanna (C-RS) (1st wk) ($5-$5.50; 1,515; $[illegible]) (Martha Wright, Biff McGuire, Michael Evans). Previous week, $[illegible], Wilbur, Boston.

Last week, $[illegible] with TG-ATS subscription.

DETROIT

How to Succeed in Business Without Really Trying, Fisher (MC-RS) (1st wk) ($6.95-$7.70; 2,-[illegible]; $[illegible]). Previous week, $10[illegible],-[illegible]16, O'Keefe, Toronto.

Last week, $78,[illegible] with Fisher Playgoer subscription.

LOS ANGELES

Camelot, Philharmonic (MC-RS) (2d wk) ($6.25-$7; 2,670; $94,000) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, $[illegible] with Civic Light Opera Assn. subscription.

Last week, $84,629 with CLO subscription.

Take Her, She's Mine, Biltmore (C-RS) (2d wk) ($5.50-$6; 1,636; $[illegible]) (Tom Ewell). Previous week, $[illegible] for seven performances with TG-ATS subscription.

Last week, $29,732 with TG-ATS subscription.

NEW HAVEN

Carnival, Shubert (MC-BT) ($6; 1,[illegible]; $[illegible]) (Elaine Malbin, Ed Ames). Previous week, $18,[illegible] for five performances, Hershey, Pa.

Last week, $21,676. Ames has succeeded David Daniels.

PHILADELPHIA

Sound of Music, Shubert (MD-RS) (1st wk) ($[illegible]-$7.50; 1,870; $74,[illegible]) (Barbara Meister, John Myhers). Previous week, $[illegible] with TG-ATS subscription, Playhouse, Wilmington.

Opened here April 22 to three approvals (Gaghan, News; Schier, Bulletin; Singer, Inquirer).

Last week, $[illegible] with TG-ATS subscription.

ST. LOUIS

Martyn Green Gilbert & Sullivan Co., American (OP-RS) ($5.50; 1,[illegible]; $[illegible]). Previous week, $[illegible] on a potential capacity gross of $[illegible] at the Forrest Theatre, Philadelphia, where the top was $5.60 weeknights and $[illegible] for the weekend evening performances. The company was not at the Shubert Theatre, Philly, as inadvertently reported in VARIETY.

Last week, about $17,000 for four performances each of "H.M.S. Pinafore" and "The Mikado."

SAN FRANCISCO

Carousel, Curran (MD) (1st wk) ($6.50-$7.25; 1,758; $[illegible]) (John Raitt, Jan Clayton).

Opened here April 22 to unanimous raves (Cone, Oakland Tribune; Eichelbaum, Examiner; Knickerbocker, Chronicle; Speegle, News-Call Bulletin).

Last week, $[illegible],272 with CLO subscription.

TORONTO

Spring Thaw '63, Royal Alexandra (R) (4th wk) ($3.50; 1,[illegible]; $27,[illegible]). Previous week, $15,810.

Last week, $15,347.

WASHINGTON

Milk and Honey, National (MC-RS) (1st wk) ($[illegible]-$7.[illegible]; 1,[illegible]; $[illegible]) (Robert Weede, Molly Picon, Terry Saunders, Tommy Rall). Previous week, $[illegible], Fisher, Detroit.

Opened here April 22 to three favorable reviews (Carmody, Star; Coe, Post; Donnelly, News).

Last week, $37,561.

SPLIT WEEKS

Mary, Mary (C-BT) (Patricia Smith, Jeffrey Lynn). Previous week, $13,740, Coconut Grove, Miami.

Last week, $21,[illegible] for six-performance split.

My Fair Lady (MC-BT) (Ronald Drake, Caroline Byrne). Previous week, $44,[illegible], Auditorium, Tulsa.

Last week, about $41,000 for eight-performance split.

MAD OVER BALLYHOO

London Legits Lean to Hyperbolic Angles

London, April 30.

Gimmicked ballyhoo for West End legit shows grows. "The Mousetrap" is still billed at the Ambassadors as "The 11th Extraordinary Year." "My Fair Lady," at the appropriate time, was heralded at Drury Lane as in its "Last Two Years."

Now, a striking full page ad in the London Evening Standard boosts four current, newish West End shows with the tag, "Last 11 Years." Banner headlines cheekily announced: "The Home Secretary won't let you see Lenny Bruce but (at the moment) he has no objection to you seeing one of the season's Four Smash Hits!"

The four "smash hits" concerned, in three of which Michael Codron has an active interest and William Donaldson in two, are "An Evening of British Rubbish" at the Comedy, "Next Time I'll Sing To You" (Criterion), "Rattle of a Simple Man" (Garrick) and "The Bed Sitting Room" (Duke of York's).

Nicholas Luard, big wheel of The Establishment Club, which ran into problems over Bruce's appearance, assured VARIETY: "This Lenny Bruce reference is a bonus for us. It was not done by arrangement with Codron."

Legit Bits

Peggy Cass will appear in "She Didn't Say Yes," which is to be given a pre-Broadway stock tryout this summer.

Jason Robards Jr. is to play the leading role in "After the Fall," the Arthur Miller play which the Lincoln Center Repertory Co. intends producing as its initial offering next October in a temporary steel structure to be erected in Greenwich Village.

"The Twelve Dancing Princesses," a new children's musical by William Whiting and R. K. Bloomer with choreography by Andre Eglevsky, is to be presented next Friday-Sunday (3-5) and May 11-12 at the Berner School, Massapequa, L.I., N.Y.

Cast changes in the off-Broadway production of "The Importance of Being Earnest" include the takeover by John Horton, Bruce Gold and Joan Henderson of the roles previously played by Lewis Edmonds, Ann Kasmacker and Carrie Nye, respectively.

Archibald MacLeish, poet, playwright and three-time winner of the Pulitzer Prize, will deliver the address today (Wed.) at Queens College, Flushing, N.Y., for the 1963 John Golden Award of $1,000 to be presented to a student at the college who, in the opinion of the prize committee, has shown the greatest literary promise in the field of drama, fiction or poetry.

Additional casting for the Actors Equity Golden Anniversary show at the Majestic Theatre, N.Y., next Sunday night (5), includes David Wayne, Paul Ford and John Forsythe, members of the original cast of "The Teahouse of the August Moon," who'll recreate a scene from that comedy; Sam Levene and Vivian Blaine in the "Sue Me" number which they originated in "Guys and Dolls," and Sally Ann Howes singing "I Could Have Danced All Night" from "My Fair Lady," in which she succeeded Julie Andrews on Broadway.

The off-Broadway production of "The Saving Grace" at the Writers' Stage Theatre, not to be outdone by the Broadway production of "Enter Laughing" which is selling second balcony seats at 50c, has reduced the price of 30 of its seats to 50c at each performance.

Katharine Cornell was guest of honor at the recent semi-annual get-together of Broadway's femme boxoffice treasurers at Delsomma's Restaurant, N. Y. The affair was also attended by a flock of name performers.

William Wilson, presently working in New York with legit pressagent Max Eisen, leaves early in June for his ninth season as manager of the Carter Barron Amphitheatre, Washington.

After six year of Saturday afternoon performances at the Cricket Theatre, N. Y., Blanche Marvin's Merri-Mimes is to be incorporated as a non-profit operation under the sponsorship of Helen Menken, Hal March, Julea Menken, Willard Swire, Mr. and Mrs. Elliot Nugent, Lucille Lortel and 16 other individuals. The current Merri-Mimes offering at the Cricket is "The Sleeping Beauty."

British writer Lionel Bart, currently represented on Broadway as author of the book, music and lyrics for "Oliver," planed back to London yesterday (Tues.) after a quickie visit to attend the Tony Awards Dinner at the Americana Hotel, N. Y., last Sunday (28).

Lois Berman, assistant to literary agent Leah Salisbury, is on a six week business-vacation trip to the Far East with her husband, Dave Berman.

The Bil and Cora Baird Marionette Co., which recently concluded an Easter holiday engagement on Broadway, will embark June 10 on a nine-week State Dept.-sponsored tour of the Soviet Union.

Ronald Rogers, just back from an eight-week tour of England, will appear in "DuBarry Was a Lady," opening May 8 at the Meadowbrook Dinner Theatre, Cedar Grove, N. J.

Three one-act plays will be performed on weekends at N. Y. International Airport by the Idlewild Players, which begins its fifth season there May 10. Matt Climber will function as production advisor.

Elaine Malbin, currently co-starring in the touring "Carnival," will appear this summer with Fritz Weaver in "Around the World in 80 Days," opening June 22 at the Jones Beach Marine Theatre, N. Y. Fair Enterprises operation.

B'way Sags, But 'Hot Spot' $68,180, 'Loves Me' $40,638, 'Photo' $33,320; 'Courage' $29,672, 'Too True' $25,161

Business tumbled for most Broadway shows last week. The drops were generally substantial, going as high as $12,706 for one musical. Holding at capacity were "Beyond the Fringe," "How to Succeed in Business Without Really Trying," "Never Too Late" and "Oliver." Receipts are expected to decline again this week.

There were no closings or openings last week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% reputed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (27th wk; 213 p) ($7.50; 773; $34,-672). Previous week, $[illegible] for nine performances.

Last week, $34,[illegible].

***Calculated Risk**, Ambassador (D) (26th wk; 205 p) ($6.90-$7.50; 1,155; $42,[illegible]) (Joseph Cotten). Previous week, $22,437.

Last week, $18,726. Closes May 11.

Dear Me, the Sky Is Falling, Music Box (C) (9th wk; [illegible] p) ($6.90-$7.50; 1,101; $40,100) (Gertrude Berg). Previous week, $[illegible],-401 with parties.

Last week, $[illegible] with parties.

Enter Laughing, Miller's (C) (7th wk; 53 p) ($[illegible]-$7.50; [illegible]; $[illegible],-[illegible]) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $[illegible],-[illegible].

Last week, $27,[illegible].

Funny Thing Happened on the Way to the Forum, Alvin (MC) (51st wk; 407 p) ($[illegible]-$[illegible]; 1,334; $65,[illegible]) (Zero Mostel). Previous week $62,153.

Last week, $[illegible].

Hot Spot, Majestic (MC) (2d wk; 11 p) ($9.40; 1,616; $[illegible]) (Judy Holliday). Previous week, $58,720 for three performances and five previews.

Last week, $68,180 with parties.

How to Succeed in Business Without Really Trying, 46th St. (MC) (81st wk; 641 p) ($9.60; 1,342; $66,615). Previous week, $67,[illegible].

Last week, $67,462.

Little Me, Lunt-Fontanne (MC) (24th wk; 185 p) ($9.90; 1,407; $75,-[illegible]01) (Sid Caesar). Previous week, $57,313.

Last week, $56,122.

***Man for All Seasons**, ANTA (D) (75th wk; 507 p) ($6.90-$7.50; 1,214; $40,000) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, $28,551.

Last week, $23,370.

Mary, Mary, Hayes (C) (112th wk; [illegible] p) ($6.90-$7.50; 1,330; $43,-300) (Diana Lynn, Tom Poston, Edward Mulhare). Previous week, $35,744.

Last week, $31,165.

Mother Courage and Her Children, Beck (D) (5th wk; 36 p) ($6.90-$7.50; 1,280; $50,900) (Anne Bancroft). Previous week, $33,731.

Last week, $29,672.

Mr. President, St. James (MC) (28th wk; 217 p) ($9.60; 1,615; $76,-954) (Robert Ryan, Nanette Fabray). Previous week, $50,500 with parties.

Last week, $62,004 with parties.

Never Too Late, Playhouse (C) (22d wk; 175 p) ($6.90-$7.50; 844; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $37,445.

Last week, $37,303.

No Strings, Broadhurst (MC) (59th wk; 468 p) ($9.20; 1,214; $62,-077). Previous week, $46,240.

Last week, $42,[illegible].

Oliver, Imperial (MD) (16th wk; 128 p) ($9.30; 1,428; $[illegible],000) (Clive Revill, Georgia Brown). Previous week, $[illegible],874.

Last week, $[illegible],902.

Photo Finish, Atkinson (C) (11th wk; 87 p) ($4.90-$7.50; 1,000; $45,-000) (Peter Ustinov, Paul Rogers, Eileen Herlie, Dennis King). Previous week, $30,[illegible].

Last week, $33,320 with parties.

Rattle of a Simple Man, Booth (C) (2d wk; 14 p) ($6.90-$7.50; 807; $34,000) (Tammy Grimes, Edward Woodward). Previous week, $11,[illegible] for six performances.

Last week, $15,700.

She Loves Me, O'Neill (MC) (1st wk; 7 p) ($9.60; 1,047; $57,776) (Barbara Cook, Daniel Massey, Barbara Baxley).

Last week, $40,638 for seven performances and one preview.

***Sound of Music**, Hellinger (MD) (174th wk; 1,387 p) ($9.90; 1,567; $81,300) (Nancy Dussault). Previous week, $[illegible].

Last week, $41,166.

Stop the World—I Want to Get Off, Shubert (MC) (30th wk; 237 p) ($9.60; 1,461; $61,000) (Anthony Newley). Previous week, $[illegible].

Last week, $40,057.

Strange Interlude, Hudson (D) (7th wk; 45 p) ($6.90-$7.50; 1,[illegible]; $[illegible]). Previous week, $32,[illegible] for six performances.

Last week, $28,211 for six performances.

Tchin-Tchin, Barrymore (CD) (26th wk; 196 p) ($4.90-$7.50; 1,007; $42,000) (Arlene Francis, Jack Klugman). Previous week, $17,807.

Last week, $17,844.

Too True to Be Good, 54th St. (C) (7th wk; 54 p) ($7.50; 1,434; $64,[illegible]) (Lillian Gish, Cedric Hardwicke, Eileen Heckart, Glynis Johns, Ray Middleton, Robert Preston, Cyril Ritchard, David Wayne). Previous week, $30,065.

Last week, $25,161.

Tovarich, Broadway (MC) (6th wk; 46 p) ($9.20; 1,[illegible]; $[illegible]) (Vivien Leigh, Jean Pierre Aumont). Previous week, $60,228 with parties.

Last week, $61,013 with parties.

Who's Afraid of Virginia Woolf? Rose (D) (29th wk; 234 p) ($6.90-$7.50; 1,162; $46,[illegible]) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Elaine Stritch, Sheppard Strudwick). Previous week, $34,120.

Last week, $33,500.

Other Theatres

Belasco, Biltmore, Cort, Longacre, Lyceum, Morosco, Plymouth, Royale, Winter Garden, Ziegfeld.

CODRON SETS 'SING' FOR N.Y. WITH COHEN

London, April 30.

Michael Codron, who has just returned from New York, where he attended the Broadway launching of "Rattle of a Simple Man," has closed a deal with Alexander H. Cohen to present his current Criterion hit, "Next Time I'll Sing to You," on Broadway, where it is likely to open during the week of Oct. 1.

The play, written by James Saunders, will be reproduced in America by its original director, Shirley Butler, and will be presented with an all-British cast. It will continue its London run.

Elitch's Reopens June 17

Denver, April 30.

Mala Powers and Whitfield Connor are to play the leads in the first three productions when Elitch Gardens Theatre opens its 73d season June 17. Joe E. Brown will star in "Harvey" from Aug. 12 to 31 at the summer park theatre.

The three plays in which Connor and Miss Powers appear are "There's Always Juliet," "The Moon Is Blue" and "Sabrina Fair." Jack Gurtler, manager, reveals that two current Broadway plays, "Harold" and "Riot Act," along with four revivals, will complete the 1963 season.

John Holden, who directed last season's plays at Elitch's is returning this year.

It's Edward Albee's Big Year

Playwright Scores Double on 'Virginia Woolf'—Vivien Leigh, Anna Quayle Nab Tonys

By JESSE GROSS

Edward Albee is running away with this season's playwriting honors for his initial Broadway effort, "Who's Afraid of Virginia Woolf?" During the last week, the play has copped the N. Y. Drama Critics Circle citation and a Tony Award. The lengthy three-acter is also regarded as a contender for the Pulitzer Prize in drama, to be disclosed next Monday (6).

The musical winner in the Tony competition for the year ended last March 31 was "A Funny Thing Happened on the Way to the Forum." In an unusual occurrence, a majority of the New York aisle-sitters were against voting for a best musical at their meeting last Thursday (25). A foreign selection was also ignored by the critics.

A rule change in effect for the first time this season requires that the initial vote by the reviewers be for the best play, regardless of origin, and that if the vote is for an American play a second optional ballot can be taken for the best imported play.

"Woolf" got nine votes out of a total of 17 cast at the Circle session. Three of those ballots were proxies. "Mother Courage and Her Children" was the second choice with three votes and "Hollow Crown" ranked third with two votes. Receiving one vote each were "The Milk Train Doesn't Stop Here Anymore," "Tchin-Tchin" and "Photo Finish."

Accorded with a special citation from the critics was the revue, "Beyond the Fringe." A special Tony award was also given to that British import's four-man company, Alan Bennett, Peter Cook, Jonathan Miller and Dudley Moore, "for their brilliance which has shattered all the old conceptions of comedy." Other special awards were given to Irving Berlin for his longtime "distinguished contribution to musical theatre" and to W. McNeil Lowry, in behalf of the Ford Foundation, "for distinguished support of American theatre."

17th Annual Tonys

The Tony medallions were awarded last Sunday night (28) in the Imperial Ballroom of the Americana Hotel, N. Y., with the proceedings telecast by WOR-TV. It was the 17th annual presentation of the awards for "distinguished contributions to the theatre" by the American Theatre Wing in honor of its founder, the late Antoinette Perry. Besides the special awards to Berlin, Lowry and the "Fringe" company, citations were made in a total of 21 categories.

"Woolf," currently in its 30th week at the Billy Rose Theatre, N. Y., accounted for five awards. Besides winning in the play category, its costars Uta Hagen and Arthur Hill were each cited for their performances. Tony awards also went to Alan Schneider for his direction of the play and to Richard Barr and Clinton Wilder for producing it.

"Forum," currently in its 52d week at the Alvin Theatre, N. Y., accounted for six awards, including its citation as the top musical. Medallions were presented to the show's star, Zero Mostel; director, George Abbott; authors, Burt Shevelove and Larry Gelbart; featured actor, David Burns, and producer Harold Prince.

English Take 'Em

Vivien Leigh was the Tony-winner in the femme musical star category for her performance in "Tovarich" and Anna Quayle got the nod as featured femme in a musical for her performance in "Stop the World—I Want to Get Off." The Misses Leigh and Quayle were among six English winners, exclusive of the "Fringe" company. The other Britishers cited were Lionel Bart, composer-lyricist of "Oliver," Sean Kenny, the musical's set designer, and Donald Pippin, the musical director-conductor for the show. Also, Anthony Powell, costume designer for "The School for Scandal."

Getting Tony awards for featured straight play performances were Alan Arkin for the performance in which he was elevated to costar billing in "Enter Laughing" and Sandy Dennis for her portrayal in the recently-closed "A Thousand Clowns." Bob Fosse won a Tony for his "Little Me" choreography and Solly Pernick was saluted for his work as stage technician for "Mr. President."

A nominating committee consisting of N. Y. Daily News drama critic John Chapman, producer Jean Dalrymple, playwright-producer-director Sidney Kingsley, N. Y. World-Telegram and Sun drama critic Norman Nadel, and N. Y. Post drama critic Richard Watts Jr. assembled a ballot which was mailed to the more than 800 members of the American Theatre Wing. The votes were then tabulated by the theatrical accounting firm of Lutz and Carr.

The awarding of medallions to a play producer and musical producer, as well as a play and musical seems to be somewhat of a duplication as evidenced by the awards to "Woolf," "Forum" and their respective producers. Music for the Tony awards ceremony and dinner was provided by Meyer Davis and his orchestra.

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TeleGuide 6 CHANNEL 6

These Are Our Kids

Professional Children's School, N.Y., is currently widely represented by students and alumni in two legit presentations, the Broadway production of "Oliver" and the off-Broadway revival of "Best Foot Forward." PCS sixth-grader Paul O'Keefe is now playing the title role in "Oliver," having taken over that assignment from Bruce Prochnik who's returned to England. Seven other PSCers are also in that musical.

Among the performers in "Foot" are four PCS students and three alumni. In the area of dance, four PCS high school students joined the N.Y. City Ballet's permanent company this spring. Other students have been making appearances in the longhair league and the Malignant Brothers, who entered the fourth, seventh and 11th grades at PCS last fall, are currently represented on the Scepter label by their recording as the Rocky Flyers of "Killer Jo."

Incidentally, the PCS Commencement program will be held the morning of June 7 at Hunter College (N.Y.) Assembly Hall.

A German-language presentation of "Dear Liar," costarring Elisabeth Bergner and O. E. Hasse, opens a week's run at the Barbizon Plaza Theatre, N.Y., next Friday (3).

Opera Review

Midsummer Night's Dream

Opera in three acts by Benjamin Britten; libretto by Britten and Peter Pears. Produced by the N.Y. City Opera. Staged by William Ball; conducted by Julius Rudel; scenery and costumes by Robert Fletcher; Boys Choir from [illegible] Church; lighting, John Fisher. Premiere April 25, '63, at N.Y. City Center. Benefit scale, $12.50; regular, $4.95.

Oberon	William McDonald (debut)
Tytania	Nadja Witkowska
Puck	Julian Miller (debut)
Theseus, Duke of Athens	Arnold Voketaitis
Hippolyta	Tatiana Troyanos (debut)
Lysander	Charles Hindsley (debut)
Demetrius	David Clatworthy
Hermia	Marlene Kleinman
Helena	Marguerite Willauer
Bottom	Spiro Malas
Quince	John Fiorito
Flute	Richard Krause
Snug	Richard Wentworth
Snout	Howard Fried
Starveling	David Smith

Fantasy, farce and fairies combined as opera might seem an improbable melange. Actually "Midsummer's Night Dream" is skirting the abyss of boredom in Act I, so that it emphasizes the artistry of the enterprise that by the third act curtain one consents to acknowledge a heroic achievement. Naturally the Benjamin Britten score deserves the first salute. Though shy of melody it is adroit in carrying out its story-line purposes. It follows that libretto, a joint job of Britten and Peter Pears, has what it takes to complete a seemingly, at the outset, impossible trip.

The farce has 400-year roots in Shakespeare and it is a mark of this production that it is always under restraint and finally in the masque interlude quite amusing even to a modern audience. This reviewer is disposed to credit the producer, Julius Rudel, and the stager, William Ball, for the tight rein that keeps slapstick within bounds. Actors generally could not be trusted. The shenanigans in the forest and in the palace in many a version of "Midsummer" make any bright five-year-old yawn.

How then account for the quality of this production, one work among seven in a three-week spring repertory of contemporary operas? The figures in the Pantheon read, after Britten, Martha Baird Rockefeller Fund, Rudel, Ball, designer Robert Fletcher, makeup wizard Michael Arshansky, and Julian Miller as Puck. You can't win the hockey game without a spirited, bouncy, acrobatic Puck, and Miller is effective both as a gymnast and as a rhetorician.

The Rockefeller money gave designer Fletcher more freedom with the forest and court settings than this sidestreet opera troupe usually enjoys. The whole thing is artfully contrived and costumed. The getup of Oberon, King of the Fairies, is worthy of a prize and in this Arshansky shares. The role was entrusted to a counter-tenor, William McDonald. His high but sweet voice took some getting used to, but in the end he proved shrewd casting.

Marguerite Willauer is beguiling as Helena, the demure and Marlene Kleinman makes a positive Hermia. Another handsome figure and voice is Tatiana Troyanos (one of four debuts) as betrothed of the Duke of Athens. At this house the parade of new talent is always notable.

Cast is commendable for team play. Spiro Malas (Bottom) heads the amateur actors whose slapstick is the crux of the otherwise anti-climatic third act. John Fiorito, Richard Krause, Richard Wentworth, Howard Fried and David Smith all show sound singing, as required, and a knack for horseplay.

There is general distinction in the production and to the individual roles. Nadja Witkowska is a well-sung Fairy Queen, Arnold Voketaitis a dignified duke.

Only three performances of this work are presently scheduled. It is a nice question whether more will be required. The charm of the story is elusive for those who recall the film and ballet versions. But this is surely a success d'estime for Rudel & Co. *Land.*

Off-Broadway Shows

(Figures denote opening dates)

[illegible], Sher. Sq. (9-17-62).
Best Foot Forward, Stage 73 (4-2-63).
[illegible], St. Marks (4-4-63).
[illegible], Theatre 4 (4-15-63).
[illegible], Mews (4-20-63).
[illegible], Circle (11-6-62).
[illegible], Phoenix (4-9-63).
[illegible], Maidman (4-16-63).
[illegible], Sullivan St. (5-3-60).
[illegible], Bouwerie, Mad. Ave. (2-28-63).
Lion in Love, 1 Sher. Sq. (4-25-63).
[illegible], Gramercy Arts (3-14-63).
Mrs. Warren's [illegible] (4-24-63).
Pinter Plays, Cherry Lane (11-26-62).
[illegible], Premier (11-13-62).
[illegible], Actors Playhouse (12-12-62).
[illegible], Writers Stage (4-10-63).
Six Characters, Martinique (3-8-63).
Typists & Tiger, Orpheum (2-4-63).
[illegible], Wash. Sq. (12-16-62).

CLOSED

Purple Canary, Midway (4-22-63); closed last Saturday (27) after six performances.

SCHEDULED OPENINGS

Blue Boy in Black, Masque (4-30-63).
Utopia, Folksbiene (5-4-63).
[illegible], Mermaid (5-7-63).
[illegible], Pocket (5-6-63).
Five Evenings, Village Sq. (5-9-63).
Put It in Writing, de Lys (5-13-63).
Brig, Living Theatre (5-15-63).
Night of the Auk, Cricket (5-21-63).
Daisy Miller, Phoenix (5-28-63).

Australian Shows

(Week Ended April 27)

(Figures denote opening dates)

ADELAIDE

Merry Widow, Her Majesty's (4-20-63).

MELBOURNE

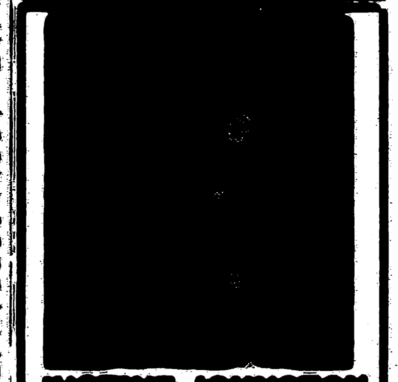
King and I, Princess (3-30-63).
[illegible], Russell St. (3-6-63).
[illegible], Comedy (4-1-63).
[illegible], Tivoli (10-1-62).
[illegible], St. Martin (4-16-63).

PERTH

Sound of Music, Capitol (4-24-63).

SYDNEY

[illegible] (4-17-63).
[illegible] (3-28-63).
[illegible]



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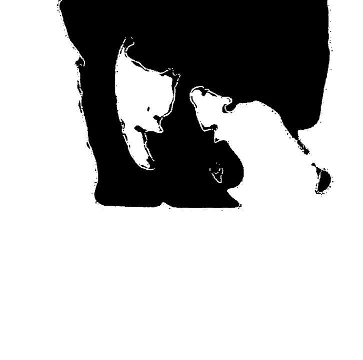

Admirable . . . Jo Ann Miller as "Bobo", the shapely dish to whom the Captain sped for his Parisian rendezvous . . . duet "You Don't Know Him" was by far the best number of the night and Miss Miller's well done "Femininity."

KENNETH G. WALLACE, The Record

Jo Ann Miller, a red-tressed charmer with skilled comedienne know-how . . . Miss Miller's curves might well be utilized by the Casey Stengel-led New York Mets. She might hypnotize the opposing batters by appearing in the costume in which she makes her initial appearance on stage. Suffice it to report that Jo Ann is a wow . . . scenes with "Bobo" escaped by Miss Miller are pure gems.

DOC GOLDSTEIN, Paterson Evening News

Jo Ann Miller is particularly good in "Femininity," in which she wears a red apron over her black undergarments, grabs her knitting and tells the stunned captain she is really a homebody.

GUNTER DAVID, Newark Evening News

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Merrick Apologizes for 'Tonight'

Continued from page 85

I've become a captive of my own stormy petrel image, and that hereafter I should stick to producing shows and let other people do the public performing."

Taubman made a statement last Monday (29), with the approval of the Times management, that Merrick's letter was, "A private apology for a very public offense. We have no intention of making the apology public. It seems to us that the burden of doing so is on the man who committed the offense."

NBC, which airs the "Tonight" series, has not invited Taubman to appear on the show and plans no further action on the matter.

Although the Times reviewer had been reported as telling friends that he might take legal action against Merrick, he answered curtly, "No comment," when asked about the matter at last week's Critics Circle meeting, after informing the members present that he had received an apology from the producer. Taubman was apparently still angry over the affair, according to the other critics.

As presiding officer of the meeting, he not only refused flatly to consider a vote for the best foreign play of the Broadway season (after "Who's Afraid of Virginia Woolf?" had been picked as the best play), but brushed off a suggestion of having a cocktail party or luncheon to make the award in a ceremony for tv or radio coverage. "To hell with it—they've had enough," he said, presumably referring to producers in general. He then abruptly adjourned the meeting.

Taubman, who stepped up from vice-presidency of the Circle to become president upon the death some months ago of Tom Wenning, is due for re-election at the organization's regular meeting next October. Under regular custom, Circle presidents are continued in office for a second term, after which the vice-president is elected to the position. No one was named to the v.p. spot when Taubman moved up to the presidency.

Touring Shows

(Figures cover April 29-May 12)

Camelot—Philharmonic, L.A. (April 29-May 11).

Carnival (bus-truck)—Split week stands (April 29-May 4); Shubert, Boston (May 6-11).

Here Today—Wilbur, Boston (April 29-May 4); Split week stands (May 6-11).

How to Succeed in Business Without Really Trying (2d Co.)—Fisher, Det. (April 29-May 11).

Martyn Green Gilbert & Sullivan Co.—Split week stands (April 29-May 4); Hanna, Cleve. (May 6-11).

Mary, Mary (2d Co.)—Blackstone, Chi (April 29-May 11).

Mary, Mary (bus-truck)—Playhouse, Wilmington (April 29-May 4); Split week stands (May 6-11).

Mary, Mary (4th Co.)—Hanna, Cleve. (April 29-May 4); American, St. L. (May 6-11).

Milk and Honey—National, Wash. (April 29-May 11).

My Fair Lady (bus-truck)—Split week stands (April 29-May 11).

Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad—American, St. L. (April 29-May 4); Geary, S.F. (May 6-11).

Pajama Tops—Ford's, Balto. (April 29-May 11).

Shot in the Dark—Studebaker, Chi (April 29-May 11).

Sound of Music (2d Co.)—Shubert, Philly (April 29-May 11).

Sound of Music (bus-truck)—Split-week stands (April 29-May 4); Civic, N.O. (May 6-11).

Stop the World—I Want to Get Off (2d Co.)—Shubert, Chi (April 29-May 11).

[illegible]—Biltmore, L.A. (April 29-May 11).

Travis Selmier Booking New Butler Univ. Stand

Indianapolis, April 30.

W. Travis Selmier has been appointed manager of the 2,200-seat Clowes Memorial Hall which is slated to open here next October on the Butler Univ. campus. Selmier, who has already begun lining up bookings for the $3,500,000 theatre for the performing arts, has been a producer here for Intro Productions and for Crosley Broadcasting Co.'s Channel 13. He was also producer for the Indiana Festival Music Theatre, Ft. Wayne.

A national consulation committee for the Hall includes Helen Hayes, Artur Rubinstein, Agnes de Mille, Maurice Evans and George Balanchine.

BEYOND DRILL SHED

Pasadena Playhouse Scholarship For Promising G.I.

The Pasadena (Cal.) Playhouse College of Theatre Arts has established an annual scholarship for army personnel who, during their tenure of service, show promise in the area of theatrical activity. The first such scholarship, covering tuition and the cost of books for a full year at the college, is to be given next Aug. 15 to an individual returning to civilian status on or after that date who has demonstrated in the year beginning last Aug. 16 theatrical ability as a director, technician or performer.

The scholarship, accepted by the army, was set up by David M. Crandell, president and chairman of the college board.

Preliminaries at Theatre Des Nations A Letdown; Fate of Project in Doubt

Paris, April 30.

As previously set forth in VARIETY drastic changes confront the theatres in Paris owned by French republic. On prestige enterprise, the annual Theatre of Nations, now seven years old, may lose its tenure at the Sarah Bernhardt Theatre and its founding head, A. M. Julien.

Unhappily for Julien this season's performances to date have not been auspicious. His showmanly quest of broader representation, more countries, new companies, has not been conductive to quality. First phase was at the smaller Recamier prior to transfer April 24 to the Bernhardt.

Except for the hit of U.S. folk blues singer Odetta, the entries have been severely judged by local critics. Too many were thought lacking the stature for this international affair. Even if it entails diplomatic courtesy, they see no reason to invite mediocre plays or companies which add nothing to the drama or Paris as host.

Opera of Mannheim was judged an okay company from a fairly small city while the Manuela Vargas Flamenco Co. from Seville, Spain was felt more for cabaret, on its spirited but repetitive materials.

Shauspieltruppe from Zurich with the romantic "Penthesilee" of Heinrich Von Kleist was rated fair. Theatre of Tunis, doing the late Albert Camus' play "Caligula" in Arabic, was tagged superfluous. Ireland had a lacklustre production of Yeats "Countess Cathleen." Mexico sent an old-fashioned attack on an American rich businessman via "The Hour for All." The Recamier stay wound with the Ballet Scapino from Holland in two ballets for children. Charming, yet ordinary was the verdict.

However some big guns are expected at the Sarah Bernhardt with the Opera of Stuttgart, the Royal Shakespeare Company from London with Peter Brook's version of Shakespear's "King Lear" and others.

Bits of London

London, April 30.

Juliet Mills will make her Shakespearian debut as Titania on the Royal Shakespear company spring tour. She will substitute for Virginia McKenna, indisposed.

John Clements and Martin Landau are to present Ronald Millar's adaptation of C. P. Snow's novel, "The Masters." Clements will star.

C. Denier Warren has just celebrated his 50th anni on the stage. He's currently in "Who'll Save The Plowboy."

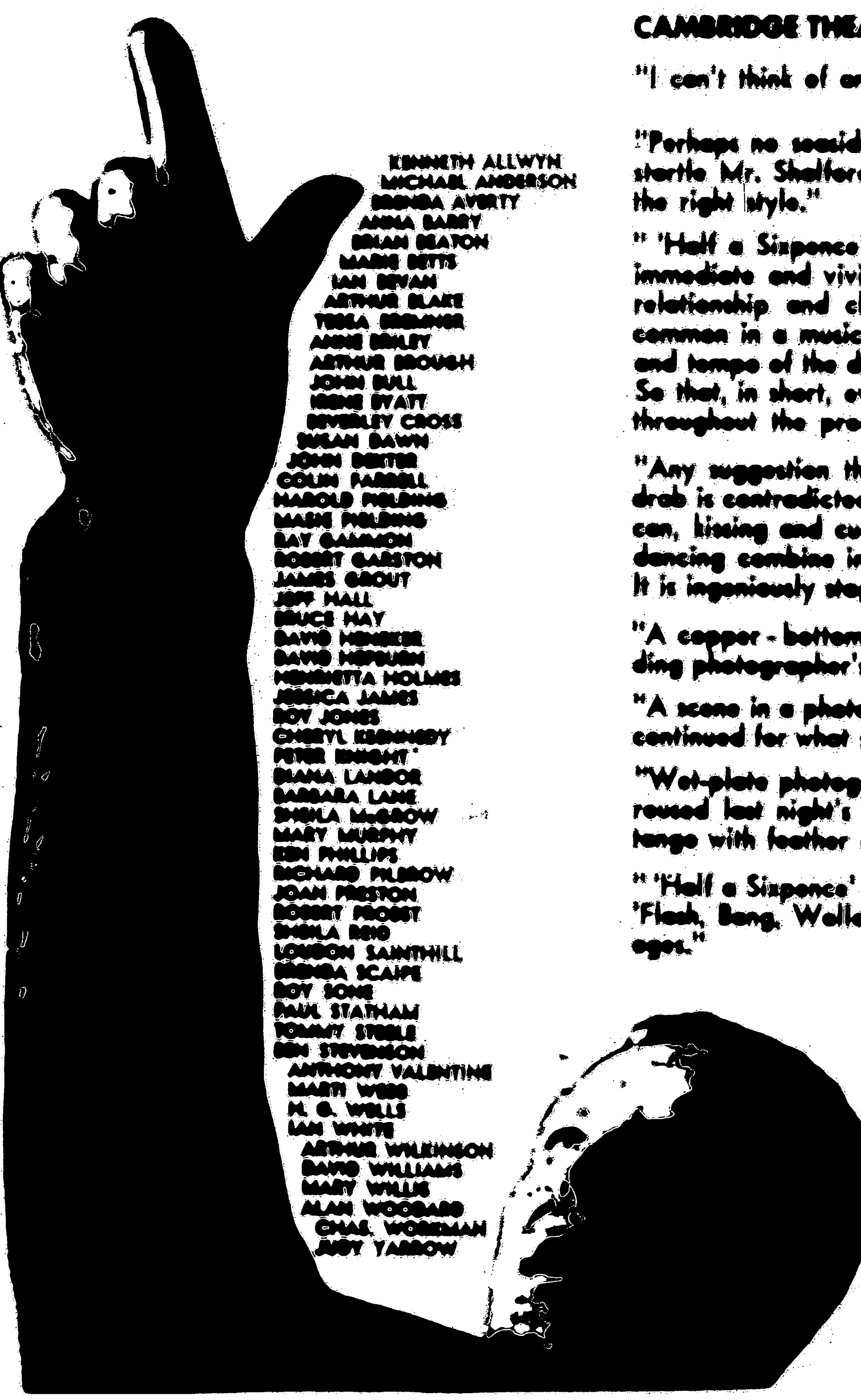
A memorial service will be held May 7 for the late Anna Deere Wiman at St. Martin's-in-the-Fields. The American-born producer died recently in Bermuda.

Jack Keates, manager of Brighton Royal for 28 years has resigned and will be succeeded by Melville Graham. After a vacation, Keates will become a touring company manager.

Leslie Phillips has taken over from David Tomlinson in the long-running "Boeing-Boeing" comedy at the Appolo.

A Yankee's Thanks For . . . "HALF A SIXPENCE"

CAMBRIDGE THEATRE LONDON



"I can't think of any higher praise for . . . the choreography of Edmund Balin." —DAILY SKETCH

"Perhaps no seaside linen drapers in 1900 ever saw such high jinks and high kicks as startle Mr. Shalford's emporium, but the dances arranged by Edmund Balin are in exactly the right style." —NEWS OF THE WORLD

" 'Half a Sixpence' opens in Mr. Shalford's drapery emporium, when we are given an immediate and vivid view of the life the assistants lead and a quick insight into their relationship and character. This is an unusual aspect of the production, and one not common in a musical, when the characters . . . tend to emerge very gradually. The tone and tempo of the dancing and the sort of music we are to hear, are also forcibly indicated. So that, in short, everything gets off to a resounding start, the spirit being maintained throughout the production." —THE STAGE

"Any suggestion that the life of a draper's assistant in 1900 was dreary, tiresome and drab is contradicted by the opening number where the boys and girls dance a saucy cancan, kissing and cuddling behind bolts of cloth . . . One number in which singing and dancing combine in a Cockney music hall stomp to stop the show is 'Flash, Bang, Wallop'. It is ingeniously staged and exhilaratingly performed." —THE SUNDAY TELEGRAPH

"A copper-bottomed, knock-down-and-dragout show-stopper built around the wedding photographer's flash picture." —DAILY MAIL

"A scene in a photographer's studio . . . such good effect that the cheering and applause continued for what seemed like half an hour." —DAILY EXPRESS

"Wet-plate photography . . . giving the pretext for a wedding group number . . . that roused last night's audience to cheers . . . effective routines, such as a draper's shop tango with feather dusters clenched between the teeth." —THE TIMES

" 'Half a Sixpence' . . . is in for a long run . . . stopped the show with a number called, 'Flash, Bang, Wallop' . . . a rousing comedy routine that has the audience applauding for ages." —DAILY MIRROR

"Better than Oliver! . . . these incidents are merely tableaux that are jerked into life by Heneker's songs or Edmund Balin's robust choreography." —EVENING STANDARD

"Edmund Balin, from Broadway, has welded a lively dancing chorus into a brisk team." —VARIETY

MUSICAL NUMBERS AND DANCES

Staged by Edmund Balin

2000 NORTH HIGHLAND AVENUE, HOLLYWOOD 28, CALIFORNIA

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Jennie" (MC). Producer, Halmar Productions and Cheryl Crawford (25 W 54th St., N.Y.; LT 1-[illegible]). Accepting photos and resumes c/o above address from beautiful femmes, 16-21 years old. Singing and dancing not essential.

"[illegible]" (MC) Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520) Available parts: male, 30's, tall, lively, agile, baritone, must sing well; male, late 30's, tall, rangy laconic type, baritone, must sing well; character men, big, warm type, great vigor, must sing well; male, 30's, tall responsible type, must sing well; male, 18-19, tall skinny dancer-singer, tenor; man, fat, good-natured, sings; femme 18, dancer-singer, cute. Mail photos and resumes to Neil Hartley, c/o above address.

OFF-BROADWAY

"Best Foot Forward" (MC). Producers, Arthur Whitelaw, Buster Davis, Joan D'Incecco & Lawrence Baker, Jr. (c/o Stage 73, 321 E. 73d St., between 1st and 2d Ave., N.Y., BU 8-2800). Male and femme teenagers, between 13-18 are being seen Wednesdays at 4:30 c/o above address as replacements. Producers also looking for future replacement for the role of Gale Joy.

"Star of the Morning" (D) Producer Houston Brummit (224 Waverly Place, N.Y.). Available parts: Negro men, 25-30; Negro women, 20-25; Negro character man, about 60; white character men, 40-50. Send photos and resumes to above address.

"The Uncommon Denominator" (C). Producer, The Uncommon Company (30 W. 67th St., N.Y.; TR 3-[illegible]). Available parts: replacements and standbys for all roles. All those interested in improvisational theatre, mail photos and resumes c/o above address. Do not phone.

TOURING

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (20 E. 46th St., N.Y. 17, N.Y.; TN 7-3434). Available parts: three comedians 23-30, legit British accents; man, 23-30, legit British accent, falsetto voice, must play piano. Mail photos and resumes to Warren McClane, room 802 c/o the producer. Interviews by appointment only. Do not phone or visit.

"Come Blow Your Horn." (C) Producer, Hugh Fordin (405 E. 54th St., N.Y.; PL 9-1350). This production will star Hal March, and will begin a tour of summer theatres June 18. Available parts: femme, early 20s, pretty, preferably blonde, femme, late 20s, pretty, intelligent; male, 18, who resembles Hal March. Mail photos and resumes c/o above address. Do not phone.

Dolphin Productions (theatre for children, performed by adults). Producer, Gene Garnone (c/o Dolphin Productions, 336 Canal St., N.Y., WO 6-1050). Accepting photos and resumes c/o above address from male and female dramatic talent for a series of 10 fairy tales to be performed at various strawhatters.

"God Bless Our Bank" (C). Producers, Zev Bufman and Stan Seiden (c/o Kip Cohen, Managing Director, Coconut Grove Playhouse, 3500 Main Highway, Miami 33, Fla.; HI 4-3831). Ann Sothern to star. Will tryout on summer package circuit, prior to Broadway. Available parts: pompous bank president, late 50's; rigid Scotsman, 50's; three character men, mid 30's; small character woman, late 50's; wide-eyed male 24-27; femme, 18-22; pair Mutt & Jeff type characte: men, 30-45; other minor roles. Casting mainly through agents, but accepting photos and resumes clearly marked "Bank." Mail to Kip Cohen c/o above address.

"Irma La Douce." Producers, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N.Y.; LT 1-3250). Auditions for Equity and open call male dancers only who sing, next Tues. (7), at 11 a.m., at Variety Arts Studio (225 W. 46th St., N.Y.).

"Romanoff and Juliet." Producer, Thrasher Productions (144 W. 57th St., N.Y.; LT 1-[illegible]). This production will star Walter Slezak, and will begin a tour of summer theatres June 3, at the Playhouse in the Park, Philadelphia. All roles open. Mail photos and resumes c/o above address. Script available at Dramatists Play Service (14 E. 38th St., N.Y.).

STOCK

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephen Slane (c/o theatre, Box 62, Beverly, Mass.). Accepting photos and resumes from musical performers and a few dramatic performers for a resident company. Mail applications to managing director at the theatre.

BELLPORT, L.I.

Bellport Gateway Playhouse. Producers, H. C. Pomeran and David Sheldon (c/o Sheldon, 43 W. 54th St., N.Y.; PL 7-[illegible]). Accepting photos and resumes for Equity resident company jobbers and apprentices. Star system is used here. Season of 17 weeks begins June 11. Continued affiliation with Columbia Pictures.

CALUMET, MICH.

Keweenaw Playhouse. Producer, Leland Ball (405 E. 54th St., N.Y.). Accepting photos and resumes from Equity-non Equity musical performers and apprentices. Ten-week season starts June 25.

CANAL FULTON, OHIO

Canal Fulton Arena. Producer David Fulford (60 W. 68th St., N.Y.; MU 2-1370). Accepting photos and resumes for Equity resident company and apprentices, all types, musical and dramatic, c/o above address. Star system is used here. 16-week season begins June 4.

CORNING, N.Y.

Corning Summer Theatre. Producers, Omar K. Lerman and Dorothy Chernick (c/o Omar Lerman, 82 Grove St., N.Y.). Accepting photos and resumes c/o above address for Equity resident company, through agents only. Interviews will be held early in May.

EAST ROCHESTER, N.Y.

Town and Country Musicals. Producer, Barry C. Tuttle (120 W. 44th St., N.Y.). Auditions for Equity singers and dancers May 3: men, 10 a.m.-12 noon and femmes, 1-3 p.m. Open call singers and dancers May 3: men, 10 a.m.-12 noon and femmes, 1-3 p.m.—all at Variety Arts Studios (225 W. 46th St., N.Y.).

EPHRATA, PA.

Legion Star Playhouse. Producer-director, John Cameron (c/o P.O. Box 334, Ephrata, Pa.). Accepting photos and resumes from dramatic and musical performers for Equity resident company, also jobbers and apprentices c/o above address. Auditions will be arranged in New York in May.

FAYETTEVILLE, PA.

Totem Pole Playhouse. Producer W. H. Putch (RD No. 2, Fayetteville, Pa.). Accepting photos and resumes for Equity resident company only, c/o above address. Season of 12 weeks begins June 15.

HAMPTON, N.H.

Hampton Playhouse. Managing directors, John Vari & Alfred Christie (405 E. 54th St., N.Y.; PL 9-7977). Part of "Rose" available in "Gypsy." Accepting photos and resumes for Equity resident company and apprentices c/o above address. Only those whose work is familiar to the management should apply. Season of 10 weeks begins June 22.

LAKE LUZERNE, N. Y.

Lake Luzerne Playhouse. Producer, George Patrick (40 W. 45th St., N. Y.). Photos and resumes are being accepted c/o above address for the all-Equity resident company. Apprentices also being sought. The ten-week season begins June 24.

LATHAM, N.Y.

Colonie Summer Theatre. Managing director, Eddie Rich (214 W. 42d St., N.Y.; PE 6-[illegible]). Accepting photos and resumes c/o above address for the Equity resident company. Star system is used here. Open call dancers today (Wed.): men at 10 a.m. and femmes at 11 a.m., singers, men at 1 p.m. and femmes at 2 p.m.—all at Variety Arts Studios (225 W. 46th St., N.Y.). Dramatic and musical season of 11 weeks begins June 25.

MIAMI, FLA.

Coconut Grove Playhouse. Producers, Zev Bufman & Stan Seiden (c/o Kip Cohen, Coconut Grove Playhouse, 3500 Main Highway, Miami 33, Fla.). Seeking all Equity types for musical-dramatic strawhat season. Send photos and resumes to above address.

PITTSBURGH, PA.

White Barn Theatre. Producer, Jack Brown (6040 Phillips Ave., Pittsburgh, Pa.). Accepting photos and resumes c/o above address for Equity leading men, leading ladies, juveniles and ingenues. Available parts: Irma in "Irma La Douce" and Suzie in "World of Suzie Wong." Apprentices also being sought on a no-tuition basis. The 17-week dramatic and musical season begins June 1.

SOMERS POINT, N. J.

Gateway Theatre. Managing director, Paul Giovanni (230 E. 30th St., N. Y.). Season of straight plays with two musicals. Audition for male and femmes Equity actors will be by appointment only. Mail photos and resumes to Paul Giovanni at above address.

SPRINGFIELD, MASS.

Ivy Players. Director, Clifford Olsen (c/o Springfield College, Springfield 9, Mass.). Accepting photos and resumes for Equity resident company c/o above address. Six-week season of straight plays begins June 25.

SULLIVAN, ILL.

Summer of Musicals. Producer, Guy S. Little Jr. Box 155, Sullivan, Ill.). Accepting photos and resumes from musical and dramatic performers for Equity resident company. Also applicants for paid apprenticeships, c/o above address. Interviews and auditions will be held in New York and Chicago in the near future.

THOMPSON, CONN.

Roundabout Players. Director, Alan James (230 W. 11th St., N.Y.). Accepting photos and resumes c/o above address from the following types: femme, leading lady; femme, young, must sing and act well; leading man, must sing well; man, young, must sing well; character man, young; male and femme apprentices accepted on a no-pay, no-fee basis. Dramatic and musical season begins June 25.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Producer, Nikos Psacharopoulos (c/o School of Drama, Yale University, New Haven, Conn.). Accepting photos and resumes for a resident Equity company of twelve and a non-Equity company of six. All types will be considered. Appointments will be scheduled from photos and resumes received; mail to producer at above address. Do not phone or visit.

WINDSOR, ONT.

Cleary International Theatre Festival. Producers, Wayne E. Martens & Jonathan A. Knopf (c/o Jonathan A. Knopf, 220 E. 11th St., N.Y.; GR 7-1304). Accepting photos and resumes for Equity resident company and apprentices. Dramatic and musical season of 10 weeks begins June 29.

Films

"Hoodlum" (D). Producer-director, Stan Russell (245 W. 55th St., N.Y.; JU 6-[illegible]). Available parts: man, about 35, tall, lean, virile. Mail photos and resumes c/o above address, or call for appointment between 10 a.m. & 4 p.m. daily c/o above number.

Television

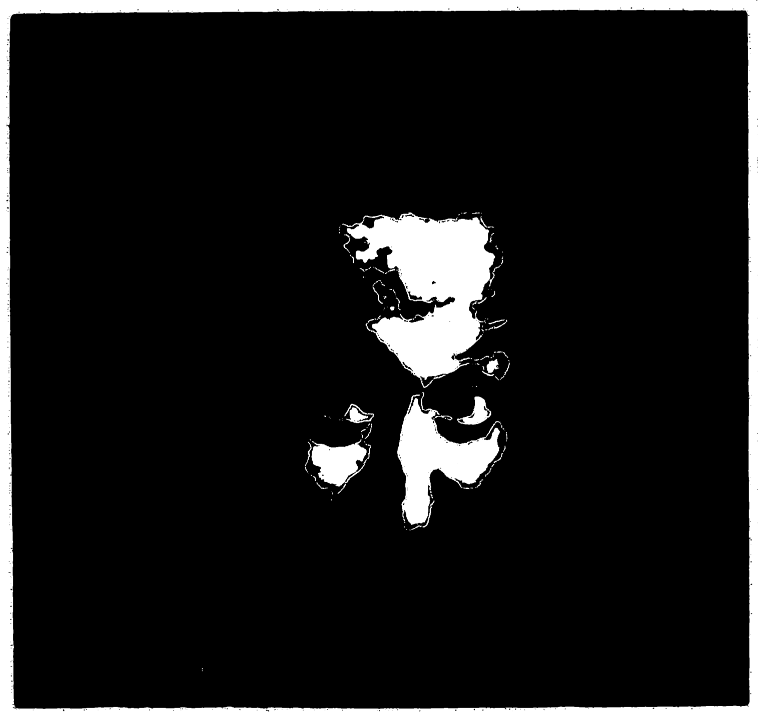
Screen Gems, Inc. (711 Fifth Ave., N.Y. PL 1-4432). Ben Kaiser, Hollywood representative of Screen Gems, Inc, accepting photos and resumes c/o above address, of actors-actresses, all-types for his coast files.

Ballet

"Radio City Music Hall Ballet." Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.; CI 6-4600). Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m., at the Music Hall stage entrance (56 W. 50th St., N.Y.).

"A FAT AND DIFFICULT ROLE"

SAID GLENNA SYSE • CHICAGO SUN-TIMES



LOU GILBERT as the CARETAKER

"Lou Gilbert's tramp is a triumph of itchy, bombastic, disdainful incredibility. A fat and difficult role."
GLENNA SYSE, Chicago Sun-Times

"Lou Gilbert is expertly low as the little character, making the portrait at once despicable and pathetic."
Les in VARIETY

"George Morrison has directed the Second City production superbly and he has the expert help of three fine actors . . . and particularly Lou Gilbert as Davies."
PETER JACOBI, Christian Science Monitor

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Paris Hit Score Not Bad

Continued from page 85

vezoutes. Bourvil is a musician who gets mixed up with gangsters. He gets to sing a few comic songs. This is strictly a local hot.

Comedians Jean Poiret and Michel Serrault have concocted a satirical revue "Sacre Leonard" that has enough laughs and bite to have it in as a hit at the Theatre Fontaine. A parody of boulevard comedies, publicists, the New Wave and other things, it is zesty, wry and well mounted and played. But it is a local item at best.

P. A. Breal's "La Grande Oreille" (The Big Ear) manages to bring off a comedy about Huguenot persecution in 17th century France. Main plus is actor-director Jacques Fabbri who shows up the stupidity of racism as a harassed town mayor who is both repulsed and drawn by the political benefits of anti-Huguenotism. It will finish the season at the Theatre De Paris.

Pierre Fresnay has adapted, staged and starred in the 18th century Diderot meaning "Le Neveu De Rameau" (The Nephew of Rameau) which has emerged a hit in spite of its talkiness. Fresnay is a shrewd anarchistic sponger who deftly backs up his vain ways with clever talk, insight and philosophizing. Julien Bertheau is a good foil. It is sleek verbal theatre and on Fresnay's name and performance should be around for quite a while at the Theatre Michodiere, owned by Fresnay and his wife Yvonne Printemps.

A 1928 play by Roger Vitrac "Victor," as staged by Jean Anouilh, turned out to be a stinging "theatre of the absurd" item and showed as a precursor of Eugene Ionesco, Samuel Beckett and others. About a little boy's (played by an adult) disillusion in his family and their friends, it is played for corrosive comedy and tragedy and comes off.

Play opened at the Ambigu and did well until a few weeks ago when the producers moved it to the Athenee. This led to fights between the producer and Ambigu owner. It looks to finish the season but without the bis that the solid reviews and early returns promised for it.

Francoise Sagan's third play "La Robe Mauve De Valentine" (Valentine's Mauve Dress) came in as a hit mainly on the draw and workmanship of film star Danielle Darrieux. A fragile tale of an older woman and a younger boy, set in a satiric, ironic mood, it has some good observation but is too thin for any foreign transplanting. In fact, Miss Darrieux's recent illness has it shuttered till she can come back next September. It is strictly a personal vehicle, and so Miss Darrieux's return should have another season at the Ambassadeurs.

So much for the top hits which appear to be mainly in the comic and entertainment vein. Usually hit boulevard playwright Marcel Achard came a cropper this year with "Turlututu" (Silly), while Andre Roussin's new one at the Madeleine "Un Amour Qui Ne Finit Pas" (A Love That Never Ends) is considered somewhat too melancholy in spite of the usual triangle setups among two couples.

Roussin's play may finish the season but does not look to be in his usual hit groove. Jacques Deval had only a fair run with a rather old fashioned mixture of trouble and middle class life in "La Venus De Milo." It ran a few months but never caught on. It was at the Gymnase.

There were several specialized entries that got good if not big runs. Eugene Ionesco's grandiloquent look at a dying king "Le Roi Se Meurt" (The King Is Dying) still at the Alliance Francaise, is one as ditto Roger Coggio's tour de force, one-man playing of a stage adaptation of Gogol's "Diary of a Madman" (Le Journal D'Un Fou) just winding at the Hebertot.

P. Grigori's "Lieutenant Tenant," a combo bureaucratic comedy and drama about Czarist Russia, is winding an okay stay at the Gaite-Montparnasse while Bernard Buffet's look at a decaying house and its inmates, "La Maison D'Or" (The Base House), got good reviews but little biz and is being revived again on various critical articles about it at the Theatre Lutece.

And some okay reprises, long-run boulevard comedies that appeal to provincials, some heavy operettas, plus some okay classical shows, fill out the over 55 theatres in Paris. Though felt to have too many theatres another one just opened, Theatre De Plaisance, that boasts a roof which can be raised or lowered to change the stage's dimensions.

Samaritan Critic

Washington, April 30.

Forget about the man biting the dog. A critic has turned in his pay!

Irving Lowens, music critic for the Washington Star, donated to the Musicians Pension Fund the pay he is to receive for covering a concert benefitting the fund Thursday (2) here.

"If Morton Gould is going to donate his services at the concert to the fund," Lowens wrote while sending in his check, "I feel I can also. Enclosed is the compensation I will earn from the Star for covering the concert."

Gould will conduct the National Symphony Orch in a pops concert for the benefit.

Blanche Thebom Hitting Summer Music Circuses

Met opera mezzo Blanche Thebom has a variety of musical assignments lined up for this summer. Beginning July 1, she's scheduled to star in "Music in the Air" for a week each at the South Shore Music Circus, Cohasset, Mass.; the Cape Cod Melody Tent, Hyannis, Mass., and the North Shore Music Circus, Beverly, Mass.

Following these three dates, she'll take off for the Coast for a July 24 engagement at the Hollywood Bowl where she's to sing "Scheherezade" with the orch batoned by Andre Kostelanetz. Miss Thebom is then slated to go to Atlanta for an Aug. 6-11 stand in "Call Me Madam" at the Municipal Theatre Under the Stars.

Quick Closing of 'Rare Birds'

Paris Musical Producers Dismayed — French Capital Risky Sell for Tuners

Paris, April 30.

One of the fastest legit foldos since the war is the musical "Les Oiseaux Rares" (The Rare Birds) which opened at the Theatre Montparnasse Wed. (17) and closed Sat. (20). Written by Renee Lheste and J. L. Chauby, reviews were lukewarm, biz negligible and producers Guy Bertil and Marguerite Jamois decided to close it fast to avoid getting burned too badly.

This is rare here since generally low production and operating costs compared to other countries, and the 30-day low tax offered all shows usually have them trying to go along at least for a month. Sometimes word of mouth has overcome bad reviews.

But rising costs and lacklustre theatre attendance have convinced most producers that those days are over and it is better to shutter fast if the show does not look in for at least fair houses. Paris may very well become like Broadway in this respect.

Also annoyed by this quick demise are the various producers prepping stage tuners on the assumption that more modern musical tastes are awakening in French audiences. However they may not have to worry too much since "Birds" did not have the big production, breezy performance and wedding of dance, song and action which are the hallmarks of the U. S. musicals.

Concerning two couples involved in criss-cross affairs and yearning for a trip to the U. S., this was mainly a light comedy with some patter songs, ordinary music and practically no terping. This should not crimp the plans for French productions of "How to Succeed in Business Without Really Trying," "A Funny Thing Happened on the Way to The Forum" and "Carnival" next season.

Joyce Trisler is choreographing the off-Broadway production of "Put It In Writing."

CARSON TO RUN PABST

City-Owned Legit Stand Ousts Three-Man Team

Milwaukee, April 30.

Richard C. Carson, 43, of Tulsa, Okla., has been named general manager of the Pabst legitimate theatre here. He takes over from a trio of managers, Sydney Plotkin, Raymond Mitchell and Harry Lashinsky.

In 1960, City of Milwaukee bought the old Pabst, indicating it would be operated until the city's new music hall-theatre was built. Some $40,00 was spent redecorating. Later, a new corporation was formed to run it, and Plotkin, Mitchell and Lashinsky were hired to manage it.

CENTRAL CITY SPLURGES ON LYRIC OFFERINGS

Denver, April 30.

Frank H. Ricketson Jr., former Denver showman who is prexy of the Central City Opera House Assn., says this season's budget for its two operas will be $191,000, the most expensive in its history.

Capacity audiences with no complimentaries could only bring in $147,000, so a deficit is in the offing for the little playhouse in the old mining town west of Denver. However the situation isn't really so bleak, as the association's other enterprises—which includes two tourist hotels—and the annual four week run of a top Broadway play, always a sellout, usually brings the gross take up to a healthy figure. In 1960 it even reported a net profit of $12,412, unusual for an opera festival operation.

A great effort is being made, according to reports, to have "Never Too Late," as this year's play and Ricketson says they are hoping to sign William Bendix as the part-middleaged hero.

NORMAN PAYNE

and HARRY HARBOUR

CONGRATULATE

ANNA QUAYLE

ON HER

TONY AWARD

"STOP THE WORLD, I WANT TO GET OFF"

47 ALBEMARLE STREET, LONDON W.1, ENGLAND

Mankowitz's Film Novel

The film industry might well accuse Wolf Mankowitz of biting the hand that feeds him. His latest novel, "Cockatrice" (Longmans; $2.30) tears the film business apart with savage, relentless cynicism. He describes the cockatrice as "a fabulous, serpent-like monster hatched against nature out of the egg of a cock. It consorted with basilisks and satyrs, and its breath was deadly, its glare fatal to human beings." Mankowitz opines that "the cockatrice seems an appropriate heraldic beast for the film industry."

Mankowitz is a shrewd observer of the show biz scene. His yarn concerns the sycophantic personal assistant of a film producer who tries to doublecross his boss in his absence by setting up an indie deal with the producer's new sex-symbol discovery. From then on its a hardhitting satire of doublecrossing, chicanery and blackmail.

Danny Pisarov, Mankowitz's "hero," doesn't quite make it. Nor does Mankowitz. His staccato style occasionally palls and his obsession with sex and uninhibited language seems rather overdone. But the crisp humor, wit and racy gusto with which Mankowitz decks out his story makes the novel good company.

Maybe a little too parochial for the average reader. But Mankowitz should worry. The film rights of the novel have already been bought by Leslie Perkyn and Julian Wintle, two permanent residents in The Land of the Cockatrice. Putnam is the U. S. publisher. *Rich.*

Clay Blair Expanding

With the exit of Curtis Anderson as editor of Ladies' Home Journal after a year's tenure—he succeeded longtime editors Bruce and Beatrice Gould—and the naming of Hubbard H. Cobb as his successor, the expanding influence of Clay Blair Jr. is seen. Latter, besides being editor-in-chief of the Saturday Evening Post, is also editorial director of all Curtis publications.

It was in Anderson's absence that Blair ordered an article yanked. Blair had been noticed as moving in more and more on LHJ's operations and, it is stated, his aim is to "top McCall's." The "gradual" changes manifested in Satevepost's makeup and editorial concept, to date, will be carried over into LHJ.

Cobb was editor of The American Home, also Curtis. Anderson is said to have expressed himself, that "an editor has to run his own magazine." No successor yet to The American Home editorship.

'The Independent Man'

"The Independent Man" by Keith Saunders (Saunders Press, $6), is the biography of the late W. O. Saunders, prominent southern journalist who ran the Elizabeth City (N.C.) weekly paper, The Independent, from 1908 until his death in 1937.

Saunders belonged to breed of vanishing newspapermen, like William Allen White of Emporia, Kans., who owned his own paper, wrote what he pleased, and feared no one. Like White, he became a national figure.

Tome is written with filial respect by journalist's son, a writer and editor for American Aviation Publications, and carries complement of yarns typical of a small-town weekly, plus accounts of elder Saunders' crusading tendencies. Editor's salty character led to humorous situations in New York and elsewhere, as well as in his hometown. He was possessed of cogent sense of responsibility as an American as well as being a good citizen of Elizabeth City.

Fine reading for all who are interested in a disappearing phase of U.S. life and letters. *Rodo.*

Cerf's Own 'New Frontier'

Bennett Cerf is putting three Harvard alumni on the payroll as soon as they graduate in June 11. All are Lampoon staffers. One of them is his 22-year-old son Chris who already has cut a platter for MGM Records but who will learn the publishing business. The other two are Michael Frith, editor-in-chief of the Lampoon, his roommate, and Michael Goodkind, business manager of the undergraduate humorous monthly, who will go into the promotion-advertising department of Random House.

Cerf and Frith comedy did a satire on Ian Fleming's "James Bond" whodunit character, titled "Alligator," which the Harvard Lampoon published as a supplement and sold 60,000 copies.

'Jap' Ruled Out

The word Jap is to be eliminated in all Ontario school textbooks in subsequent editions, following complaints of the Japanese-Canadian Citizens Ass'n, with hq in Toronto. Edward Ide, prexy, claims the term is "derogatory" and said its use in a school text was "unbelievable."

According to J.M. McCarty, superintendent of Ontario's Dep't of Education, publishers agreed to drop the "derogatory" term in future editions. (Ontario has a third of Canada's population.)

'Writers of the Future'

Bennett Cerf, prez of Random House and Knopf, cites that of Time mag's recent roster of "10 writers of the future" he has seven of those signed up between these two firms.

Of established authors, Cerf has just harnessed Richard Condon, Pamela Frankau and Alfred Chester, latter a New Yorker scribe.

Incidentally, RH will publish new London playwright James Saunders' "Next Time I'll Sing For You," slated for fall Broadway production.

Book of Characters

Most people know that Sam Weller is a character in "Pickwick Papers," that Iago crops up alarmingly in "Othello" and that Eliza Doolittle appeared in "Pygmalion" before "My Fair Lady."

But other characters in books and plays can become dimly hazy. William Freeman has come to the rescue with a work of monumental energetic reference called "Dictionary of Fictional Characters" (Dent; $8.50).

It lists around 20,000 fictional characters culled from about 2,000 books covering nine centuries of literature. Freeman has not stuck only to British literature and drama but has also moved around America and the Commonwealth.

Gibbs Aides McCormick

Wolcott Gibbs Jr. is now assistant to Ken McCormick, editor-in-chief of the trade publishing division of Doubleday. He was last the publicity manager. Douglas Andrews, ex-NBC, has succeeded Gibbs.

Linda Cohen has been named publicity projects manager at Doubleday and will continue publicizing Doubleday's several paperback lines. Miss Cohen, after graduating from Smith, has directed publicity for Anchor Books the past five years.

Connie Roloyanis, former editorial assistant to My Gardner and prior to that to the late Damon Walker, and now a resident of Athens, has written "Athens by Night," a handbook for tourists, in conjunction with Vic Walker, editor of the Athens News.

Watts' Novel

Stephen Watts, an experienced ex-film, ex-drama critic and a contributor to the N.Y. Times and New Yorker, is on safe ground with his new novel, "Sober and Properly Dressed" (Bodley Head; $2.50).

He has set it in the newspaper and theatre worlds that he knows intimately. The result is a smoothly witty and perceptive novel in which incident takes second place to shrewd characterization.

His hero is a middleaged, divorced provincial don. He has a financial windfall and shakes off his surroundings for a protracted vacation in London. In somewhat waspish manner he becomes a guest theatre critic for a newspaper. From then on he is involved in intrigue and doubledealing on both sides of the journalistic and theatrical fence. Climax is when he and his proprietor boss become entangled with the same dame.

Watts writes with urbane charm, zest, civilized humor and, above all, with knowhow of his subject. Result is a light but pleasant novel which has a great deal more depth than a casual reading might suggest. *Rich.*

Conn's Prize

Stewart Conn, 26-year-old general programs producer with the BBC in Scotland, has won the first of four Gregory Awards for 1963.

The Gregory Trust, for encouragement of young poets, authors, etc., was set up under terms of a bequest by the late E. C. Gregory, a benefactor of Leeds (Eng.) University, who died in 1959. The bequest named six judges, who nominate the annual winners. The judges are T. S. Eliot, Henry Moore, Sir Herbert Read, Prof. Bonamy Dobree, E. D. Humphries and Leonard Wade.

The top award, won by Conn, is $1,150.

Conn's poetry, which brought him the award, has been published in leading journals and in American and Canadian publications, and has been broadcast in the U.K.

His stage play "Breakdown," given a Charles Henry Foyle commendation last year, was performed by Glasgow Citizens' Theatre in 1961. His second radio play "Cadenza for Real" is shortly being broadcast in Scotland.

Publishing Stocks

(As of April 30 closing)

Allyn & Bacon (OC)	20¾	
American Book (AS)	64¼	—2¾
Amer. Book Strat. (AS)	6¾	+ ¼
American Heritage (OC)	6	
Book of Month (N.Y.)	20¾	— ¼
Conde Nast (N.Y.)	10¼	+ ¾
Cowles (OC)	13	— ¼
Crowell Collier (N.Y.)	30¼	+2
Curtis Pub. Co. (N.Y.)	6⅝	
Ginn & Co. (N.Y.)	20¾	+1¼
Grolier (OC)	47¼	+1¼
Grosset & Dunlap (OC)	11¾	— ¼
Harcourt Brace (N.Y.)	30¼	+1¾
Hayden Pub. (OC)	3	— ½
Hearst (OC)	25	
Holt, R&W (N.Y.)	30	— ¾
L.A. Times-Mirror (OC)	37	+1
Macfadden Bartell (AS)	3⅝	— ¼
McCall (N.Y.)	22¾	+ ¾
McGraw-Hill (N.Y.)	20¾	+ ½
Meredith Pub Co. (OC)	37¼	
Nat'l Per. Pub. (OC)	9¼	— ½
New Yorker (OC)	100	+1
Pocket Books (OC)	3¼	— ¾
Prentice Hall (AS)	30¾	— ¾
Ran'm House (N.Y.)	10	
Scott Foresman (OC)	26¾	+ ¼
H. W. Sams (OC)	22¼	+2¼
Time Inc. (OC)	80	— ½
Universal Pub. (OC)	5¼	+ ¾
Western Pub. (OC)	26¼	
World Pub.	15	

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

CHATTER

Doubleday has leased the entire eighth floor, for some 20 years, in the new 277 Park Ave. building, New York, at an aggregate rental of about $6,500,000. Doubleday was long at 575 Madison Ave.

Book publicist Babette (Mrs. Bean Hall) lived a story, when she was 16, which she has recaptured into the just published "almost paperback, her original novel" titled "The Professor and The Co-Ed."

Hayden Book Co., John F. Rider and Ahrens Book Co., three affiliated outfits headed by T. Richard Gascoigne and James S. Mulholland Jr., are now in the trade book field under the Hayden Book Companies name.

Dr. Frederick Shroyer, Los Angeles Herald-Examiner columnist and book critic, has sold his new novel "It Happened in Wayland" to four publishers: British and American hardcover, Ward Lock London and Reynal; British and American softcover, Corgi Books (London) and Bantam.

Max Wilk's new Macmillan humor book, due next fall, titled "Help! Help! Help!," deals with the servant problem. He's also working on a new novel, "The Beard," and will co-script with Marya Mannes "The American Woman," first of Leland Hayward's six NBC telespecials next fall. Nationwide Insurance is sponsoring. Hayward is currently in London staging "A Shot In The Dark."

Alice Ginsburg, Random House-Knopf assistant editor (college dept.), engaged to Gerald W. Padwe, of the Touche, Ross, Bailey & Smart accountancy firm.

Herbert R. Nagler, 64, night news editor of the N. Y. Post, died at his Brooklyn home April 25.

Edward P. Rosenbaum, 47, executive editor of Scientific American, died of cancer in New York's Memorial Hospital April 25.

Edward Freeman rejoined the Mirror as promotion manager succeeding Ted Cladius, 33 years with Hearst, who retired. Freeman was ditto at the N. Y. Herald Tribune.

C. R. (Tip) Roseberry, a longtime feature writer and also a drama-motion picture reviewer for the Albany Times-Union (recently on leave of absence), is working on a history of the Capitol, under a reported $4,000 contract with the State Office of General Services. The T-U's sister paper, Knickerbocker News, in a story by Dick Weber, said the job was started by Martin Bush, a Syracuse University graduate student in history, who "earned $2,250.91 for several months' work, then quit."

Barbara Emerson Gerber, ex-ad-pr. for Scribner's, Crowell and Holt, and latterly with Irving Gitlin's projects at CBS and NBC, has formed her own Public Relations Managers in South Orange, N. J., to specialize in book and promotion which was her initial pursuit. The former Barbara Emerson has done special assignments for Messner (the Molly Picon book), Prentice-Hall et al.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

Of seven great Danes, I knew four. They were Karl Dane, Carl Brisson, Jean Hersholt and Peter Freuchen.

The ones I didn't know were Canute, the Wave-waver, Hamlet, the Nut, and Victor Borge, the even more amazing nut.

As a performer Borge acted as if he were superior to his talents. He could laugh at them now and then. He provided the greatest entertainment of these ski-jumpers who as a race can't ski. All of these great Danes except Borge are dead, of course, and his last performance at Lincoln Center showed some hard breathing.

The Old Lamp Lighter Lights Up

Of the other Danes, I knew Carl Brisson longest. I admired the way at 60 when the Nazis had more or less bombed him out of all his possessions abroad, he went back to basic training near Malibu Beach and put himself into such excellent physical condition that he became the Sinatra of the Dowager Set.

To take up singing and dancing again when you're retired and have it made requires a peculiar kind of courage. Brisson had it. He went to night clubs and charmed old gals out of their bedroom slippers. Also, he could sing well. Nobody ever sang "Cocktails for Two" or "The Old Lamp Lighter" better.

As for pictures, he never made the earth stand still. Abroad I was always in his corner. I thought British interurban pix didn't know what to do with him but that Hollywood would. They didn't. Elinor Glyn even wrote a special for him called "Knowing Men." Audiences refused to acknowledge the introduction.

As for Jean Hersholt, I was merely a buck private in an army of people who privately admired him. Though as an actor he never came into the kind of money that Dick Powell left, nor the stardom enjoyed by Gary Cooper, he was outstanding in character parts and a gentleman to his fingertips.

Hersholt Handles The Baby

I remember his using his fingers as well as his arms to transport one of our babies across the threshold of Bedside Manor. How he came there I can't remember except that we were very clubby in those days. As my lady Alice was a Scandinavian they had this added touch in common. Anyway, there he was, there to welcome us home from the hospital and carry the baby upstairs to her crib.

Another time I remember our eating in a cheap joint on Hollywood Blvd. and putting the bite on Jean for a political contribution. He came up with $100 and I never felt like a big time larcenist so much in my life as when I accepted it. I hate people who use pressure to affect a result but I suspect that most of us are so lethargic that we would do precious little if it were not for the pressure of friends or deadlines.

On another occasion at his house for dinner Jean showed some home movies of a visit he and Via had made to Copenhagen where he had been decorated by the King. Hugh Walpole was there and Jean tried to get Eric von Stroheim to come over.

Von Stroheim Runs Into Flat Trouble

But von Stroheim was in a peculiar position at that moment. He had privately begun proceedings to divorce his wife when she had been horribly burned about the face in a beauty parlor accident. Von, a highly sensitive and civilized mittel-European, couldn't go through with the divorce and was so broken up by the accident that he didn't feel that he would be one to add much conviviality to a Hersholt party. I talked to him on the phone and it was the last time I ever did talk to him.

Jean's work as prez of the Academy and also as prez of the Motion Picture Country Home are too well-known to need fresh airing. But his knowledge of painting and his private collection were rare things in that town at that time. He also was the town's foremost book-collector. These touches in a guy who played sleazy characters with alarming conviction were very comforting. It was hard to believe this was the same guy who appeared in "Greed," "Stella Dallas," "The Battle of the Sexes," "Grand Hotel" and "Dinner at Eight."

Golly, Nearly 30 Years Ago?

By 1934, however, he had turned a corner. He played in "Men in White," which shows this sterilized stuff has been around a long time, and by 1936 he had become a prisoner of Zanuck and had taken them all out of hock in "The Country Doctor."

After he fell into the role of the doctor in the Dionne quintuplets' picture he thrived for years in radio as a benign medic whose advice helped his "patients" in more ways than physical.

Perhaps the longest range fringe benefit he got out of this was the Country Doctor tobacco, which netted him $30,000 a year. I forget whether he ever smoked it, but then how much did Jack Benny smoke Lucky Strikes? In fact, one of the great myths of selling is "you can't sell a product unless you're sold on it yourself."

Though I knew Carl Brisson longest and had great times with him, I never really knew him well, because he was "on" most of the time. This isn't a great fault and in his case if he hadn't been everlastingly working at his craft I doubt he would have succeeded as well as he did. But it does make friendship a little less than relaxing.

Cleo Was Carl's Thundering Herd

He had a wonderful family. His wife Cleo was his greatest fan. I doubt from the moment she met him to the day he died if she ever looked at him with a critical eye. Her sister Tillie was a better dancer than Carl but she soon tired of show business, whereas Carl never did. Nor did Cleo.

One time we met outside the Casino in Monte Carlo after an interval of several years, and Cleo's first remark was not "How do you feel?" or "How are things going?" but "How does Carl look?" It was a good indication of what they thought was important.

Freddy Brisson Revolts

I remember first seeing their son Freddy backstage in a Seabag of entertainment called the Metropolitan. It was in London's Edgeware Road and has since been torn down. Freddy was about 17 at the time and was beginning to revolt against being brigaded as Carl's "brother," a device designed to keep Carl young.

Fred subsequently broke into the agency biz and from there his success as a Broadway and Hollywood producer has become an authentic success story. His marriage to Rosalind Russell, which is one of the best Hollywood has had a hand in, remains as proof that show biz and marriage vows are mergeable.

Carl, The Patriarch

Years ago we were having one of those barbeque steak dinners that Freddy and Rosalind in Beverly Hills. Carl and Cleo were guests, too, and I always remembered with what pleasure Rosalind Russell applied herself to the needs of a guy who didn't want to be known as her father-in-law, but wanted her to be known as his daughter-in-law.

He was a great one for billing—either at home or on a marquee. R.I.P.

Broadway

Harmonica virtuoso Larry Adler back to England for some dates.

Muriel Zillah, British character actress and pantomimist, in from London Monday (29) on the Queen Mary.

Kapp Litho Corp., 31 West 32 St., filed in voluntary bankruptcy, listing $90,006 in liabilities and $7,034 in assets.

Rita Vale, tv and legit actress, novelist Frederic Morton and symphony conductor Enrico Leide off to Naples Monday (22) on the Mauretania.

Theatre Arts Society Inc. has been chartered as a non-profit membership corporation, with offices in New York. Breed, Abbott & Morgan were filing attorneys at Albany.

Murray Grohn, show biz angel and realtor-industrialist, and wife Betty to Paris May 2 to meet Adelaide and Charlie Miller (MCA exec) in Paris for a 6-week European swing.

Latin Quarter owner E. M. Loew, also a New England exhibitor, was honored on Thursday (25) as the B'nai B'rith "Man of the Year" with a luncheon at the Statler-Hilton, Boston.

A three-alarm fire Friday night near Luchow's on East 14th St. routed some 800 diners from the restaurant, many of them without paying their checks, said prop. Jan Mitchell.

Sheldon Gunsberg, veepee of Walter Reade-Sterling Theatres, to the Coast on biz-vacation trip. Besides looking at product, he plans to stopover in San Francisco for a few days, being gone from N.Y. about 10 days.

Songsmith Dick Adler's first wife, who had suffered a stroke, died suddenly in London; he's there now to bring back their two children to New York. Adler's second wife is musicomedy songstress Sally Ann Howes.

Art Buchwald has been hinting to intimates that, despite the fact his D.C. coverage has "added many papers," the living is easier in France and that he may return to his former Paris base in less than a couple of years.

Stage manager and author Robert Downing, who sold his theatre collection for $50,000 to the Univ. of Texas, back from Austin where he supervised its installation. It occupies five rooms on the 20th floor of the towering campus office building.

Official opening of the N.Y. World's Fair Press Bldg. is scheduled for Saturday morning, May 4, followed by a tour of the Fairgrounds. The President's press secretary, Pierre Salinger, will be present at the ceremony as JFK's official representative.

Socialite Ray Moriarity, prez of the N.Y. Polo Assn. and publisher of Archer Books, now operating the Rebroy, nee Frank Cerutti's, on 60th and Madison. Milt Sherman, longtime personal accompanist for Jackie Gleason, does the ivory tickling, spelled by Arturo's violining.

Songsmith Jule Styne is the clay pigeon at a $50-a-head concert May 14, followed by a champagne supper, at Gracie Mansion to raise funds for refurbishing of Carnegie Recital Hall. Styne's songs will comprise the evening preceding the supper in Mayor Wagner's official residence.

Pre-Persian Room opening for Marty Allen & Steve Rossi being marked with a cocktailery at the Gaslight Club. Comedy team follows Eartha Kitt into the Hotel Plaza boite. Persian Room has done exceedingly well with its comedic innovations, notably Phil Ford & Mimi Hines.

The Hearst-propogated Bantams' annual stint for the newspaper convention invariably gets the best available talent but somehow the resounding click of Jimmy Durante & Co., Allen & Rossi and Carol Channing has made the most impact in recent years. Per usual, Bugs Baer emceed.

Mary Martin and husband Richard Halliday to Washington for friend, Peter Kriendler, of "21," for the opening of a gourmet shop in a local department store. Hecht Co. prez Robert H. Levi was host for cocktails with Dorothy Lamour and husband William R. Howard 3d acting as cohosts.

Dutton keyed its (Rudolph) "Nureyev" autobiography to the Royal Ballet star's Met debut in "Giselle" last week. Incidentally, the publisher's jacket gave such prominence to Richard Avedon's photography as to give some misimpression that the latter collabed on the biog, other than the lens work.

Anthony Quinn off to Naples Friday (26) on the Cristoforo Colombo; sailing for Gibraltar were songwriter Harry Warren and Chester Conn, prexy of Bregman, Vocco & Conn; also aboard were Mr. and Mrs. Frank Chapman (former Metopera singer Gladys Swarthout) who are disembarking at Genoa.

With the "better" weather, nitery and restaurant business is definitely in the upbeat. However, three White Turkey restaurants (the Town House, one in Sutton Place, and the third in Murray Hill sector) have filed under Chapter XI of the Bankruptcy Act, petitioning for an arrangement of debts; terms to be submitted.

Ethel Shutta, who costarred with Eddie Cantor in Ziegfeld's "Whoopee," which also featured her husband George Olsen's band, marks her Broadway legit comeback in 20 years with the signing by Richard Halliday to have her play the mother of "Jenny," Mary Martin's upcoming musical. Ex-husband Olsen, incidentally, is also ex-bandleader; now operates a restaurant in Jersey.

Arlene Francis, who succeeded Margaret Leighton in "Tchin-

(Continued on page 96)

B'way Jr.

By Walter Winchell

"Sunday In N.Y." with Jane Fonda, Cliff Robertson and Rod Taylor was the Best Free Show of the Week as they snarled traffic shooting it at 20th and 5th.

Hearst brass deny mergers or foldos.

Street Scene: fireman at new swanky firehouse on E. 51st lazying in chair on sidewalk reading show biz "Bible." Must be an ex-acrobat.

Luchow's can't figure uptown gripes about biz; has no slow night.

Mrs. Abe Lastfogel's query to friends she meets in Irving Trust safety box dept.: "You putting in or taking out?"

Mike Drinkhouse backing Mike Romanoff in new joint?

W. Pegler at Stork Club sipped only aqua.

Jean Gentry, former society thrush, seeing the plays and picking up the tab at "21" daily.

When a show fades at the Winter Garden Lindy's figures it loses at least $1,000 weekly at its bar.

Several byliners on other papers applied for late Jim O'Connor's drama page post at Journal-American. No deal.

Whitney Bolton's adieulogy to showgirl "Stuttering Sam" Dowell was a darling. We all adored her wit when she was in the line at midtown spots. Her most quoted quip: When she came in wearing a new mink coat and was asked where she got it, "Sam" deadpanned: "I found it in the subway!"

San Francisco

John O'Leary, ex-sales manager for 20th-Fox, now with Embassy here.

Royal Philharmonic Orchestra, Sir Malcolm Sargent batoning, booked here for Nov. 23.

Joseph Strick director and coproducer of "The Balcony," was here for its opening at Presidio Theatre.

Chan Carpenter now buying and booking agent for Berkeley Theatre, Berkeley, and Guild, in Portland (Ore.).

The Limeliters, recently back from a European tour, play here May 10, in Berkeley, May 11 and in San Jose, May 24.

A McGraw-Hill national survey shows a gourmet dinner here costs $35 to $40 as opposed to $21 in New York and $16 in Chicago.

New Gateway Trio kicked off its Capitol album, "Mad Mad Gateway Trio," with a cocktail party at Off Broadway and dinner for 14 at the Blue Fox.

Mark Alling, manager of RKO Golden Gate who's been here 27 years, made RKO West Coast division manager and general manager of Pantages in L.A. Assistant Bill Miller takes over the Gate.

Reported here that Fox West Coast, which has no Frisco exhib outlet since demolition of the Fox, is taking over Loew's Warfield this month. Neither side will comment. House seats 2,656 as against the Fox expensive-to-maintain 4,651.

London

(HYde Park 4561/2/3)

Juliette Greco opens a three-week cabaret stand at the Savoy June 3.

Paul Dehn is resigning as Daily Herald film critic to concentrate on script and playwriting.

British Film Academy awards will be announced at a dinner May 7 at the London Hilton hotel.

Margaret Rutherford is to embark on a nationwide poetry reading tour of English stately homes and old churches.

Mrs. Brendan Behan, wife of the Irish playwright, among the passengers who sailed to N.Y. last week on the Queen Elizabeth.

United Artists tossed a private screening last night (Tues.) for American and Russian officials of Walter Shenson's "Mouse on the Moon."

Robert Aldrich due in over the weekend with Bette Davis, enroute to the Cannes Festival and showing of "Whatever Happened to Baby Jane" (WB).

Alfred Lunt and Lynn Fontanne among the big show biz contingent currently in town. Other visitors include Robert Weiss, J. Oldham, Andor Foldes, Lewis Gordon and Victor Pahlen.

Prime Minister Harold Macmillan will be guest of honor at the next Variety Club luncheon at the Dorchester. This will be the first occasion at which a premiere in office has been the Tent's luncheon guest.

Gregory Peck due in for the London preem of "To Kill a Mockingbird" (U), at the Odeon, Leicester Square, on May 9, which is to be attended by Princess Margaret and the Earl of Snowdon. Proceeds will go to the Invalid Children's Aid Assn., which the Princess heads.

Sammy Davis Jr. is to play several provincial dates for Bernard Delfont after he has closed his five-week run at the London Palladium on May 11, with engagements set for Leeds, Glasgow and Brighton. There will be a farewell gala, at the Talk of the Town, on May 19, in aid of stage charities.

Columbus

By Fred Oestreicher
(CA 8-2000)

Hunt's Cinestage closed for face-lift in preparation for opening of "Mutiny on Bounty."

Ron Palaky, Citizen-Journal theatre editor, goes to Hollywood in mid-May for interviews with screen stars.

The Beverly Hillbillies tele show is the No. 1 prospect for a top set at Ohio State Fair here Aug. 25-Sept. 1.

Annual Gridiron Show, produced by local newspapermen, staged April 29-May 1 at Southern Theatre.

Marianne Tomlinson elected head of Ohio branch of American Women in Radio and Television. She's women's director of WRFD radio.

Lou Posey booked concert at Veterans Memorial May 1 with Smothers Brothers, Four Preps, Phil Napoleon Memphis Five and Clarence Loos on bill.

Martin Petree, news director of WCOL, elected president of new Radio Television Legislative Correspondents Assn. of Ohio. Hugh DeMoss, WLW-C news director, chosen veepee and John Fraim, news director of WTVN, secretary-treasurer.

Paris

By Gene Moskowitz
(66 Ave. Breteuil: SUF 5920)

Edith Piaf operated on again. Songstress Gloria Lasso also hospitalized.

Jean Anouilh's adaptation of Shakespeare's "Richard II" into the Theatre Montparnasse next season; Anouilh also stages.

Variations of the Twist still beating out such entries as the bossa nova and the tamoure in re disks and boite popularity.

Danielle Darrieux having a relapse and the hit Francoise Sagan play, "The Mauve Dress of Valentine," shuttering till she can come back in September.

Peter Brook will stage a French version of John Arden's British play, "Sergeant Musgrave's Dance," at the Theatre Athenee next season. Laurent Terzieff stars.

Historical lampoon pic comedy starring Fernandel and Gino Cervi, with Denys De La Patelliere directing, goes before the cameras this summer. It is "Le Bal Dagobert."

Raymond Castans, adapting the Yank legit musical hit, "How to Succeed in Business," for the French stage next season. He believes it will easily be understood by French audiences.

A play about a love triangle among septuagenarians, "Autumn Violins," by Jacques Languirand, played before an audience of five, with two in on a pass, before folding after a week at the Comedie De Paris.

It looks like actor-director Georges Wilson will succeed exiting Jean Vilar of the state-subsidized Theatre National Populaire next September. Wilson has been acting and directing at the TNT for several years.

An anonymous legit company, Communaute Theatral De Mouffetarde, into Theatre La Bruyere with a hit French version of Tennessee Williams' "The Glass Menagerie." Reviews were tops. Group remains strictly sans names on programs.

Rome

By Robert F. Hawkins
(Via Sardegna, 43; Tel. 479 316)

Otto Preminger and cast of "Cardinal" in for locations.

Brad Harris to Paris for "Maigret Sees Red" opposite Jean Gabin.

Nino Rota's score for Fellini's "8½" hitting ratings in its CAM LP recording.

Milko Skofic, husband of Gina Lollobrigida, publishing Dali's "Divine Comedy" in an Italo version.

Anita Ekberg and Rik von Nutter newlyweds. She leaves soon to start Robert Aldrich's "Two for Texas."

Fiammetta Theatre reopenning after recent fire with "Mutiny on Bounty" (MGM) to continue its original-lingo policy.

Max Frish presented his play, "Andorra," to press at Quirino Theatre. It's staged by Company of Four. Good reviews.

Salvato Cappelli opening his new play, "L'Ora Vuota" (The Empty Hour) at the Valle. His "Diavolo Peter" optioned for Broadway next season.

Pietri Garinei and Sandro Giovannini's hit musical, "Rugantino," plays Milan and other Italo centers before its February 1964 New York debut.

Brigitte Bardot moved into Rome apartment in same Palazzo where Rod Steiger and Claire Bloom live. She's here for Jean-Luc Godard's "Ghost at Noon" (Ponti-Levine).

In-and-out: Romy Schneider; Normal Benguel to Lisbon; Gina Lollobrigida in from Paris; Cyd Charisse back to States after winding Apo's "Assassins"; Renato Salvatori to Zagreb for last shots of "Comrades" (Vides); Rosanna Schiaffino to Belgrade for role in "Long Ships"; Matilde Calnan to Ravello for exteriors of "Dark Purpose"; Lex Barker back in town from "Flames Over India" locations in Mid-East.

Australia

By Eric Gorrick
(*Film House, Sydney*)

"Longest Day" (20th) has passed its 10th week at Embassy, Sydney, on two-a-day.

"To Kill a Mockingbird" (U) is solid hit in New Zealand for the Kerridge Loop.

British Empire Films is sponsoring "The Island," Japanese-made pic, for local art house runaround.

Runme Shaw, one of the top Hong Kong showmen, here for an extended looksee of the show biz scene.

Brother John, out here a year ago with American Dance Troupe, now current at Spellson's nightclub, Sydney.

Sid Irving, longtime Brisbane manager for J. C. Williamson Ltd., upped to the Sydney office under Harald Bowden.

"South Pacific" (20th) still pulling top biz in Sydney nabes on third time around. Pic chalked up four years at Mayfair here.

Cliff Richards, British topper, has cancelled Aussie runaround until next year because of a mooted new pic to follow, "Summer Holiday."

Film industry will host a round of farewells to Dan Casey when he vacates the top Universal local post next June. Casey has been with U for 40 years.

Understood U. S. government keen to sponsor a second season for American Dance Troupe here this year. Outfit was a hit last year on limited run.

Hollywood

Irwin Rosten resigned as KTLA writer-producer.

Johnny Weissmuller wed Maria Brock in Las Vegas April 23.

Paul Newman to use 10 weekends in key-city bally of "Hud."

Curtis Kent, Technicolor's marketing and publicity director, visiting firm's European subsids.

Sandy Nelson, Imperial Records star, hospitalized with crushed leg as result of motorcycle accident.

David Merrick called Steve Forrest to N.Y. to tryout for one of leads in musical version of "The Rainmaker."

James R. Webb, prexy of Writers Guild of America West, named national chairman of WGA's national council for twoyear term.

Walt Disney presented with one of Austria's highest decorations by Ambassador Dr. Wilfried Platzer for the producer's "Miracle of White Stallions."

Dean Jones, star of "Ensign O'Toole" teleseries, and producer Hy Averback to be presented with Certificates of Merit from Navy League on May 9.

Pat Newcomb, former Hollywood publicity gal, joined U.S. Information Agency in Washington in newly-created post as Govt. liaison with film industry and artists.

Chicago

(DElaware 7-4984)

Singer Nick Noble cancelling several nitery dates to remain in Chi while both parents are in the hospital.

Shelley Berman came in for three days ahead of his opening at Mister Kelly's Monday night (29) to promote it.

Boulevard Room of Conrad Hilton shedding a post-midnight show of its ice revue, "It's A Hit," during prom season.

Comedienne Phyllis Diller will make her legit debut at Drury Lane in July via a stock production of Anita Loos' "Happy Birthday."

Country Club Theatre in suburban Prospect Heights opened "Tender Trap" last night (Tues.). Ted Liss has exited as resident director.

Midwest division of Actors' Equity will stage a masque costume ball and buffet supper at Hartford Plaza May 25 to celebrate 50th anni of the union.

Second City is rehearsing a new revue, "20,000 Frozen Grenadiers, Or There's Been a Terrible Accident at the Factory," which goes in when the present edition quits May 12.

Bill Rebane, indie producer who ran into financial difficulties while shooting a sci-fi theatrical, "Terror at Halfday," resumed after partnering with Dek Stanford of Los Angeles in RPM Productions.

Ambassador West Hotel applied to city zoning board for permission to build a 12-story addition which will double the size of the posh banquet room, Guildhall, and include three levels of indoor parking. It's expected to be completed in 1965.

Philadelphia

By Jerry Gaghan
(318 N. 18th St.; LOcust 4-4848)

Eddie Suez, Jr., son of the booking agent, took over Andy's Log Cabin (now known as Eddie's).

Booker Bernie Rothbard taking comics Cozy Morley and Tony Santoro to Hollywood for screen tests.

Moscow State Circus will make its American debut at the Arena on Sept. 12, the start of a cross-country tour.

William Goldman, theatre and film magnate, appointed by Mayor Tate as chairman of Freedom Week 1963 (June 27-July 4).

Odette Myrtil opens her new Chez Odette night spot (formerly of New Hope, Pa.) in Ambler Pa., with decor of the speakeasy era.

Henry C. Smith III, solo trombonist of Philadelphia Orchestra, will be guest conductor of the Interlochen (Mich.) Arts Academy Orchestra, June 2.

Motion Picture Associates of Phila. to sponsor a charity benefit of "Cleopatra" at Stanley Theatre (June 28). Mort Magill, branch manager of Buena Vista, is chairman.

David E. Milgram, head of Milgram Theatres Inc. and head of Theatre Owners of Pennsylvania, named recipient of Annual Merit Award of the Motion Picture Review Council.

Rock 'n' Roll to Holy Rollers

Continued from page 1

Roll. Each successive brand of rhythm became more stirring and more violent with each progression.

The Holy Roll steers the participant in a slightly different direction. There's no dance movement involved, just straight rhythm whether it's pounded out by hand, foot, tambourine or stirrer against the glass. Maybe some will even assimilate words and get a different kind of message than what they've been accustomed to in night clubs. This remains to be seen.

'No Name' Gospelers

Joe Scandore, who operates the Sweet Chariot, along with the Elegante, Brooklyn, has installed three singing groups, all of whom work feverishly to organ, piano and drum background. The Nat Lewis Singers open, followed by the Howard Stevens Singers, and the Ellison Singers close. They're dressed with variations. All the women wear the gospel garb, and there is evidence of the academic type gown for some of the men. With organ in the background, there could be that ecclesiastic feeling, but it's translated into jazz terms that stir the singer and viewer alike.

Scandore says that it will be extremely difficult to get representative gospel groups into the Sweet Chariot, a name incidentally, suggested by Ronnie Rottin. Scandore said he wanted to call it the Gospel Truth, but the State Liquor Authority nixed that.

Scandore declares that he had been turned down by gospel-singing by "names" in the field because of the serving of liquor. The groups there now however also have sung in churches and various affairs, but are not strictly pro. However, they work with an evidence that the pro lost when he learned how to deal with audiences knowledgeably. For Scandore's purposes it's a better artistic proposition, also financial.

One of the major functions of religion is to preach the gospel to the sinner and the disbeliever. Where's a better place than in a nitery? This constitutes the ultimate fulfillment of the revivalists' functions by working there which would answer those objecting to the mixture of gospel and grape.

Religious Jazz

Religion and jazz have been fused long ago and ecclesiasts' objections become weaker and less valid with time. Several "Jazz Masses" have been performed in churches. One of the international hits is the current "Black Nativity" which utilizes two gospel groups, telling the story of the first Christmas in terms of jazz and a strong beat. It has been praised internationally. Thus, both juvenile and adult, delinquents, are exposed to the word of the gospel.

Scandore is also combining religion and sex. It's one of the few niteries in the city with waitresses. Incidentally, they are integrated as far as color lines are concerned. They're dressed in the garb of angels with wings sewn on back. However, the angel gowns are only hip-length, they have mesh leotards the rest of the way. Their trays are tambourines. Lest any customer think he can get away with a tambourine, Scandore has evolved the pattern of checking off each instrument as it's distributed. When the check comes, they've got to return it or be charged as high as $5 for the instrument, depending on its size.

Of course, gospel singing isn't new to Manhattan. Deejay Joe Bostic annually puts on a congress of such singers at Madison Square Garden. Theatrically, the Apollo Theatre in Harlem, discovered their value some years ago, and plays such shows several times a year. The record companies have projected such groups for disking, and some albums have been artistic and financial successes. At this point, it's not known whether these have made any converts in the Billy Sunday or Billy Graham tradition. But this much is known—it's not entertainment for atheists.

Jose.

Our Sons, The Doctors

Continued from page 1

for production by Alfred de Liagre and Gilbert Miller, "The Diamond Orchid." They have also just completed an original screenplay for Frank Sinatra's Essex Productions, "The New Yorkers," to be filmed in New York and Hollywood, co-starring Gene Kelly.

Lee, who has been conducting a course in playwriting at the College of Theatre of Pasadena Playhouse, will be awarded a Master of Arts Degree there this June. He has taped his lectures and hopes to make a book out of them to be entitled: "Writing Without Rules."

Team's award-winning "Inherit the Wind" has now been translated into 27 languages. The most recent translation was made by the playwrights themselves, who have converted it into an all-male version. Dramatists Play Service will publish it. The standard version continues to be one of DPL's most popular plays with amateur, college, and stock groups.

San Quentin Sparked It

It was San Quentin Prison which suggested the all-male version to L&L. Dorothy Blackburn, who was Mrs. Upson in the team's "Auntie Mame" on Broadway, has been unofficial adviser to the drama group at Quentin. She suggested "Inherit" and the group obtained permission from the playwrights to make the change. It was so successful that L&L prepared the printed version for the hundreds of boys' school and all-male colleges, hungry for plays with nonfemme casts. The part of Rachel, the girl friend, has been converted to Joshua, the defendant's best friend. The part of Mrs. Brady has been deleted completely.

Interesting sidelight was program from San Quentin, which lists Bernard Finch (Dr. Finch of the celebrated Finch-Carole Tregoff murder case) as Assistant Director.

Following the awarding of his Doctorate at June Commencement in Columbus, Lawrence makes his annual European trek. He will be in London June 18 to July 1, then to Paris for Bastille Day, which is his birthday. Lee and his actress wife, Janet Waldo, plan a short trip to Latin America.

Lawrence & Lee have also been working on a long one-act play, "The Bard of Culver City," written especially for Shakespeare's 400th birthday celebration next April.

Brando-Alpert

Continued from page 1

was written the name Hollis Alpert."

Prior to the time the tape was aired, Alpert was shown a transcript of Brando's remarks, and, according to Alpert, it was his turn to just drop his jaw down to his navel. According to him, he had gone to interview Brando at a press agent's request in New York when he was making "The Fugitive Kind" in 1959. It was a very pleasant talk, but there was no story, Alpert now relates, adding that since he is a free lance writer, he never would have done the press agent-requested interview as a rep of the Saturday Review, though it might be that the press agent had described Alpert that way to Brando.

Two years later, Alpert continues, he did a story for Cosmopolitan, not Redbook, titled: "Marlon Brando and The Ghost of Stanley Kowalski," which Alpert describes as a "critical analysis" of Brando's work as an actor. When preparing that piece, he had tried to contact Brando and, in fact, been set for a cross-country telephone interview, which Brando cancelled at the last minute. Thus, says Alpert, Brando certainly knew that he was doing the article for Cosmopolitan.

In light of all these alleged misstatements on Brando's part, a Susskind — or WNEW-TV—press agent, arranged a new phone talk between Brando and Alpert before the show was aired. During this talk, according to Alpert, Brando admitted that he had been somewhat fuzzy on his facts, but then wondered why such a good reporter as Alpert should do outside work: "Why don't you stick to the Saturday Review?" Alpert's answer: "If I did, I'd starve." The upshot of the conversation was Brando's agreeing that perhaps something should be done about excising some of the more flagrant errors on the Susskind tape. Apparently, however, the tape was shown pretty much as it was recorded.

According to Alpert, one of the groups most hurt by Brando's remarks were Cosmopolitan execs: they didn't like Redbook getting all that penning credit which rightly belonged to them.

JFK 'Wired'

Continued from page 1

fort on the part of Victor, the Department of Defense, which provided the services of the musicians, the American Federation of Musicians, the American Federation of Television & Radio Artists, and the composers, arrangers and music publishers, all of whom waived their fees and royalties on behalf of the National Cultural Center. The Center will receive [illegible] on each album sold and the take will be a part of the nationwide fundraising drive to build a National Center for the Performing Arts in Washington.

Hope's New Book

Continued from page 1

stationed in faroff places and on his production stays abroad—"Iron Petticoat," "Paris Holiday," "Road to Hong Kong"— with particular emphasis on the staging and filming of his tv specials under forbidding conditions. If you're a Hope regular you'll have heard the routines quoted, and you'll have acquired before now an awareness of the trying circumstances under which the shows were produced, but the book will round out your knowledge of the mechanics and procedures entailed. If you're not a regular, of course, you can join up on any page in the book.

It isn't all funny. Twice Hope the comedian stops to explain why Hope the man makes these Yuletide flights. On page 140 he says, "Certain things are burned into your memory, sort of like the afterimage you get closing your eyes when you've been looking into a bright light. In Korea it was the faces of the men at Wallenstein Bowl. We didn't get there until early afternoon, and these guys had been sitting there since nine in the morning. They came early to get a good seat in the snow. When you see these combat troops squatting in the snow, hungry for any break in their drab routine, you feel like you're in the right racket." And on page 140 he says, grinning but leveling, "With all my traveling around the globe, I've acquired a reputation for being a GI entertainer. There have been newspaper and magazine stories about my devotion to the GIs. Well, I do love these guys. We have a certain rapport. I know what these guys have done took plenty of guts and courage—and they admired my act, too."

Hope doesn't owe Russia anything—or anybody else.

Wave.

Not Yet 'Official'

Continued from page 1

he would have trouble with Italo director Gualtiero Jacopetti in trying to persuade him to amicably perform celluloid surgery. Latter isn't keen on it, especially considering the ruling passed by his government's censor. Levine says that he'll probably comply with official wishes should they be presented.

Sequence in question shows Israeli girl conscripts bathing naked in an army camp, scratching each other's backs and resting in the sunshine in half-opened blouses. Israeli section begins with more formal army scenes, the shooting of which had been okayed by the Israeli government which had considered it good public relations to allow the girls' army life to be seen in a documentary about women of the world. Then comes the nudie bit which was apparently filmed secretly with a telephoto lens.

Irving Berlin at 75

Continued from page 1

Crosby, Danny Kaye, Rosemary Clooney and Vera Ellen, emerged from a predecessor Par (1942) picture, "Holiday Inn" (Crosby-Fred Astaire).

Similarly, from "Annie Get Your Gun" (1946 legit; Metro film, 1950), came the "Show Business" title for 20th-Fox (Sol C. Siegel) pic in 1954, which included Ethel Merman, Dan Dailey, Donald O'Connor, Marilyn Monroe, Johnnie Ray and Mitzi Gaynor in the cast.

When Berlin got $600,000 for his "Easter Parade" package in 1948, also done by Freed, Metro still had a stable of stars to cull from, and thus Judy Garland, Fred Astaire, Peter Lawford and Ann Miller were slotted in it. The new "Music" pic, in this day and age of individual negotiations, of course will have to be cast as availabilities permit.

Berlin has a percentage of "Music" which will utilize at least 25 of his standards plus six newies. Incidentally, "Say It With Music" was authored for the first "Music Box Revue," the West 45th St. playhouse originally owned threeways among Berlin, the late Joe Schenck and the Shuberts; later it became a 50-50 partnership when Schenck sold out to both. The song, composed in 1921, was designed by Berlin to serve as a sort of "official" theme song for a theatre appropriately named the Music Box.

Not Autobiographical

"Alexander's Ragtime Band" (20th-Fox, 1938), with Tyrone Power, Don Ameche, Alice Faye, was regarded by some as a "free" biopic of the songsmith's career, because Power played a songwriter role, but neither this nor "Say It With Music," as has been a recent Hollywood rumor, are autobiographical. If there are any real-life incidents attendant to some song, they may be incorporated, but Berlin's own biographies have long been set down for postmortem, if any. This is a personal credo. (In "Alexander's Ragtime Band" there was recreated the dramatic finale from "Yip Yip Yaphank," Berlin's first soldier show when he was a sergeant at Camp Upton (Long Island); it showed the doughboys marching down from the stage into the audience, presumably "off to the front," and was a theatrical device in the soldier show which Darryl F. Zanuck reincorporated into the "Ragtime" filmusical.) (Berlin also wrote "This Is The Army," the World War II soldier show—now they were called GIs, vis-a-vis the doughboys of 1918—and this time, too, he was a civilian.)

"Blue Skies," in 1946, was another Paramount filmusical tagged with a Berlin standard, costarring Astaire-Crosby, with Joan Caulfield.

Then, save for the title song to "Sayonara" (1957), there was a Berlin blackout on the Broadway and Hollywood fronts, so far as original productions were concerned, for 12 and 9 years respectively.

When Berlin marked his "Broadway comeback" last year he did it with a bang. "Mr. President" clocked $2,600,000 in advance sales, and the "advance" from Columbia Records for the "original cast" album rights is said to have virtually underwritten the entire production cost of the show. ("I wouldn't pay $1,000,000 blind for anything, no matter it's reputation," was Berlin's laconic observation at the time).

To tradesters the Berlin undertaking of another filmusical is remarkable for a "kid of 75" because of his own predilection for songplugging. With each new undertaking the vet songsmith reverts to instinctive basic music biz training and hits the road with interviews, disk jockey bookings and the like, for benefit of (a) his catalog and (b) the b.o.

Iceland's 'Revenge'

Continued from page 1

a local taxidriver, 'He is not like the other Americans'."

Congressman Frank J. Becker (N.Y.-R) communicated with U.S. Defense Secretary Robert S. McNamara "demanding Pentagon action" against American military personnel who participated in this film. Associated Press quoted Becker that he "based his action on an article (i.e. film review) in VARIETY".

The April 17, 1963 critique by *Denk*, from Goteborg, Sweden, where he reviewed this 81-minute feature, concluded that the reaction to this film "has already made front page news in the Swedish press".

The Stivellproduction release of an Edda production, directed by Erik Balling, from a screenplay by Gudlaur Rosenkrantz, from a book by I.G. Thorsteinsson, features Kristbjorg Kjeld, Gunnar Eyjolfsson and Robert Arnfinnsson, local Icelandic players. The invidious element of story lies with two American cast members, who round out the entire cast of five.

The film, per se, is bushleague. The VARIETY review tees off, "This first picture ever produced on the tiny island of Iceland is a typical beginner's work. There is an awful lot of pathetic acting, moralizing, car driving, boring landscapes and much too much cigaret smoking and whiskey drinking as 'business' performed by stage actors working before cameras ... When the driver realizes that his prospective bride is a girl who entertains U.S. officers from a nearby base he gets mad, also sad, and performs a clumsy car-suicide ... but on the whole this is a picture of very slim export chances".

Defense Dept. Confirms

Washington, April 30.

Defense Dept. has confirmed the accuracy of the Icelandic motion picture "scandal" disclosed in VARIETY. All the action which will be taken was quietly carried out last November. Assistant Defense Secretary Arthur Sylvester told a press conference that VARIETY was correct in reporting that two U.S. military men on duty in Iceland were allowed to portray drunken U.S. Army officers and girl corrupters in the Icelandic film, "Gogo," which was recently released in Sweden.

Sylvester identified the two men as Lawrence Schnepf, then a Navy ensign and now a lieutenant (jg), and John Daniel Teasy, a Navy electrician, first class.

The Pentagon ran an investigation of the incident last November which was never publicized, Sylvester said. It was found, he continued, that Schnepf and Teasy had obtained the permission of the public information officer, a name-protected lieutenant commander, at the big joint Army-Navy-Air Force base at Keflavik, Iceland, to appear in the film during off-duty hours. The PIO had requested a copy of the script but never got it, according to Sylvester. He cleared the two servicemen to participate without reading it.

Upshot of it all was an order relieving the PIO of his duty and transferring him to another command.

No other disciplinary action was taken. Schnepf, a reservist is leaving active duty this June. Teasy, is a career serviceman. Sylvester stated they were in the clear because they had the permission of a superior to be in the film which depicted the U.S. military in a bad light.

Showman-Mayor

Continued from page 1

Activity has increased in the past few days.

Enloe said he had no objections to legal picketing, but he said the more than 200 students who picketed the Ambassador Sunday blocked entrances so that white patrons could not pass. He said the students lacked "mature leadership."

He added that he, as manager of the theatre chain, would have to take some action. He said he had proposed to resign because "I didn't want the mayor of Raleigh to be publicized as taking the action which I felt it would be necessary to take."

Obituaries

Continued from page 94

a brother, Ivan, manager of the Orpheum Theatre, Vancouver.

DON C. HARVEY

Don C. Harvey, 51, veteran actor, died of an apparent heart attack April 24 in Hollywood. He went to Hollywood in 1944, after travelling in midwest tent shows and repertory companies and radio with his wife, Jean.

On the Coast, he started in radio with Hedda Hopper, swinging then to films and later tv. His last feature was Stanley Kramer's "It's a Mad, Mad, Mad, Mad World"; final tv stint, a "McHale's Navy" seg.

His wife, mother and half-brother survive.

NEWELL SCHAPER

Newell Schaper, staff pianist for station WDAF in Kansas City for years, died April 18 in Sierra Madre, Cal. He had a heart ailment for some time, and had retired in 1958 due to ill health after being with the station about 25 years. He recently moved to California. Earlier, he was pianist at the Newman Theatre (now the Paramount) in downtown Kansas City.

Survived by wife and son, Rev. Robert Schaper of Sierra Madre.

ADRIAN WHALEY

Adrian (Bud) Whaley, radio and tv personality, died in San Antonio on April 19 after an illness of about a month. He had been in radio and tv for about 15 years and was one of the originators of the early morning music, news and chatter radio shows in San Antonio. Prior to his death he was with KEEZ-FM.

Survivors include his widow and two children.

WILLIAM F. CASH

William F. Cash, believed in his 80s, who did a juggling and contortion turn known as Ardo the Frog died April 15 in New York of a stroke. His last professional booking was at the 1939 N. Y. World's Fair. He toured most of the major circuits, and also appeared in several films.

Survived by three children, two sisters and a brother.

LEONARD WILSON

Leonard Wilson, 51, musician and newspaper critic, died April 22 in Vancouver, B.C. He joined the Vancouver Sun in 1961 as staff music critic after a career as an organist, choir leader, music teacher and freelance writer. A frequent judge at music festivals, he was also a composer of church and secular music.

His wife and two sons survive.

DOROTHY O. LUNNEY

Dorothy O'Hara Lunney, 51, Coast fashion designer, died of a brain tumor April 26 in Santa Ana, Cal. Mrs. Lunney was at Paramount when she started Dorothy O'Hara Inc., which was parlayed into a $1,000,000 a year business.

Survived by husband, mother and brother.

THORNE DONNELLEY

Thorne Donnelley, 67, Chicago publisher who founded radio station WDAP in the 1920s, died April 23 in Scottsdale, Ariz. The station was one of the first on the air in Chicago and later became WGN when it was purchased by the Chicago Tribune.

Wife, daughter and two sons survive.

THOMAS J. OSBORNE

Thomas J. Osborne, 61, pioneer tv magician, died April 17 in Philadelphia. His shows, "Magic Made Easy" and "Black Magic," were seen on WFIL-TV in 1947-8. He also lectured nationally and wrote articles on the subject.

Wife, two sons and two daughters survive.

TRUMAN MILLER

Truman "Gene" Miller, 30, stage manager for Pittsburgh's Vogue Terrace Dinner Theatre, was killed in a fire there April 24 that destroyed the theatre restaurant. Miller was the only casualty. He also had been an actor.

Details in vaude section.

DODIE PHELPS NEWHOFF

Dodie Phelps (Mrs. Irving Newhoff), 65, died April 6 in Hollywood. She and her husband, as Newhoff & Phelps, were a standard turn in the vaudeville of the 1920s.

Husband survives.

FRED PETERS

Fred Peters (real name Frederick P. Tuite), 78, longtime silent screen actor and retired Warner Bros. security guard, died April 23 in Hollywood.

His wife, son and daughter survive.

Mother, 74, of late playwright Thomas O. Heggen, author of "Mr. Roberts," died in Minneapolis April 26 just as she and her husband left a dinner reception commemorating the play's 15th anniversary. Her son died at 29 in 1949, the year his play became a Broadway hit.

Berto Pasuka, 42, dancer and actor, died April 22 in London. He was a Jamaican, founder of the Ballets Negres, and last appeared in Sean O'Casey's "Cock-a-Doodle-Dandy" at the Royal Court.

Adelia Smolev, 62, wife of Louis Smolev, eastern regional director of AGVA and mother of singer Mark Stuart, died April 11 in New York, after a long illness. A daughter and sister also survive.

Walter Matthews Terry, 78, father of Walter Terry Jr., dance critic of the N.Y. Herald Tribune, died April 10 in New Canaan, Conn., after a long illness. Wife and daughter also survive.

Mother, of film attorney I. H. Prinzmetal, died April 23 in Hollywood. Another son, Dr. Myron Prinzmetal, also survives.

Father of Sherman Tankel, of the William Morris Agency, died April 24 in New York after a brief illness.

Brian Gray, 28, assistant traffic manager for Anglia TV, died in an auto crash April 20 in Fernhurst, Eng.

Dave Bassin, 58, prexy of Theatrical Attractions Ltd., died April 21, in Toronto. Survived by wife, son, three brothers and five sisters.

Tommy Rodgers, 76, former manager of Linlithgow Cinema, Scotland, died recently in Adelaide, Australia.

Margaret Drew, 77, actress, died March 30 in London. She was a former member of the Sir Frank Benson Company.

James Turner, 40, manager of budgets for NBC on the Coast, died April 9 in Burbank of cancer. His wife and mother survive.

Father of Sid Bernstein, of General Artists Corp., died April 15 in New York after a short illness.

Wife, 26, of Herb Newman, head of Era Records, died April 14 in Los Angeles. A son also survives.

Mother, 87, of Mary Jose, theatre editor of Columbus, O., Star, died recently in Lancaster, O.

Nellie Warren, dancer, died April 18 in Glasgow. She was the wife of Alex Warren, dancehall owner.

Mother, 81, of actress Estelle Poule, died April 9 in Hollywood.

Pete Kooy, film actor, died April 20 in Hollywood. His wife survives.

Liz-Dick

Continued from page 1

VARIETY that he had recently shown a roughcut of "VIPs" to Russell V. Downing, the Hall's president, who confirmed the booking.

The picture is tentatively set to open here at the Metro Showcase, the Empire, Leicester Square, on Aug. 28, and will start a saturation release in key provincial centres on the Associated British Cinemas circuit starting Sept. 1.

MARRIAGES

Pamela Mann to Freddie Francis, London, April 20. Bride is a continuity girl; he's a film director.

Agnes Novak to Reg Connelly, April 5, London. He is international music publisher and songsmith (Campbell - Connelly Co., etc.); bride is nonpro.

Jane Wald to Bill Drishill, Beverly Hills, April 21. Bride's an actress; he's a writer.

Alyce Gioa to Ed Dennehy, April 20, Yonkers, N. Y. Bride works in WNEW-TV (N.Y.) sales and he is business manager of the station. (See Nancy De Vito-Wally King nuptials).

Nancy De Vito to Wally King, April 20, New York. Bride is secretary to WNEW-TV business manager Ed Dennehy; groom is a disk jockey on that station. (See Alyce Gioa-Ed Dennehy nuptials).

BIRTHS

Mr. and Mrs. Stan Lesen, son, Chicago, April 16. Father is motion picture photographer for WGN-TV there.

Mr. and Mrs. David Horowitz, son, New York, April 23. Father is a press rep for ABC News.

Mr. and Mrs. William F. Burdon, daughter, Peoria, Ill., April 10. Mother, the former Lee Fernanda, is ex-talent office supervisor-NBC Radio; father, formerly with night operations NBC Radio, is now prez of Burdon Advertising.

Mr. and Mrs. Al Golin, daughter, Chicago, April 24. Father is a publicist there.

Mr. and Mrs. Ray Montgomery, son, Hollywood, April 25. Mother is former actress Jean Trent; father's an actor.

Mr. and Mrs. Alan Press, son, April 25, New York. Father is traffic manager at Screen Gems, Inc.

Mr. and Mrs. Otis Skinner Blodget, son, April 12, Los Angeles. Mother is Marina Berlin, formerly of Alexander H. Cohen office; father is literary agent at Ashley-Steiner-Famous Artists, and the son of Cornelia Otis Skinner, actress-authoress.

Mr. and Mrs. Eddie Pasternak, daughter, April 16, New York. Father is with CBS-TV.

Mr. and Mrs. Alan Myerson, son, San Francisco, April 9. Father is producer-director of The Committee cabaret there; mother, Irene Reardon, is member of Committee cast.

Perry Wolff

Continued from page 39

view. He politely declined an invitation to postpone the interview.

In response to a few questions, he sank into periods of history he was dealing in. "Frontiers of Freedom," which he is producing, traces the origins and development of freedom in the western world. Neither the trill of police whistles, nor the sirens of fire engines, disturbed him too much. It so happened that the noise of Madison Ave never seemed shriller at the time of the interview.

With the windows closed, Wolff skipped from such topics as art, religion, the theatre, past and present, politics, old and new.

"Isn't it ironic to have a king and queen fronting a show on the growth of democracy?" (King and Queen of Greece talk about the Athenian democracy in the initial episode of "Frontiers of Freedom.")

"Not at all. You're an unreconstructed American revolutionist. There's constitutional democracy Britain. And people will tune into watch a King and Queen rather than a scholar tell about the origins of Greek culture," Wolff replied.

"While doing the show on Greek culture, it occurred to me to do a show on the Greek theatre. We had the cameramen there." That's the genesis of the projected series on the history of theatre, with Alfred Lunt and Lynn Fontanne narrating and acting in "Athens, Where the Theatre Began."

Wolff's grasp of history, its cross - currents and nuances, prompted the question of whether he's a scholar.

"No. Like everyone else I got tired feet walking through museums. It really didn't come alive for me until I got started on the shows I'm doing. Now I'm enthusiastically learning and it's alive for me."

Chatter

Continued from page 94

Broadway

Tchin," commented (25) via "Today" over NBC-TV. "I expect to be in at long as the audience will come. It would be so embarrassing for an American actress, in her own country replacing an English actress, if the Americans didn't come to see her. My only plans are to play in "Tchin-Tchin." I hope it will run forever."

As part of its promotional campaign for "Ugly American," Universal is distributing a booklet entitled "Passport and Travel Hints from Marlon Brando." Pamphlet contains passport information, health protection tips, garment size and currency translators and other items of interest for overseas travelers. Idea, natch, is to plug the foreign aspects of "American," some of which was lensed in Thailand.

Francis Taylor, bidding for his actress-daughter Elizabeth, bought a Van Gogh landscape (circa 1889) for 92,000 pounds ($257,600) and a Utrillo (1910) for 3,800 pounds ($10,640) at Sotheby's auction in London of the late Alfred Wolf collection. Estate of German industrialist, who went to live in South America after the Nazis came into power, sold off 12 19th century impressionist paintings for a total of $794,640.

Broadway surprised by the marriage of vet London and Broadway impresario Jack Hylton and Australian beauty contest winner Beverly Prowse (no relation to Juliet, who hails from South Africa). Following Geneva, Switzerland, wedding they are honeymooning in Beirut, Lebanon. Another London showman known in the U.S., music publisher Reg Connelly, also took a bride last week; she was Agnes Novak.

Upon her recent retirement after lifelong tenure as Librarian in Syracuse, Frieda Gates was the subject of mention in VARIETY because in her time she knew so many theatrical personages, including the Silvermans, Freemans and Shuberts who originated in that city. The news about Miss Gates is that she has now, at 72, married. The groom is Rabbi Benjamin Friedman of Society of Concord Temple of Syracuse.

Frank B. Gilbreth Jr. and Ernestine Gilbreth Carey's 1949 best-seller, "Cheaper By the Dozen," made into a 1950 film with Clifton Webb and Myrna Loy following its Book-of-the-Month selection, will be republished next fall by Crowell, to coincide with the Play Pix Productions Inc. legit musical adaptation by Christopher Sergel, music by Mark Bucci, lyrics by David Rogers. Cyril Ritchard will head the cast, staging by Carol Haney.

Raymond DuFour and Frank Kuntz, assisted by NBC's William R. McAndrew, Ed McMahon of the "Tonight" (NBC) show, and Carol Reed of CBS, are hosting an informal reception next Monday (6) in the Canadian Club of the Waldorf-Astoria for Rev. Gilbert V. Hartke of Catholic Univ., Washington. Rev. Hartke is celebrating his 25th anni as head of the school's Speech & Drama Dept. The three network people are ex-Hartke students.

Harry Wong, manager of Trader Vic's which is five years old last week flew to London to assist in the opening festivities of the newest branch of Trader Vic's in the London Hilton Hotel. In his absence, Clive Chu is in charge, on leave from Trader Vic's in the Caribe Hilton which he will be managing on his return. The Fifth Anniversary celebration will be combined with the 5th Annual Summer Rum Festival to be held on June 20.

Webb & Knapp (Zeckendorf) plans reacquiring leases on several hotels it had sold to realty syndicates in recent years, although retaining operational contracts. First two such rebuys are the Astor and Manhattan Hotels' management contracts. The master lease on both is held by Manastor Associates, which will receive a total of $1,000,000 in cash by the end of April on acount of Zeckendorf's repurchase of said leases, a down payment of over $300,000 was made last week. The rest of the $5,750,000 repurchase price will be paid in installments for the next 20 years.

Yachtsman-industrialist Alexander Rorke Jr., 36, whose Violynn III made 11 raids on Cuba before British authorities, like the Americans, frowned on the Bahamas being used as a yacht basin from which the military forays were made on Castro-land, is married to Jacqueline Billingsley. She is the daughter of Stork Club boniface Sherman Billingsley. They have three children. After seizure of his yacht, Rorke, 36 and a photographer, participated last week in air raids on oil refineries outside of Havana. He said he took pictures of it and also denies he is violating U.S. neutrality since he and his adventurous colleagues utilize no U.S. soil, but doesn't indicate from whence he originates.

Madrid

By Hank Werba
(Avda. Habana, 86; Tel. 2596407)

Italian Institute is screening a Michelangelo Antonioni film cycle.

Flamenco star Maria Albaicin headlines the cabaret show at Pasapogo.

Stage hit "Those Who Must Serve," by playwright Alfonso Paso, soon to clock its 500th performance.

Cocinelle and Harold Nicholas, billed here as the King of the Madison, are top billers at the late spot Biombo Chino.

Two-day visit of Miss World's Fair, Gloria Myles, seen related to Spain's decision to double acreage at the '64 fair grounds.

Lola Flores will stage a concert of Spanish dances in Carnegie Hall after she returns to New York for an appearance at the Latin Quarter later in the year.

State-subsidized Teatro Espanol, now geared to foreign and Spanish classical repertory, opened Shakespeare's "The Tempest" under the direction of Cayetano Luca de Tena.

Paul Osborne's "El Extrano Mundo de Suzy Wong" (World of Suzy Wong) has been adapted by Jose Luis Alonso with Nuria Torray and Jorge Mistral starring at the modern Teatro Marquina.

Argentine dancer and choreographer Alfredo Alaria, who successfully staged the variety show "From Madrid to Las Vegas" last year, is back with another musical revue, "Three Girl Friends for Roberto."

Stage director Jose Tamayo and orchestra leader Walter Goldschmidt raised the curtain on playwright Alfonso Paso's version of the "Merry Widow" with a lyric cast headed by Anna Maria Olaria, Juan Barbara, Marisol Lacalle and Francisco Saura at the Teatro de la Zarzuela.

Las Vegas

By Forrest Duke
(DUdley 4-4141)

Sally Rand doing SRO biz at The Mint.

Bongoist Preston Epps returned to Nevada Club.

Don Cornell held over as Stardust lounge topper.

Hank Henry back in Silver Slipper show after taping guest shot with Red Skelton.

George Burns, Gracie Allen and Mary Livingstone relaxing at the Riviera, where Burns opens in August with Dorothy Provine.

Jane Wyman, in Sands lounge, being serenaded by host Jackie Heller, singing with Dave Burton's group.

Vince Edwards, the Riviera star, attracts Stage Door Janies of all ages after each performance who seek his autograph.

Ireland

By Maxwell Sweeney
(Dublin 68-4788)

Pye introduced Heather label disks with recordings by Irish artists.

TAM-rating for Irish TV extended to all transmitter service areas.

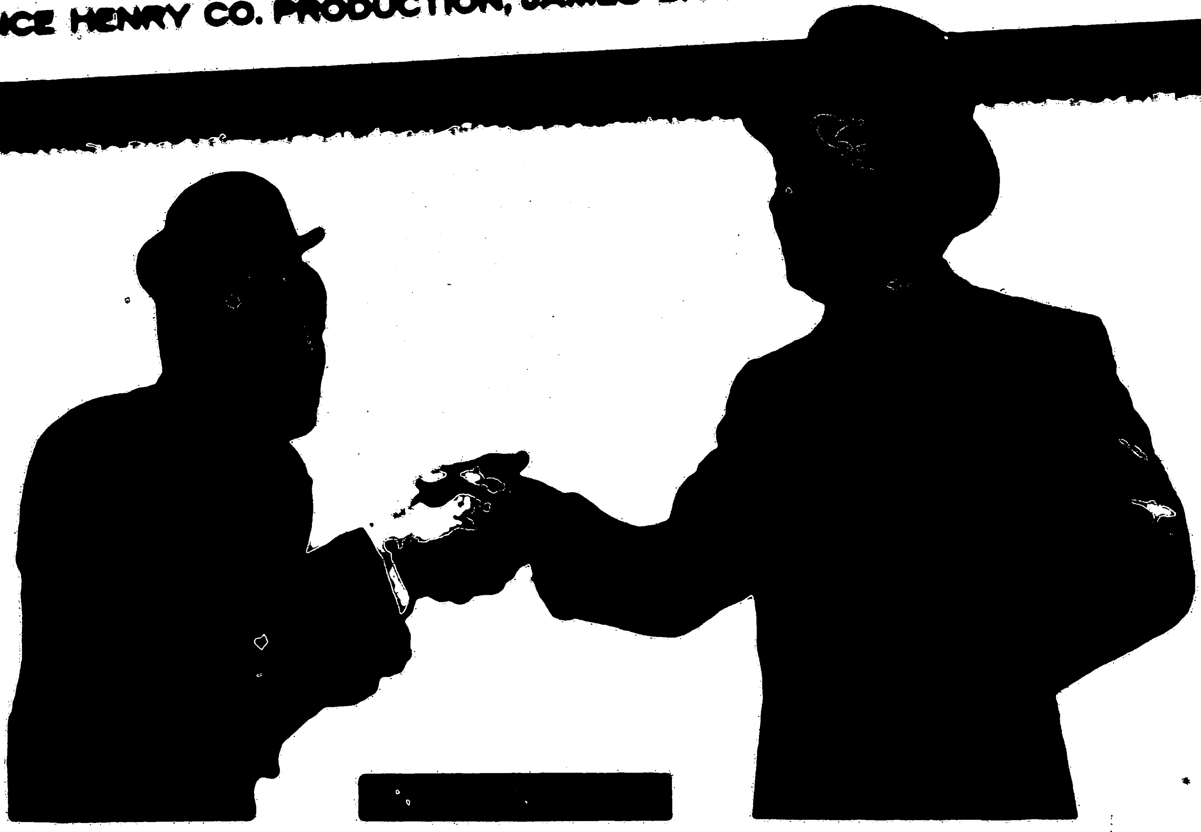
Abbeyite Ray McAnally signed for lead in Sam Thompson's "The Evangelist" for Dublin Gaiety.

Joe Lynch out of cast of Seven Arts production, "Of Human Bondage," now filming at Ardmore.

Canadian-born producer and designer Bill McCrow bows out of Telefis Eireann (Irish TV) on expiration of contract.

Siobhan McKenna ankled screen rights of Paul Smith's "Esther's Altar," play scheduled for preem in Dublin Gaiety this spring.

LAURENCE FELDMAN
CURRENTLY PRESENTING
THE MARTYN GREEN COMPANY
STARRING
MARTYN GREEN in
"THE MIKADO" "H.M.S. PINAFORE"
BY SIR WILLIAM GILBERT & SIR ARTHUR SULLIVAN
A LAURENCE HENRY CO. PRODUCTION, JAMES B. McKENZIE, GENERAL MANAGER



PAPER MILL PLAYHOUSE, MILLBURN, NEW JERSEY
"Rollicking . . . First rate . . . Green is a master craftsman who delights in his work" —Haney, Newark Star-Ledger
"Bouncing . . . Good musical fun . . . Delightful" —Branigan, Newark News

MINEOLA PLAYHOUSE, MINEOLA, NEW YORK
"Joyous . . . Bright new production. Charm and delight" —Pasley, Newsday
"All fresh, new and funny . . . Long Island is grateful" —Gitten, L.I. Press

FORREST THEATRE, PHILADELPHIA, PA.
"Let us give thanks that the Martyn Green Company is visiting the Forrest" —Singer, Inquirer
"The overall refurbishing makes it a project that should be seen as well as continued" —Gaghan, News
"New Pinafore wins Forrest audience" —de Schauensee, Bulletin

AMERICAN THEATRE, ST. LOUIS, MO.
"Martyn Green is the very model of a Gilbert and Sullivan Performer" . . . A veritable field day for G & S buffs" —Goddard, Globe-Democrat
"Martyn Green Company presents brilliant Gilbert and Sullivan production . . . Expert company . . . Excellent voices . . ." —Standish, Post-Dispatch

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AND ANNOUNCING 1963 SEASON FOR AMERICA'S FOREMOST SUMMER THEATRES

WESTPORT COUNTRY PLAYHOUSE Westport, Conn.	PAPER MILL PLAYHOUSE Millburn, New Jersey	MINEOLA PLAYHOUSE Mineola, L.I., New York	BROWN THEATRE Louisville, Kentucky
LAURENCE FELDMAN, Producer 33rd SEASON BEGINS JUNE 10 with "COME BLOW YOUR HORN" Starring MENASHA SKULNIK BOX OFFICE: CA 7-4177 N.Y.: CI 6-1614	FRANK CARRINGTON and LAURENCE FELDMAN present GENEVIEVE and GABRIEL DELL in "IRMA LA DOUCE" through May 12 May 14-June 9 BETSY PALMER and WILLIAM CHAPMAN in "THE KING AND I" BOX OFFICE: DRexel 6-4343 N.Y.: WH 4-3397	LAURENCE FELDMAN presents BETSY PALMER and WILLIAM CHAPMAN in "THE KING AND I" Through May 12 May 14-June 9 GENEVIEVE and GABRIEL DELL in "IRMA LA DOUCE" BOX OFFICE: PI 6-6767 N.Y.: JA 3-8685	THE LOUISVILLE THEATRICAL ASSOCIATION and LAURENCE FELDMAN present The first summer theatrical season at the BROWN THEATRE beginning July 8

NATIONAL PRESS REPRESENTATIVES: SOLTERS, O'ROURKE and SABINSON

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VARIETY

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FILM IMPORTS ON A SEESAW

Education Saved Illiterate's Life; Now Negro Book Looms as Film

Paul Crump, the illiterate Negro convicted of robbery-murder in 1953 in Chicago, who educated himself while awaiting the death chair until Gov. Otto Kerner of Illinois commuted his sentence to 199 years last August, has authored "Burn, Killer, Burn!" which is being offered to films. Joseph E. Levine and Sammy Davis Jr. had previously revealed interest in this saga of a Chicago crime but Johnson Pub. Co. of Chicago, has called in Oscar Collier to agent the rights anew.

Johnson, which publishes Ebony, Jet and Negro Digest, started a hardcover book division last fall and "Burn" was its first title last November. It has been sold to France and Sweden and negotiations for the Italian, Japanese and Danish editions are in work.

When Life put the spotlight on Crump's rehabilitation in jail, attorney Louis Nizer journeyed to Cook County to voluntarily plead the cause that advances in modern penology methods were substantiated by Crump's case, where self-education and dedicated service to other inmates pointed up his rehabilitation; that while the degree of his criminal background is not up for review, his incarceration for almost 10 years under sentence of death, pending repeated appeals, warranted humane re-

(Continued on page 222)

Beaucoup Ceremonies

Invitations are starting to roll in for groundbreaking ceremonies and unveilings of scale models of the sundry new N.Y. World's Fair buildings, pavilions, and the like. Most of them have cocktailery-luncheon adjuncts for press, VIP and brass invitees. And in most cases transportation facilities will also be provided.

Pass the Bi-Sol-Dol, boys.

Top of the Fair Eatery Complex Set for Oct. Bow

A mammoth Top of the Fair complex of class and mass restaurant, cocktail lounge, official reception hub, banquet facilities, two helicopter services and the private Terrace Club will be the first operation at the 1964 N. Y. World's Fair. It will be functioning this fall, fully six months ahead of the April '64 opening of the Gotham exposition.

This, along with the Terrace Club, which will be the official reception and dining base, is expected to be ready by this October. As dignitaries, heads of State, VIP's, press, et al. converge on scene, they'll view the physical progress of the final building stages of the expo.

Eventually some 30,000 people

(Continued on page 222)

British Acad Awards Partly Echo U.S. Oscar

London, May 7.

British Film Academy Awards for 1962 were revealed tonight (Tues.) at a dinner presided over by the Academy's chairman, Anthony Havelock-Allan. Columbia's "Lawrence of Arabia" was the source of three of the 11 awards. It was rated the Best Film from Any Source, thus, naturally, also copping the Award for the Best British Film. Robert Bolt's "Lawrence" script was voted the best British screenplay and Peter O'Toole as

(Continued on page 172)

Hint Sizzling Blast Vs. AGVA's Methods

Washington, May 7.

A sizzling report soon to be issued by the Senate McClellan Subcommittee charges that there is "no place in decent unionism" for an outfit operating like the American Guild of Variety Artists was, when the subcommittee launched its 1961-62 investigation.

The report, now being circulated among subcommittee members and

(Continued on page 222)

UPS & DOWNS IN U.S. MARKET

By VINCENT CANBY

An examination of the rentals earned by foreign language films in the U.S.-Canadian market in 1962 shows the total holding fairly steady, but notable differences from producing country to producing country. The most striking revelation of VARIETY's annual survey: the total absence in 1962 of such special phenomena as the smash successes scored by "Never on Sunday," "Two Women" and "La Dolce Vita" in 1961, and by Brigitte Bardot and by the Italo muscle specs in earlier years.

Excluding from consideration, for the moment, British product, whose financial roots so often reach back to the States, VARIETY finds that last year 718 foreign features (in both subtitled and voice-dubbed versions) earned total domestic U.S. rentals of $25,400,177. This is down slightly from both 1961, when 782 films earned $28,088,145, and 1960, when 708 imports earned $27,316,110. The dip, however, seems to reflect the dearth in 1962 of one of those aforementioned "runaway" hits which have marked previous years, rather than any sudden change in film tastes on the part of American audiences.

As tradesters analyze 1962, it was a period of adjustment—inevitable, necessary and even healthful—after five years of fantastic growth. In the opinion of many U.S. distribs, the 1962 figures should serve as a forceful reminder to European producers that the American market does have its boxoffice absorption rate and limit and that only once in a very great while can an import be promoted to "La Dolce Vita" dimensions. In other words: it's not smart to ask for an arm and a leg when making a deal for U.S. release.

When British pix, including those made-in-Britain U.S. major company films which qualify for Eady money, are added to the overall 1962 record, the VARIETY survey shows that 840 offshore films last year earned $40,427,611 in the domestic U.S. market. This is a spectacular decline from 1961, when 942 pix brought in $60,170,045. However, as pointed out in

(Continued on page 34)

An All-Colossal Updated 'Hollywood' Via Merger of Studios at Malibu

By ABEL GREEN

When 20th-Fox prexy Darryl F. Zanuck and MGM ditto Robert H. O'Brien meet Columbia Pictures president Abe Schneider in London today or tomorrow (Thurs.) at the latter's Claridges Hotel suite they will continue the talks begun in Hollywood anent exploratory negotiations for a supercolossal, "21st century"-type of motion picture and television production studio to be built at the Century Ranch in Malibu, Calif.

The immediate end result of such a common pooling of production facilities among these three majors would be:

(1.) Realestate cash into the many millions for each of their highpriced present studio facilities;

(2.) A vivid dramatization that Hollywood, more than ever, remains the motion picture (and tv) production capital of the world, with expanded facilities not only for any and all American producers, but for global independent or corporate filmmakers;

(3.) A tooling-up and streamlining, with ultramodern automation advances, which will give the world's motion picture producers the ultimate in studio technical facilities.

In what one of the principals terms "one of the best kept secrets

(Continued on page 30)

'Irish Justice' Scene?

The N. Y. Supreme Court is sporting a show biz brushup on Blackstone.

Among the citizens on the current jury call are Broadway producer Jerry Adler; agent Eddie Elkort; Lincoln Center's exec director of programming Richard Leach; Show magazine art director Henry Wolf; Epic Records publicist Billy James; and actors Joe Campanella, Jerry Liebman and Al Leberfeld.

Films of Mayhem From Many Lands Unreel at Cannes

Cannes, May 7.

Cannes Film Festival, 16th year, seems strong on the theme of violence this time. In past years it's been psychological aberration, erotic whimsy, depravity in Roman society as per Italy's "La Dolce Vita" or the ingratitude of beggars as in Spain's "Viridiana". The present, May 7-23, session opens with Alfred Hitchcock's people-pecking villains, "The Birds". Then, from America, too, comes Bette Davis in "Whatever Happened To Baby Jane?" as a theatrical brat 40 years later, poisoned by frustrated vanity, terrorizing her chair-ridden sister and hammering a maid to death.

France's official entry, made by a newcomer, depicts two domestics

(Continued on page 172)

DANISH PIC'S SEDUCTION SCENES TOO REALISTIC

Trans-Lux Distribution is preparing to appeal to the N. Y. Board of Regents from a ruling by the state's Film Division not to license the Danish import, "A Stranger Knocks," unless two deletions are made. The picture, produced and directed by Johan Jacobsen, was the official Danish entry at the San Francisco film fest in 1960. Also it won the three top Danish film awards (including best pic-

(Continued on page 222)

RCA Now Pushing $2-Billion Billings, Stockholders Told

Radio Corp. of America stockholders were told yesterday (Tues.) at the annual meeting to expect a "rising curve" on profits throughout 1963. General David Sarnoff, RCA board chairman, said the company is financially surer-footed now than ever before in its history.

First quarter of this year, the stockholders were told in NBC's big N.Y. studio, 8-H (decked out in new finery in time for the annual event), RCA saw its highest dollar earnings ever for any similar period; Color set sales are up 40% and NBC racked up a

(Continued on page 23)

INTERNATIONAL FILM ANNUAL

[Pages 31 to 182]

Screen Writers Cut Up the Industry (And Selves); Bright 15th Anni Show

By DAVE KAUFMAN

Hollywood, May 7.

Joseph L. Mankiewicz won the Laurel Award for Achievement and Allen Rivkin the Valentine Davies Award last night (Tues.) before SRO crowd of 1,[illegible] industryites attending the writers' 15th annual Screen Awards dinner at the Beverly Hilton.

Nate Monaster and Stanley Shapiro took the "best-written American comedy" award with their original screenplay, "That Touch of Mink," a Universal film. Horton Foote won the "best-written American drama" award for his screenplay, "To Kill a Mockingbird," adapted from Harper Lee's Pulitzer Prize novel. "Mockingbird" is also a Universal picture. Marion Hargrove won the award for "best-written American musical" for his script, "The Music Man," Warner Bros. filmusical from the play by Meredith Willson based on a story by Willson and Franklin Lacey.

Laurel Award presented to Mankiewicz is given yearly to the Guild member "who has advanced the literature of the motion picture through the years and has made outstanding contributions to the profession of the screenwriter." Award was presented to Mankiewicz by screen brother John Lee Mahin, himself a Laurel winner in 1958. Mankiewicz, pointed screenplay scripter of 20th-Fox's "Cleopatra," has among his screen credits such pix as "All About Eve," "Guys and Dolls," "A Letter to Three Wives," "The Keys to the Kingdom."

The Davies award, given yearly to "that person whose contribution to the motion picture community has brought dignity and honor to writers everywhere," Rivkin, the winner, is prexy of the screen

(Continued on page 174)

Equity's 50th Anni Show OK But Could Have Been Even More Significant

The Actors Equity Golden Anniversary Show at the Majestic Theatre, N.Y., Sunday night (5) was a fine evening's entertainment although falling wide of the mark as a commemorative of 50 years of legit theatre history. Individual segments ranged from satisfactory to smash, but the program failed to convey the excitement of a half-century of dramatic activity.

A letdown, in view of the nature of the event, was the absence of many top performers, as well as the omission of more significant historical highlights than some of those presented. However, considering that she didn't have a bankroll at her disposal for this volunteer venture, producer Jean Dalrymple did well (permitting per-

(Continued on page 222)

Bedded Past 7 Years Woody Guthrie to Get Big Folknik Plugfest

Woody Guthrie, folksong writer who has been laid up at Brooklyn State Hospital for the past seven years with Parkinson's disease and sundry other ailments, is due for a big spread from the folkniks currently on the disk-concert axis.

Before his hospitalization, Guthrie left a flock of tapes of new songs with music publisher Howie Richmond who has since transposed them to lead sheets. The Richmond office figures there are about 100 of these songs that have been sent out to the current crop of folksingers who've been waiting for new Guthrie songs. The songs will be published in Richmond's Ludlow and Folkways firms. In addition, Richmond is prepping publication of a 265-page book containing the Guthrie catalog.

Guthrie, who is in his late 40s, is credited with such songs as "So Long It's Been Good To Know You," "This Land Is Your Land," "Pastures Of Plenty" and "Hills Of Oklahoma."

CBS' 250G For Fonteyn-Nureyev

London, May 7.

British Home Entertainment, the company formed in 1959 to operate a pay tv service in Britain, says it received a record fee from CBS for its Margot Fonteyn-Rudolph Nureyev program featuring "Aurora's Wedding" and "Les Sylphides." The company says CBS paid $250,000 for the hourlong show.

Although the feature will go out on CBS later this year, it will not be shown in Britain until a pay tv service is inaugurated in 1964. The program was produced by Anthony Havelock-Allan and directed by Anthony Asquith.

Scots Have Kilt Complex Over Davis Jr.'s Concert

Glasgow, May 7.

Sammy Davis Jr., set for two concerts at the Odeon here May 15, will appear at the Talk of Town theatre-restaurant in London May 19 at a show for theatre charities.

His U.K. provincial dates, apart from Glasgow, include Leeds and Brighton. The Glasgow booking is the U.S. entertainer's first in Scotland. Speculation is rife locally as to whether he will wear the kilt.

JULES PODELL

Entrepreneur of the famous COPACABANA, New York, says: "Business around town is generally lousy. But when you have an act like PAUL ANKA business is great!

"I wish I had a star like PAUL every week of the year."

'Variety' First Film Reviewer

Milwaukee.

Editor, VARIETY:

In VARIETY's obituary of Boyd Martin, the Louisville Courier-Journal critic, a headline proclaims that Martin was the "first" film reviewer in this country, claiming the distinction of writing, in 1910, the first film review in the U.S., that of "The Great Train Robbery", an Edison flicker that was already seven years old at the time the review was published.

Surprising that this statement should have appeared in VARIETY's as the first signed and published film review in this country was written by VARIETY's own founder and editor, Sime Silverman. Sime's review of a 7-minute Pathe comedy, "An Exciting Honeymoon", appeared in VARIETY's for Jan. 19, 1907, p. 9, and was republished in toto in VARIETY's 25th Anniversary number dated Dec. 31, 1930, p. 18. VARIETY's film reviews, in fact, appeared even before a trade press existed, the Chalmers "Moving Picture World" (founded March 9, 1907) being the first periodical worthy of being called a trade organ rather than a house or company weekly publicity release.

In June 1908 the N. Y. Dramatic Mirror inaugurated a regular department of film reviews and criti-

(Continued on page 26)

Rock Hudson's Bambi As Foreign Star; Loren, 'Ben-Hur' Also Honored

Karlsruhe, May 7.

The West German equivalent of the Hollywood Oscars—the Bambi awards—have just been handed out here. Rock Hudson was on hand to pick up his little gold deer as the most popular foreign star and a substitute accepted for the most popular female foreign star, Sophia Loren.

At the colorful ceremony, Lilo Pulver and Heinz Ruehmann were honored as the favorite German stars. And special citations went to Luise Ullrich and Rudolf Forster for high service to the

(Continued on page 222)

VET AGENT KEN LATER MISSING MYSTERIOUSLY

Veteran agent Kenneth Later is the subject of a nationwide search by New York and Federal authorities following mysterious disappearance from his New York apartment about a month ago. His absence was noted by his friend and attorney Chauncey Olman who reported the matter to the Missing Persons Bureau.

Police inspected Later's apartment where they noted that all his possessions were in order and there was no sign that he contemplated a trip. Luggage and clothing as well as jewelry were still in the apartment.

Later had been with the William Morris Agency and MCA before going into business for himself. He switched about a year ago, to the operation of a Wall St. brokerage, but recently decided to return to show biz.

Expense Account Blues Putting All Into the Red; Bonifaces Cite Plight

Washington, May 7.

New York was starkly portrayed as a "dead" city, its hotels on the "precipice of bankruptcy," its citizens and tourists afraid to spend money and its whole economy seriously imperiled.

This black brush was swept across Washington by a delegation of Gotham restaurateurs, hotel owners and labor leaders.

The cause of despair was the Internal Revenue Service expense account regulations. The New York delegation, including Vincent Sardi, Jr., Jerry Berns ("21" Club) and Toots Shor, told a Washington press conference the sad tale of their city. The meet was in connection with the Chamber of Commerce convention.

The only hope for salvation the New Yorkers said, was either repeal of the regulations or a new tax bill from Congress.

The confusion over the regulations is as much the cause of their troubles as the rules themselves, the group said.

Businessmen, both homegrown and visiting, are afraid to spend money at niteries and restaurants because of the IRS inspired confusion. "Accountants are running American businesses these days," said Toots Shor.

"I think the President should say 'Let's go back to the old way of living and let's be happy again'," Shor continued.

Jerry Berns said the 7% drop in "21's" business is wholly attributable to the new deduction rules.

N.Y.C. vs. London's Bounce

Sardi hung the "dead city" tag on Gotham. He said he just returned from London which was "booming and clicking." New York,

(Continued on page 174)

Irving Berlin Music An Exception to European Resistance—Bob O'Brien

The way Robert H. O'Brien figures it, the boxoffice roadblocks which many American musicals face in the overseas markets disappear when the Yank tuner is via Irving Berlin. Thus the Metro president has no trepidations about the upcoming "Say It With Music," Berlin cavalcade to be produced by Arthur Freed and directed by Vincente Minnelli.

"Berlin's music knows no international barriers," stated O'Brien and it doesn't matter whether the marketplace is Rome, Tokyo, South America or wherever. "He sells all around the world."

O'Brien cited several Berlin filmusicals which have scored well both domestically and abroad, foremost among them being "White Christmas," thus there's sufficient evidence on which to base hopes for "Say It."

Fact that the usual run of Hollywood tuners run into b.o. trouble o'seas is further established in the decision to adapt "Irma La Douce" as a straight pic, sans music.

Bob Moses' Pitch For 'Super' Press

The N.Y. World's Fair 1964-1965 dateline became a reality Saturday (4) with the dedication of the new Press Bldg. at the Fair with Presidential press-secretary Pierre Salinger (See New Acts) as the principle speaker. This $[illegible] structure is slated to become the communications centre of the fair with facilities for dissemination of information in all media.

The 1939-40 Fair press-headquarters on the same site were considerably smaller and had only

(Continued on page 222)

Segregation Issue May Determine Legion's Conv.

Whether the American Legion's national convention will be held in New Orleans next fall, as it would like, depends on repeal of a Louisiana statute against Negro guests in hotels and motels patronized by whites. A test case in N.O. will clarify what the Legion believes an unconstitutional regulation.

Repeal of the local state law will open the doors not only for colored ex-GI members of the Legion but will put a new complexion on integrated show biz in the bayou state.

Correspondents' Bash A Real Fun Night With JFK & Bishop as Toppers

Washington, May 7.

After skipping it last year, President Kennedy was back at the Radio and Television Correspondents' Assn. dinner this time, and he had an observation:

"I note in the program that the first president of your association was Fulton Lewis Jr. Tonight you are installing as president Bill Monroe (head of NBC News in D. C.). I'd say we've got this country moving again."

The President's speech, a brief one, was the only one in an evening devoted to entertainment.

Joey Bishop, as emcee, had a fast run of gags which went over big with the crowd. He avoided political subjects. "I'd like to be clever," he observed, "but I have such a long list of 'don'ts'."

He stuck to general humor, such as his childhood poverty. "When it snowed in Philadelphia when I

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ABEL GREEN, Editor

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BRITISH CREWS NEED SPEED

Paramount's Production Stake

While Paramount's inventories dropped about $3,500,000 from the end of 1961 to the end of 1962, as reported last week, the company shows a marked increase in its book entry for productions in process. This item is carried at $17,300,000 at the close of the new period, compared with $11,117,000 the year previous.

However, there's a substantial falloff in costs of unreleased backlog. Films completed but not yet sent to market amounted to $9,953,000 at the end of 1962, compared with $18,174,000 at the end of 1961.

Par amortizes its own and outside production on the basis of 40% of the costs of a picture within 13 weeks after domestic release, 85% within 52 weeks and all but a small residual amount within 104 weeks. The residual amount is in partial recognition of future income from television.

On another front of Par's fiscal picture, company itemizes its research and development costs, deferred, at $4,378,000 for a color television (Lawrence) tube, and $3,728,000 applicable to pay television facilities.

Current research-development is charged to expense as incurred, and previously deferred balances are being amortized over 10 years. The amortization started in 1961 for pay television (Par owns International Telemeter) and in 1962 for color tube costs. If the previous policy of deferring color tube expenditures (after tax considerations) have been followed in 1962, the corporation's net loss for 1962 would have been $886,000 less than the officially reported $3,410,000.

Busy Everywhere Else, So Britain, Too, Looms Large In Seven Arts Production

Seven Arts, which recently has been stressing its many commitments in current and upcoming stateside production, apparently is not cutting down on its British production activity either. Indie production company will have a minimum of six pictures either in production or active preparation in Britain within the next 12 months—and that does not include the currently filming in Ireland "Of Human Bondage."

Before departing New York for his London base last week, Seven Arts veep Kenneth Hyman also reported the company "fully intends" to enter the local production scene in France and Italy, "and not just for economic reasons" which might be dictated by tax, subsidy benefits, etc. Seven Arts' invasion of the continent will, rather, follow the choices of scripts to be shot—the implication being that 7A will not, as some producers in the past obviously have done, set out to seek scripts just to move onto the continent. All such continental productions, though they be of local nationality, will be of "international appeal," including appeal for the States. That is in reference to the continental production investments of various U. S. majors in lowbudget pix designed primarily for the local market and special territorial handling elsewhere. Seven Arts, Hyman points out, does not have a worldwide distribution arm to feed.

'King of Paris'

Most likely to establish 7A's continental beachhead is the projected production, either late this year or early next, of "The King of Paris," to be directed by this year's Oscar-winning French director Serge ("Sundays and Cybele") Bourguignon. Film will be made in France as a French production, by a locally incorporated Bourguignon-7A company.

Seven Arts' British upcoming production sked includes "The Wild Affair," starring Nancy Kwan, directed by John Krish, for Bryanston-Seven Arts. Also "Conspiracy of Silence," which Hyman himself will produce and for which Ivan Moffat is currently writing the script; "Decline and Fall," an updated film adaptation of Evelyn Waugh's satiric, 1920-ish novel; "I Love Money" (tentative title), a comedy which will probably star Tony Randall and Robert Morley; "The Amorous Ghost," to be directed by Phil Leacock; "Uncle Edward," to be directed by Sandy Mackendrick, and, possibly, John Huston's "The Lonely Passion of Judith Hearne." The latter depends on when Huston completes directing 7A's "Night of The Iguana," which starts shooting on Mexican locations this September.

None of these pix has been definitely committed yet to any of the various U. S. major distribs with which 7A has production

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Jack Rose Off to Rome To Whip Up New Scripts

Jack Rose left New York, Friday (3), for Rome, where he intends to closet himself with a typewriter and turn out new film scripts. The producer-writer, while making with the press in the Italian capital, will nonetheless make his future pictures in America.

Rose will take a hiatus from the inditing chores in June for the editing and scoring of his newest, "Who's Been Sleeping in My Bed?" in Hollywood. This is for Paramount and he has one more to go under his contract with this studio.

Disney's Big Sked: 12 at $24-26-Mil

Walt Disney Productions in 1964 figures to have its biggest film-making year in history. According to the present blueprint, company in the full calendar semester will turn out 12 features on an investment of between $24,000,000 and $26,000,000.

Only one is to be an animated feature, this being "Sword and the Stone."

Disney for the current year has eight features including two reissues, and all will be profitable, states president Roy Disney.

Distributor is Disney's own Buena Vista, headed by Irving Ludwig.

Company for the six months ended March 30 had a profit of $1,726,040, or $1.00 per common share, compared with $1,674,804, or $1.05 per share of common, for the like period a year previous. Film rentals fell from $20,971,400 to $17,881,130, while television income rose from $3,408,314 in 1962 to $4,302,885 in the six months of 1963.

Disneyland and other income also were on the increase. Total income for the six months of 1963 amounted to $32,341,886, compared with $32,643,281 in the 1962 half.

'Sundays & Cybele' In Honolulu as $5 Benefit

Honolulu, May 7.

Isle premiere of "Sundays and Cybele" (Davis-Royal) will be a $5 ticket benefit for Alliance Francaise, Honolulu French culture association.

Benefit will be held May 23 in the Queen Theatre, with $4 of each ticket earmarked for the French group's scholarship fund.

OTHERWISE GOOD AS HOLLYWOOD

By EDDIE KALISH

"In Hollywood there's a trend to throw us in the obituary column while in Europe the trend is to throw us on the front page."

That's the way producer Ross Hunter sums up his feelings about the international attitude toward Yank filmmakers. He's currently lensing "The Chalk Garden" in England and reported during a New York visit last week that British producers in particular are most interested in a "hands across the sea" trading of ideas on all phases of film production.

"The Europeans are trying to erase the word 'runaway'," Hunter said. "British producers, directors and technicians would like very much to come to the States to work and learn. They want to make comercial pictures that also have the qualities they have always had in their pictures and they are very interested in finding out what they can do to make these films," he reported.

Direct indication of this was given the producer on several occasions during the work on "Chalk Garden," he noted. For one thing, studio heads from Shepperton, Pinewood, as well as MGM Elstree where the film is being lensed, contacted Hunter and met with him to ask what if anything they could do to facilitate his production. They have been frequent observers on the set as well and Hunter said he has been getting excellent cooperation from all film production factions for the filming.

"They want to learn our methods," he opined, "but the British crews are equal to ours, maybe even better. If they lack anything, they lack speed," said the producer who brought no Yank technicians over for the lensing. So impressed with the British attitude is Hunter, in fact, that he said he would like to go back to England to make more films but he doesn't know if he'll be able to in the near future. He has a year left on his contract with Universal Pictures, for whom "Chalk Garden" is being made, and isn't decided on whether he'll renew after the pact expires.

As far as why he went there in the first place to make the picture, Hunter recalled that he was reluctant at first. "But when you make a picture like 'Chalk Garden,' you have to consider its negative cost. The main reason for the London trip was casting insurance. I wanted a cast that would appeal to the broadest possible audience and the people I wanted were mostly commited to England. I

(Continued on page 23)

Robert Rossen Dislikes Censorship, But Would Regret Its Non-Existence

"I don't like censorship but I don't like the absence of it," commented producer-director Robert Rossen prior to leaving New York over the weekend for Maryland and the start of "Lilith." He pays tribute to both the industry's own Production Code and the Legion of Decency for constructive work in keeping producers in line.

The important thing is the producer's intent; "qualitative changes have taken place and the Legion has noted it." The audience of today is not the same as in the 1940s. Changes in social values and world understanding have taken place and "it's terribly important not to live in provincial areas," said the filmmaker.

"Lilith" cast is headed by Warren Beatty, Jean Seberg and Peter Fonda. Rossen is particularly pleased to have Beatty who, he says, "doesn't go for too much exposure, being devoted to his work." And he's not discouraged by criticism of Miss Seberg whom he regards as "a beautiful girl but not in the vacuous sense."

Three weeks of shooting in Maryland and Virginia are on the schedule.

Other Reasons, Not That Nude Scene, Cost Harvey His Spanish Co-Prod.; Metro Took Over His Interest

London, May 7.

Telephoning from Dublin, where he is now starring in "Of Human Bondage," Laurence Harvey challenges the VARIETY story (April 24) which implied that he lost his coproduction status in "Ceremony" because of nude sequences involving Sara Miles.

He declared that the nude scene was in the original script, and in the Spanish translation which was submitted to all the appropriate authorities and agreed and passed by them. It was not added as an afterthought, but was an integral part of the film and conditioned the subsequent behaviour of one of the principal characters. It was not a publicity gimmick and he could not be held responsible for the fact that the incident had been exploited by "unscrupulous people" and exploded around the world.

Harvey, who declared that he had done everything required by Spanish law, such as employing matching crews, contends that he lost his coproduction billing for another reason. His original deal with Jet Films fell through because his Spanish partner, Alfredo Matas, could not come up with the necessary coin, and as a consequence, Metro came up with a second deal.

He insists that he behaved impeccably throughout the entire production, and declared that he would not do anything to prejudice his chances of filming in Spain again, or for that matter, in any other country.

He was aware of the possibility that the Spanish authorities may have had a subsequent change of heart about the nude sequence, but if that was so, he had not heard about it, and had certainly not been advised. "I cannot sit here and cater to the changing scene," he commented.

Running in Fours

A fourth theatre, the RKO Albee in Brooklyn, has been added for the run of Samuel Bronston's "55 Days at Peking" in the New York area beginning May 29.

Previously set for the simultaneous premiere engagement were the Palace on Broadway, RKO 23d Street and Trans-Lux 85th Street.

Joe Bellfort To 20th in Foreign

Joseph Bellfort, general sales manager of National Screen Service since 1960, is resigning to join 20th-Fox as an executive in the foreign department. He'll headquarter in New York but expects to be working around the globe.

Prior to joining National Screen, Bellfort had been with RKO Pictures, serving as European general manager from 1949 through 1958. Exec had joined the RKO Service Corp. legal department in 1930, while still in school, transferring later to RKO Pictures. In 1946 he was sent to Paris as assistant to the European general manager.

Joined in Board Rap, Got Bounced by Film Editors Union: Todd

Hollywood, May 7.

Because he signed an affidavit charging 20 of the 25 members of the board of directors of IATSE Motion Picture Film Editors, Local 776, with abuse of office, the union's assistant business manager, Bill Todd, claims he was fired.

Ten members of the union, including three directors, signed the affidavit and presented it at the regular membership meeting of the local last Thursday (2). Ordinarily, 10 members of the board constitutes a quorum to handle any business at a meeting. But, inasmuch as 20 of the 25 members were charged with "malfeasance," not enough were left to form a quorum, thereby making it necessary for the complainants to submit their charges to IA prez Richard F. Walsh.

Asked the nature of the charges, Todd said that "as one of the deponents of the charges, I think it would be highly improper for me to discuss them. They had to do with some internal trouble that has been brewing in the local for some time." He also said that "after the affidavit had been presented at the meeting as a new business item, a motion was passed that, in view of my having

(Continued on page 23)

Paul Newman Narrates USIA Film Sur le Cuff

Washington, May 7.

Paul Newman will narrate a new U.S. Information Agency documentary film, "Bridge to the Barrios," telling the Alliance for Progress story. It was filmed earlier this year in Ecuador.

George Stevens, USIA motion pictures chief, revealed Newman agreed to do the voicing without a fee as a public service. The MGM studio donated use of its recording facilities, Stevens said.

Film is scheduled for theatrical release in Latin America this summer, and will be shown around the world later. It was directed for USIA by Bruce Herschensohn.

U.S. Eager Not to Get Egg on Its Handsome Face at Cannes Fest

Cannes, May 7.

Advance evidence suggests that the United States is determined to avoid any repetition at this festival of the nobody-in-charge fiasco at the Mar Del Plata Festival earlier in Argentina. It is thought, though not yet confirmed, that both the Motion Picture Export Assn. and the U.S. Information Agency have more funds.

Allen Rivkin, president of the Screen Writers Guild is here from Hollywood as its "ambassador" and Fred Gronich is here from Paris to keep an MPEA eye on Uncle Sam's prestige. It's anticipated that George Stevens Jr. will show, too, on behalf of USIA. A complaint from Mar Del Plata was that neither the U.S. government or industry took responsibility. Whether later alibis that it was all latin manana on the part of Argentines has merit, nobody wants a repeat of that situation here.

George Skouras Ill

His personal physician trekked west to accompany George Skouras back to St. Luke's Hospital, N.Y., amid rumors of severe illness.

Hospital spokesman said it turned out to be only a minor kidney infection.

INDICT DET. 'PRINT PIRATE'

Grand jury in Detroit last week indicted localite John P. Brouillet on four counts of profiting from copyright infringement.

He is accused of leasing illegally obtained prints of Walt Disney's "Shaggy Dog." Sargoy & Stein, New York, are of counsel for the producer.

Tenure for Pub-Ad Chiefs Not What T'was in Mad-Glad Days

Time was when the ad-pub hierarchy in the film business represented so many immovable objects. "Ant" forces, such as there were, were resistable for years.

Thus it was that Howard Dietz helmed Metro since the time it first teamed with Goldwyn and Mayer. Charles Einfeld stayed on through the Vitagraph, First National and Warner Bros. evolution, later to become a mainstay at 20th-Fox. Harry Brand was Mr. Big for 20th in the west for more than one generation. The late Mort Blumenstock became a followup to Einfeld's fixture at Warners, both east and west. Perry Lieber lasted through the Hez and Hughes ownership at RKO, and Nate Spingold called the turns at Columbia until his death a few years ago.

Others who left imprints include the late A. P. Waxman at WB and Gaumont-British, Russell Holman at Paramount, where he's now eastern production head, the late Al Selig at Tiffany and Col, Hy Daab at RKO, Maurice Bergman at U and Gabe York at 20th.

Changes have been numerous over the past few years. These reflect changes in management, personality conflicts, ambition on the part of office holders in search of bigger things, etc.

A major change for the ad-pub men today is the number of bosses they have. In the years ago they answered only to the higher-up vicepresidents and the president. Now in a very large sense just about every producer, with modern independent status has to be contended with.

In the last few months v.p. spotlets went to two individuals, namely Martin Davis at Paramount and Robert Ferguson at Columbia. Davis has the spot formerly occupied by Jerry Pickman who went on to become domestic sales head of Par, then a member of the defunct-before-living Enter-

(Continued on page 21)

Seven Arts to Spend $1,500,000 on 'Decline'

London, May 7.

Kenneth Hyman, veepee of Seven Arts, has announced that the company has tied up with Ivan Foxwell to film Evelyn Waugh's novel, "Decline and Fall."

The pic is budgeted at over $1,500,000. Noel Coward, James Mason, Hayley Mills, John Mills, Kenneth More, George Sanders and Richard Attenborough are among the actors who have been "talking with the producer."

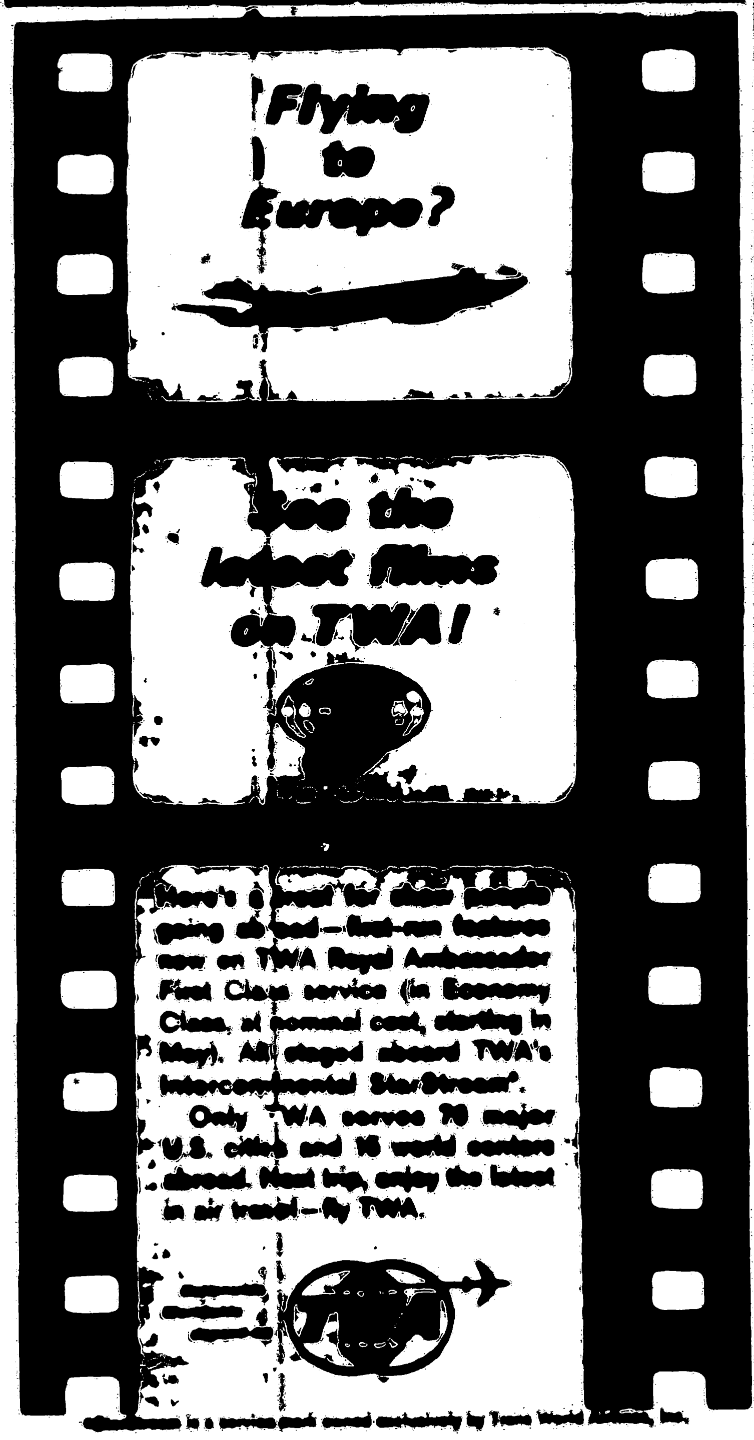
Lardner First-Drafts 'Genius' for Preminger, 'Cardinal' Nears Finis

Having now completed all European production on "The Cardinal," producer-director Otto Preminger, his cast and crew last week passed through New York on their way to the Coast for a final week's lensing. The Columbia release has been rolling along precisely on schedule and Preminger expects to have prints ready by August, although the pic isn't slated for its world preem until December.

While final work is proceeding on "Cardinal," things are also working on other upcoming Preminger projects. Ring Lardner Jr.'s first draft for the filmization of Patrick Dennis' "Genius" tome has been completed and Preminger expects to put the project before the cameras by the end of January, 1964, in New York and Hawaii. This picture will be released by United Artists.

Also on the drawing boards for 1964, possibly summer or fall, is the film adaptation of James Bassett's book "Harm's Way." Wendell

(Continued on page 21)



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'Cleo' Advances Total $15,350,000 to Date, Fox Tells Latin Staff

Mexico City, May 7.

Advance cash guarantees for "Cleopatra" to date total $15,350,000, 20th-Fox exec veepee Seymour Poe reported at the two-day "Cleo" merchandising convention here last week. Poe told the delegates from 12 Central and South American countries gathered here that he expects the total advance guarantees to exceed $20,000,000 by the time "Cleo" world preems at the New York Rivoli June 12.

It is planned the "Cleo" will have 30 Latin American openings this fall, following its mid-August debut at the Teatro Del Este in Caracas. In addition to the huge cash guarantees brought in by the film, Poe told delegates it will probably raise more money for charity than any other picture in industry history, with benefits expecting to raise about $20,000,000 via theatre parties.

Home office execs attending the meetings with Poe included Harold Rand, global publicity director, Manny Silverstone, exec with 20th-Fox International, and Karl Knust, supervisor for Latin America and Far East.

JUNKET TO LAS VEGAS FOR SINATRA'S 'HORN'

Paramount took to the air this week in its promotion of "Come Blow Your Horn," Frank Sinatra starrer, junketing 100 press and radio-television reps to Las Vegas from both Coasts. London and Paris publications also represented.

TWA chartered jet left New York yesterday Monday (6) afternoon and returned yesterday. While en route west a preview of the film was presented via Dave Flexer's Inflight Motion Pictures. It was stressed this was not for review purposes, Par preferring to have the critics catch "Horn" on the storied big screen.

Sinatra was host at the Sands, L. V. holding forth at press conference, reception, buffet dinner, entertainment program, etc.

Yesterday exhibs were brought into the act. Theatremen in 30 key cities held screenings of a Sinatra short detailing the merchandising campaign for "Horn."

U.S. to Europe

Gid. an Bachmann
Joseph G. Bosch
A. S. Burack
Gil Cates
Sidney Colby
Bette Davis
Richard Davis
Stephen Draper
Paul Fannarini
Dr. Richard J. Goldberg
Andre Goulston
S. Frederick Gronich
Paul Heller
David Horne
Kenneth Hyman
James Mahon
David Merrick
Alma Michaels
Judy Michaels
Jack Rose
Mo Rothman
Viella Rubber
Marshall Schacker
Stanley Schneider
Joan Scott
Irwin Shapiro
Barbara Sherry
David Stone
George Weiler
Clinton Wilder
John Williams
Robert S. Wolff
Diane Zisler

Europe to U. S.

Compton Bell
James Carreras
Hillard Elkins
Donald Madden
Ronald A. Lee
Ryan MacDonald
Zara Nelsova
Walter Shenson
George Weltner

N.Y. to L.A.

Ben B'oom
Ed Gifford
Irving H. Ludwig
Sam Lutz
Abby Mann
Rod McKuen
Otto Preminger
Martin Starr
Dale Wasserman

New York Sound Track

Cannes Festival this time expects a goodly turnout of U. S. talent. Festivals are notorious for no-shows but at this writing these personages are expected at the French resort: Alfred Hitchcock, Tippi Hedren ("The Birds"), Gregory Peck and Harper Lee ("To Kill A Mockingbird"), Bette Davis ("What Ever Happened To Baby Jane?") Burt Lancaster ("The Leopard"), Allen Rivkin for The Screen Writers Guild, producer Davide C. Stone, director Adolphas Mekas.

Before taking off for Cannes last week, Film Culture editor Jonas Mekas reported he is about halfway through shooting his "Secret Lives of Salvador Dali," a feature length documentary record of some of Dali's more bizarre pursuits around Big Town. Mekas is attending Cannes in a dual capacity as editor of Film Culture and as production assistant on brother Adolphas Mekas' "Hallelujah the Hills." . . . Ben Frankel, prexy of Zenith International, named chairman for the third annual IFIDA awards dinner to be held here next January . . . "Yojimbo, the Bodyguard," English language version of Akira Kurosawa's "Yojimbo," is having its preem engagement at the Kimo, Kansas City. Toronto is distrib.

Ben Bodec, long with VARIETY staff (Chicago and New York offices) and for many years with Sponsor Magazine, has joined the Gallagher Report, newsletter of the magazine and media professions.

"The great art of film acting," according to actor Rex Harrison, "is in listening, thinking and answering. The film actor must relax completely, forget there's a camera in front of him and just behave naturally." Harrison appeared with film critic Stanley Kauffmann on Channel 13's "The Art of Film." Need for relaxation doesn't mean the thesp need not project, said Harrison. Indeed, "with the advent of big epic films, certainly in the case of 'Caesar and Cleopatra,' you've got to project just as much as you do in the theatre. When that big Todd-AO camera is focusing on eyes surrounded by an army of thousands, you've got to give a theatrical performance or you'll wind up looking like a little mouse."

George Weltner back from Madrid, where he and Sam Bronston talked "Circus," and Rome . . . A. C. Lyles producing "Invitation to a Hanging" for Paramount . . . Olivia de Havilland in from Paris talking it up for "Lady in a Cage." Par added Loew's Metropolitan Theatre, Brooklyn, to list of debut-run theatres for "The Hud." Manhattan's Paramount and Coronet previously had been set . . . Howard Minsky, president of Telemeter, back in town after a Coast quickie.

"Threepenny Opera," soon to make its Yank debut via Embassy Pictures, has copped the annual Federal Feature Film Award of the West German Government which includes a citation and a cash award of $50,000 . . . Michel Piccoli into "Ghost at Noon" . . . John J. Long appointed to the newly-created post of Great Plains district manager for Embassy . . . TelePrompTer has pacted to sell its Houghton, Mich., community antenna system to WGN-TV, Chi.

Dore Schary, in his role as national chairman of the B'nai B'rith's Anti-Defamation League, told the league's exec committee here Sunday (5) night that all white Americans must respond with greater understanding to the Negro community's "more forthright and urgent resentment over ever-broken hopes and promises."

UA (Detroit) publicist Howard Pearl off on his annual globetrot, this time confining himself to the Scandinavian countries and into some of the Iron Curtain capitals (Warsaw, Budapest, Prague) before sailing back June 18 on the SS Constitution from Capri.

S. Frederick Gronich, the Motion Picture Export Assn.'s Paris rep, returned there Saturday (4) after two weeks of conferences at the homeoffice . . . Add another name to the ever-growing list of talent being signed by the Mirisch Co.: producer-director Richard Quine, who'll make four for the company which releases via UA. First will go early next year.

Seven Arts veep Ken Hyman has returned to his London headquarters . . . Bob Davis, one of the trio who made the Oscar-winning "Day of The Painter," has just published a new novel, "Apes On A Tissue Paper Bridge." As the title so plainly shows, it has to do with the shenanigans in a large yacht-building company . . . UA preems Bob Hope's "Call Me Bwana" at the Woods in Chicago on Memorial Day.

Walter Reade Jr. opens his new 600-seat Community Theatre, located in a shopping center near Camden, N. J. June 6. The circuit now numbers more than 40 theatres . . . Bill Davies has returned to Montreal after a week of talking to New York distribs re having a U. S. entry at the upcoming Montreal film fest (Aug. 2-11). The Montreal affair, says Davies, makes not only big business and art news throughout Canada, but it has been largely responsible for ridding much of Quebec of what used to be a fearsome stranglehold by the censors.

Dizzy Gillespie signed as instrumentalist in the recording of Mal Waldron's score for "The Cool World," Shirley Clarke's latest New York indie feature . . . Actress-comedienne Jessie Jackson, currently touring with Jimmy Durante's nightclub act, signed by producer Richard E. Lyons for Metro's upcoming "Mail Order Bride" . . . Joy Claussen, currently in "How To Succeed In Business Without Really Trying," makes her film debut in the indie "Diary Of A Bachelor," now filming in Hempstead, L. I.

Ken Hyman likes this title: "I Was On My Way Up The Amazon When I Met A Girl Who . . ." The only thing now is to find a screenplay to go with it.

Youth can be a problem. When Dame Edith Evans came into youthful producer Ross Hunter's Dorchester Hotel suite in London for an interview prior to her signing for "Chalk Garden," she spied Hunter and inquired of him, "where's the producer?" Replied he, "I'm standing in for him; my father's in the next room" . . . How does one entertain a mob of over 2,000 Zulus in the evenings after they've put in a hard day's work as film actors? Why show them movies, at least that's what coproducer Stanley Baker is doing for the native cast of his coproduction with Joe Levine and Paramount of "Zulu," currently lensing at Natal, South Africa.

Phil Gerard, Universal's eastern ad-pub director, left Gotham over the weekend for confabs in Hollywood with U studio execs. Meanwhile, David Lipton, the company's ad-pub v.p., was in New York late last week . . . Guy Hunt, Edward Emanuel, Ruben Schugine and Robert Abel have been added to the Theatre Owners of Pennsylvania board . . . Richard Bernstein, both publicist and producer for Allied

(Continued on page 20)

L.A. to N.Y.

Edgar Bergen
Dave Brubeck
Dick Cantino
Steve Franken
Mike Hall
Pat Harris
Bob Hope
Frank Liberman
Sid Milton
Howard Minsky
Robert Mitchum
Art K. Moss
Clark Ramsey
Lester Salkow
George Shearer
Robert Wagner
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TELEMETER TO: L.A., N.Y., FLA.

Gala Selling Via Miracle

London, April 7.

A VARIETY story last week headlined "Miracle to Sell All Gala Product" has caused some misunderstanding in London. The deal made by Ken Rive, managing director of Gala Films, with Phil Kutner of Miracle Films, means that the latter will be personally responsible for the physical selling of all Gala's product, but Gala remains as a separate sales and distribution entity, as indeed does Miracle Films.

Kutner will be responsible to Rive under the new arrangement, which goes into effect towards the end of June. As stated in the original story this is an association of companies and is not in any way to be regarded as a merger.

Seven-Minute N.Y. Decca Meeting, Then One Prodding Re Profits

Consolidated net earnings for Decca Records for the first quarter of 1963 took a steep dip under the previous year's figure, diskery prez Milton R. Rackmil revealed at the annual stockholders meeting yesterday (Tues.). This was largely attributable to a sharp decline in earnings registered by subsidiary Universal Pictures (see separate story).

Decca's net earnings for the quarter ending March 31, 1963, were $[illegible],011, equal to [illegible]c on 1,[illegible] common shares outstanding. This represents a hefty decline from the $2,13[illegible], equal to $1.[illegible] on 1,[illegible],701 outstanding shares the previous year. As he had explained in Universal's annual meeting earlier in the day, Rackmil noted that slippage was due mostly to the fact that the picture company had no big product in circulation during the first few months of the year.

The prez reiterated his earlier contention that second quarter earnings would be "big" and that "profits for the year (1963) will be better than last year." He commented further that "record business continues good and I'm looking for sizable gains in the picture end."

The meeting was adjourned in a quick seven minutes after it began but Rackmil entertained a question after the closing which led to some heated comment trading between the prez and stockholder Nick Pappalas who charged that holders aren't getting their fair share of Decca earnings. Rackmil countered that the company had no intention of raising its divvy and said that "we need the earnings in the operation of the business."

The incumbent six board members were re-elected at the meeting, including Rackmil, Leonard W. Schneider, exec v.p.; Martin P. Salkin, v.p.; Albert A. Garthwaite, Harold I. Thorp and Samuel H. Vallance. After the meeting the board met and reelected the present officers to a second term.

215 Post-'48 U's To Seven Arts?

Seven Arts Associated appears to have the inside track in negotiations for the post-'48 library of Universal. Close-to-the-chest plays by both parties still are continuing and no inkling of price has filtered out as yet.

Other parties which have put in bids for the post-'48 Universals include Independent Television Corp. (ITC). ABC Films also was reported to have expressed an interest in the pix. Current betting, though, is that Seven Arts Associated will land the 215 features.

'Cleo' Set for Spain

Barcelona, May 7.

Twentieth-Fox has firmed a deal to open "Cleopatra" here at the Lauria-cast Kursaal Theatre some time during the first two weeks of November. Contract is said to involve the "largest cash advance guarantee" ever paid in Spain—[illegible].

This is the first continental date on the pix to be announced.

Agnes Moorehead Set For July Israeli Tour

Agnes Moorehead has been invited to appear with her "one-woman show" at the Israel Festival of Arts. She'll be there by July 14 for a tour of four Israeli cities. Actress just completed work in "Who's Minding the Store?" at the Paramount.

Other artists who have appeared at the Israeli fest include Pablo Casals, Jascha Heifetz, Van Cliburn and John Gielgud.

U's Quarter Net Slides to 780G; Outlook Bright

Universal Pictures' first quarter net earnings for 1963 fell sharply from the previous year's figures, according to Milton R. Rackmil, U prez, at the company's annual stockholders meeting yesterday (Tues.). Figure for the current first quarter was $780,000, equal to 80c a common share, as opposed to $2,100,000 or $2.42 a share the previous year. Rackmil said this drop was because "we had nothing in release in that period."

In the quickie session which lasted barely 15 minutes, Rackmil predicted a better second quarter than 1962 for the present semester, with a sharp rise expected. He raved about current and upcoming product, noting hefty biz being done by "The Birds," "To Kill a Mockingbird" and "Ugly American." In answer to a query about further production plans, he commented, "We're hopefully looking for a greater number of pictures in the future" and also noted that there are many plans currently working in connection with the MCA affiliation, the benefits of which will show up soon.

As regards the sale of the company's 215 post-1948 features for distribution to tv, Rackmil said that Universal is negotiating actively with one unnamed company at present. He said that U is "close to a deal," expecting completion "in the reasonably near future." These pix were put on the market per consent decree order in early March at a bottom price of $21,-000,000 plus 30% of the rentals.

In answer to a question from the floor as to why Universal hasn't issued a stock divvy despite healthy finances, Rackmil said, "At the present time we have no intention of increasing the cash dividend or issuing a stock dividend."

All six incumbent board members were reelected at the meeting. They include Rackmil, Preston Davis, Albert A. Garthwaite, Budd Rogers, Harold I. Thorp, and Samuel H. Vallance.

At the board meeting immediately following the stockholders meeting, all U officers were reelected. Board also voted a quarter dividend of $1.0625 a share on the 4¼% cumulative preferred stock. It's payable June 1 to holders record May 17.

PAR'S PAY-SEE BRANCHING OUT

International Telemeter, Paramount-owned home toll system, is on the move in various directions.

Company, headed by Howard Minsky, is readying to swing into operations with pay tv in the Los Angeles area, including Santa Monica and Beverly Hills. Minsky was in L.A. last week at work on formation of the franchise setup. Couple of components are still to be brought in but it's known that nationally prominent individuals will be part of the operation.

Further, it was disclosed that Telemeter is well beyond the market survey stage in New York and Florida, as it is in California.

While the franchise operation is nearly set in L.A., Telemeter is "on the fringe" of issuing franchises in N.Y. and Florida.

Company last week realized its first major breakthrough in the states with its coinbox exhibition at home. The Southwest Telephone Co., which functions out of St. Louis, has agreed on terms with Midwest Video, Telemeter franchise holder, on providing Midwest Video with the all-important tele lines.

Telemeter, it appears, could be in competition with Home Entertainment Inc., which for long has mapped plans for a home toll run in Santa Monica. Home Entertainment reportedly has applied for SEC approval of a $3,000,000 stock issue but approval to date has been withheld.

Telemeter meanwhile is now in third year of operation in Etobicoke, Toronto.

Beat the Bushes For Toll Birds

Three governmental divisions are being pressed for reports on their feelings regarding tollvision by Congressman George Huddleston, one of the legislators currently fostering a bill to prohibit pay-tv.

He has contacted Oren Harris, chairman of the Interstate and Foreign Commerce Committee, requesting departmental reports from the Bureau of the Budget, the Federal Communications Committee and the Dept. of Justice, all agencies which have indicated prior interest in the overall toll question. Harris had requested these reports last February but his committee has received none to date. He has now directed that copies of these reports, when presented, be forwarded to Huddleston who will hopefully use them in his anti-toll fight.

It is also understood that similar action will be instituted by Congressman Emanuel Celler, also the author of an anti-pay-tv bill. In previous congressional sessions, several bills along this line have been introduced but Huddleston's move is the first time that any member of Congress has sought departmental reports for the fight. Both the bills introduced by Huddleston and Celler are being pressed in the current congressional session.

Leader for April: Cinerama's 'West'; U's Ornithological Flight in 3, 4; 'David and Lisa' Holds Strong

By MIKE WEAR

VARIETY's regular weekly box-office reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S.-Canada market this monthly reprise does not pretend to express total rentals.

With a lift from Easter Week and generally good business weather, the boxoffice climbed in April, according to VARIETY reports from key cities. However some of the new pictures preemed last month did not shape up as well as expected. But the four biggest grossing pix amassed a total gross of more than $5,400,000. Each of the four hit $1,000,000 or better in the keys reported to VARIETY.

"How the West Was Won" (MGM), a newcomer in April, was the champ grosser last month, with more than $1,740,000. Pic also held in first place nearly every week during the month, this hard-ticket film being big to boff or capacity in all keys.

"Lawrence of Arabia" (Col.), which had been in the No. 1 spot both February and March, slipped to second position despite the Oscars showered on it, the cast and the production crew. "The Birds" (U), a newcomer which was out in release only three weeks, captured third position being No. 1 two different weeks.

"To Kill a Mockingbird," also from Universal, copped fourth place, showing excellent sustained strength. The Gregory Peck starrer was a close second in March and fooled even the most optimistic exhibs by its continued b.o. potency. It, too, had a lift from Academy awards.

"Mutiny on Bounty" (MGM), fifth in March, again captured fifth spot. "Longest Day" (20th) moved up from the seventh position it held in March to sixth place, being helped apparently by some new openings on continuous-run.

"White Stallions" (BV), a new entrant, copped seventh place. "Days of Wine and Roses" (WB) finished eighth. It won third money in March.

"David and Lisa" (Cont) again finished ninth, the same as in the preceding month. "Courtship of Eddie's Father" (MGM), which was eighth in March, was 10th in April.

"My Six Loves" (Par), a new entrant, wound up 11th despite its spottiness while "Critics' Choice" (WB), another newie, rounds out the Top 12. "Diners' Club" (Col), "Love Is a Ball" (UA), "Diamond Head" (Col), sixth in March, and "Sundays and Cybele" (Davis) are the runnerup pix in about that order. Last named was helped by being given an Oscar as the best foreign film. "Diners" and "Ball" are new entrants.

Both "Ugly American" (U) and "Bye Bye Birdie" (Col) loom as outstanding newcomers. "Ugly" was strong enough the final week in April to cop fourth place that session, indicating its potential. "Birdie," which has opened in only two major cities thus far, continues its torrid run in L.A. and has been hitting new records at the N.Y. Music Hall every succeeding week in its first four sessions. Pic registered an alltime high for the Hall in its second session.

"Free, White and 21" (AI) also shapes as a possible biggie based on its smash opening week in Detroit. "Mondo Cane" (Times), too, looms as a sock biz-getter predicated on its showings in N.Y. (2 houses) and L.A. Otherwise, newcomers which were just getting around as the past month ended are uneven at best.

However, "Critics' Choice" may be heard from additionally. It wound up 12th in monthly standings. Also, "The Balcony" (Cont) has displayed considerable promise on its first few engagements.

Martin Heller Legalizing Now at 20th-Fox HQ

Attorney Martin Heller, formerly with Metro, is joining the legal department of 20th-Fox. During his six years at Metro, Heller specialized in legal affairs pertaining to network tv and syndication.

Prior to Metro, he was associated with ABC-TV's business affairs department.

MCA Fellowships To Campus Scribes At 15 Colleges

MCA is setting up a system of fellowships in creative writing to be bestowed upon promising amateurs among the students attending 15 U.S. colleges and universities. Grants will cover a full year tuition plus living expenses. It is believed that the plan is mostly intended to facilitate graduate students making the transition to professionalism. Amount of money to go to the student is kept secret at present. But with 15 institutions already involved, and another 11 possible, a sizeable disbursement annually is in prospect. Plan starts operating next September.

"Promise" in play, screenplay or television script writing will be a decision made on faculty. Only the money, not the choosing, is MCA's.

Arrangements for fellowships have already been made by MCA with Stanford, Brandeis, U. of Michigan, New York U., Yale, Rutgers, U. of North Carolina, Carnegie Institute of Technology, Catholic U. of America, U. of Iowa, Northwestern, U. of Texas, U. of Wisconsin, Cornell and Sarah Lawrence College. In addition, talks are presently in progress with 11 other colleges and universities to establish similar fellowships in those institutions.

Commenting on the fellowships, Jules C. Stein, MCA board chairman, said: "It is our desire to encourage the development of new writers who can creatively contribute to the performing arts. After careful study as to the best method of lending such encouragement, we decided upon the granting of fellowships to deserving students in leading institutions of higher education."

MCA is now controlling owner of Decca Records and Universal Pictures. The latter organization has underway a talent development program of its own to stimulate young producers, directors, actors and writers. This plan calls for the production of "new horizon" pix which will be produced on modest budgets with dual purpose of placing additional "quality" pix on the market as well as giving new and as-yet-undeveloped talent a chance to work and develop before the public. No features have yet been projected for this plan but there have been several signings of talent by U in recent months, with some work in this area expected shortly.

(Continued on page 23)

Golden Dozen for April

1. "How West Was Won" (MGM) (10th wk).
2. "Lawrence of Arabia" (Col) (10th wk).
3. "The Birds" (U) (5th wk).
4. "To Kill a Mockingbird" (U) (10th wk).
5. "Mutiny on Bounty" (MGM) (19th wk).
6. "Longest Day" (20th) (26th wk).
7. "White Stallions" (BV) (5th wk).
8. "Days of Wine and Roses" (WB) (12th wk).
9. "David and Lisa" (Cont) (17th wk).
10. "Courtship of Eddie's Father" (MGM) (7th wk).
11. "My Six Loves" (Par) (6th wk).
12. "Critics' Choice" (WB) (6th wk).

Hud

[illegible] contemporary western, but [illegible] to elude bulk of audience. [illegible] elements will control b.o. destiny.

Hollywood, April 30.

[illegible]

"Hud" is a near miss. A theme, since the Martin Ritt-Irving Ravetch production, eloquently directed by the former, is a film of considerable merit, with flashes of brilliance in both [illegible] and histrionic execution.

Where "Hud" misfires and falls short of the mark is in its failure to filter its meaning and theme lucidly through its characters and story. This lack of clarity and dramatic neatness is likely to leave the bulk of the [illegible] audience [illegible]. Many may leave the theatre with little more than a bitter aftertaste [illegible] [illegible]

From a commercial standpoint, then, it is the [illegible] [illegible]

The screenplay by Ravetch and Harriet Frank Jr., adapted from a novel by Larry McMurtry, tells a tale of the modern American West, [illegible]

It is in the relationship of father and son that the film slips. It is never clear exactly why the old man harbors such a deep-rooted [illegible] [illegible]

[illegible] not enough to let it rest that he is, and always was, a no-good young punk. Audience sympathy thus tends at times to gravitate to Newman, not Douglas, contrary to the obvious design.

But the picture has a number of elements of distinction and reward. The four leading performances are excellent. Newman creates a virile, [illegible] [illegible] "decent younger brother" (or nephew) [illegible] role. Patricia Neal comes through with a rich and powerful performance as the housekeeper [illegible] by Newman. Supporting work is quite competent.

Though its relative scarcity of plot or direct story thrust may [illegible] [illegible] Ritt has gotten the most out of both script and cast. [illegible] of the [illegible] is especially provocative and unforgettable.

The textures, compositions and points-of-view of James Wong Howe's cinematography [illegible] Art direction by Hal Pereira and Tambi Larsen, editing by Frank Bracht and sound by John Carter and John Wilkinson are all vital and noteworthy contributions, as is Elmer Bernstein's [illegible] theme.

Tube.

The Slave
(C'SCOPE-COLOR)

[illegible] Steve Reeves [illegible] Italy. Usual saturation entry.

Hollywood, April 24.

[illegible]

"The Slave" is another muscle opus from Titanus, Italy's [illegible] answer to Vic Tanny. With Steve Reeves in the title role as the son of Spartacus, the Metro release should make its presence felt briefly in the [illegible] [illegible]

"The Slave," or son of Spartacus, as created by scenarists Adriano Bolzoni, Bruno Corbucci and Giovanni Grimaldi, turns out, lo and behold, to be a composite of three formerly serialized heroes of the American screen: Zorro, the Lone Ranger and Superman. The character is a Roman centurion of Caesar's Egyptian legions who, circa 48 B.C., abruptly discovers who he really is (the son of Kirk Douglas) and instigates a campaign to free the slaves.

On the one hand he plays the role of the loyal Roman, or Clark Kent in a toga. On the other, he slips out of uniform, into an iron mask (presto, the Lone Ranger) and, with Superman-like indestructibility, bruises and batters the legions of the ambitious, [illegible] Crassus (Claudio Gora) and his [illegible] henchman Vasio (Jacques Sernas). After each skirmish, a sword-inscribed letter S (read backwards, Z for Zorro) keeps turning up in the palace of Crassus. Eventually, Stevedorable Reeves is pardoned by Caesar and falls into a climactic clinch with Lois Lane (Gianna Maria Canale) as a narrator's voice pretentiously concludes something about all of those who have fought for the rights of the oppressed being sons of Spartacus. Oh, yeah?

Gore galore bathes this production, particularly filmed in Egypt, which about makes it the Italian equivalent of the Hollywood runaway. The acting is mostly athletic or mechanical, but that matches the concept, which is more popular mechanics and sports illustrated than art. The large scale production was directed by Sergio Corbucci and sports some handsome photography by Enzo Barboni, lavish art direction by Ottavio Scotti and a serpentine score by Piero Piccioni.

Tube.

Tammy And The Doctor
(COLOR)

Uninspired No. 3 in the cycle.

Hollywood, April 30.

[illegible]

Only those most uncritically and chronically smitten with the "Tammy" whimsy are apt to [illegible] [illegible]

Oscar Brodney's screenplay is little more than a slight and limp variation of what has gone before. This time "Tammy" (Sandra Dee) [illegible] to L.A., where she hires on as nurse's aide to maintain vigil over her rich companion, [illegible] operation. There she falls for intern Peter Fonda and solves the problems of everyone in sight.

Miss Dee seems a bit too chic for a hick chick from Mississippi, but she carries on gamely, considering the pitfalls that confront her in the script. For example, asked if she'd like "to go to the Bowl?" Miss Dee must reply: "Bowl? I never heard it called that! But don't you worry, I'll go before I leave."

Peter Fonda, sprig of Henry who resembles a cross between his dad and Fred Astaire, makes his screen bow. It's an unfortunately inane role for a debut, and young Fonda responds, said to relate, with a self-conscious, artificial performance. [illegible]

Harry Keller's direction doesn't add anything much. [illegible] Stanley Cortez's photography [illegible] [illegible] Russell Metty's [illegible] [illegible] Original "Tammy" song by Jay Livingston and Ray Evans is revived for no apparent reason. Debbie Reynolds, the original "Tammy," sang it better than her successor does.

Tube.

The Very Edge
(BRITISH)

Some implausibilities in this but it's mainly a smooth meller about the effect on the married life of a young matron being assaulted by a sex maniac. Reasonable b.o. prospect.

London, April 30.

[illegible]

Maybe "The Very Edge" would have benefited by some sharper direction than the capable Cyril Frankel has given it. It emerges an interesting meller but it lacks the very edge of its title. Some fishy moments of scriptwriting, both in dialog and action, show up at different times. Still, it should be a worthwhile b.o. prospect and the climax, though trite, offers some worthwhile nail-biting minutes for patrons. For Britain, the marquee value is okay, but the stars may need some backing in the States.

Story has Anne Heywood, as an ex-model and happily married young wife of architect Richard Todd, pleasurably awaiting her first child. One day, in Todd's absence, a young sex maniac breaks into the house and assaults her. On the verge of a nervous breakdown she finds that she has lost her child and she bitterly turns against men, even rejecting her husband.

Understandably, though somewhat hurriedly, he turns to the warmth and understanding of his secretary (Nicole Maurey). Now the problem is, "Will the criminal strike again?" and life for Miss Heywood, seen her husband's affection, is a wretched affair. The man is caught, but escapes and the terror starts up all over again. Climax is a corny but tense cliffhanger. Needless to say, it brings Miss Heywood and Todd together again.

Acting throughout is sound, with the main burden falling on Miss Heywood who assumes the required emotions without overmuch strain. Todd's role is fairly colorless but well within the range of this actor. Miss Maurey also makes impact in a role which is always threatening to be more important than it is.

Among the supporting cast, Jack Hedley is a believable Scotland Yard man. The maniac is played by Jeremy Brett. It's a difficult role and Brett scores a near miss. At moments the performance loses the sinister menace that is essential.

Cyril Frankel's direction is assured though not over imaginative. Other technical credits are okay. Film stands up as a very useful entry at the wickets.

Rich.

Il Diavolo
(The Devil)
(ITALIAN)

Rome, April 30.

[illegible]

Vastly amusing and intelligently made pic with the Alberto Sordi name a surefire marquee value in Italy. Film has export value as well as some exploitable aspects for certain special foreign situations. As bitter-sweet spoof of certain Italian and/or Latin characteristics, it plays best in these areas. But others deserve a look-see as well on pic's quality and Sordi's amusing antics.

Practically an improvised and imaginatively elaborated chronicle of Sordi's recent trip to Sweden, he and his usual scripter Rodolfo Sonego, as well as director Gian Luigi Polidoro, have come up with an almost consistently risible picture of various adventures lived by an Italian businessman on a Scandinavian trek. Accent, as in most Italian males' dreams of the north, is on the female of the species.

Sordi and his collaborators register in the more superficial and obvious aspects of pic, but manage as well to make some trenchant observations on the clash which occurs between Northern and Latin character and morality. As such, it is one of the more intelligent studies of the Italian male seen here in a long while.

To be sure, the haste with which pic was made shows in certain spots where improvisation and over-simplification lower the standard. Moreover, all things considered, it's a remarkable effort. Lensing [illegible] [illegible] and able cast [illegible] on the spot gives Sordi apt backing.

Hawk.

Black Zoo
(PANAVISION—COLOR)

Exploitable horror meller.

Hollywood, May 3.

[illegible]

Herman Cohen's production of "Black Zoo" is a resourcefully executed and highly exploitable claw-and-fang opera that figures to make its presence felt briefly but profitably in the cinemarketplace as a saturation-booking attraction. However, outside of its commercial value and cinematic know-how, there is little to recommend in the Allied Artists release for anyone but the indiscriminate sensation-seeker.

Elaborately violent and gory, the film is constructed on a thoroughly [illegible] story foundation. Pivotal figure of the scenario by Cohen and Aben Kandel is the deranged proprietor (Michael Gough) of a private zoo who uses his big cats and gorillas to destroy those whom he deems his enemies. [illegible]

Gough is singularly unpleasant as the organ-playing madman. Competent histrionics are chipped in by Miss Cooper and Lawren in key roles, Virginia Grey, Jerome Cowan, Elisha Cook and Warren Oates [illegible] [illegible]

Among valuable assists to the production are those of cameraman Floyd Crosby, editor Michael Luciano, art director William Glasgow and composer Paul Dunlap. Equally vital are the efforts of animal supervisor Ralph Helfer, special effects man Pat Dinga and the optical effects of the Howard Anderson Co.

Tube.

Murder at the Gallop
(BRITISH)

Miss Marple, Agatha Christie's eccentric amateur sleuth, clears up another mystery. Margaret Rutherford and smooth cast.

London, May 3.

[illegible]

Agatha Christie's creation, Miss Marple, the indefatigable amateur sleuth, provides another unpretentious whodunit skillfully tailored to talents of Margaret Rutherford.

(Continued on page 20)

TICKET TAKER-AWAYER: TV

Rules, Disproportionate Ratios Hamper Yank-Type Film Selling In Argentina, Marty Blau Finds

In Santiago, Chile, where the average admission price is about one-and-a-half escudo, it takes approximately 22 admissions to cover the cost of a 100-line newspaper ad. Some 800 miles away in Buenos Aires, the same ad in an equivalent paper costs about 10,000 Argentine pesos and, figuring that the net after taxes on the 125-peso ticket is 88 pesos, it requires at least 120 tickets to cover its costs.

Example above is cited by Marty Blau, publicity manager for Columbia International, as typical of the high cost of advertising and publicity in the Argentine capital. Exec recently returned from a swing through Santiago and B.A. setting plans for the "Lawrence of Arabia" preems. In comparison with B.A., says Blau, both Santiago and Mexico City are "reasonable." In the latter capital, the 100-line ad costs 140 Mexican pesos. At the 8 peso admish price, now allowed for the big negative space, this comes out to 17 admissions; for the five peso theatre, to 28 tickets, and for the regular 4 peso theatre," to 35 tickets.

Making "reasonable" deals for tv spots on one of the four B.A. channels also proved difficult, Blau reports, even though all B.A. tv stations are reportedly in financial trouble with much unsold commercial time on their hands. Despite this, their prices are "entirely out of line."

Radio Blurb Rule

Most frustrating to the Col exec, however, was the situation with radio spots in B.A. The general format—the one Col has been using everywhere else—for the "Lawrence" radio blurbs has been a snatch of the background score, with a straight announcement about the upcoming date in the forefront. There is, however, in B.A. a regulation which says that a radio spot cannot blend music and straight pitch. It must be either the straight pitch, sans music, or an out-and-out singing commercial. Col unfortunately never quite got around to thinking up a "Lawrence" jingle when it was prepping the pic's campaign.

Another frustration to B.A. film men is the requirement that all stills and ad matter must be passed by the municipality — and that means approval first for the overall campaign, and then a return visit to the municipal authorities to have each individual still, etc. stamped "approved." Result: a film distrib almost needs one man working fulltime as liaison with the municipality.

One bright spot on the B.A. scene is free space in the newspapers: "they are really interested in film news." Free space also is available in the Santiago papers, though picture cuts must be bought.

Because of the huge public acceptance of dubbed-into-Spanish American tv shows wherever he went on this swing, Blau now wonders if the long accepted theory that Latins won't "buy" dubbed theatrical films might not now be outmoded. New generations of kids are growing up now who accept dubbed product without flinching, he says. However, he adds speculatively, it may be that the very audience which is now accepting dubbed tv fare so readily may also be the audience which has, in the last several years, become "lost" to theatres.

Kubrick Picks Pickens

London, May 7.

U.S. cowboy actor, Slim Pickens, has been chosen by director Stanley Kubrick to play the role of Texas H-bomber pilot in "Dr. Strangelove: Or How I Learned to Stop Worrying and Love the Bomb."

Peter Sellers, who was originally scheduled to do the part, was forced to cancel after he broke his ankle.

In Kingsley's Memory

All proceeds from the opening night of the new Peter Sellers' starrer, "Heavens Above," at the Sutton Theatre in New York May 20 will go to the Kingsley Scholarship Award Fund, set up last year in the memory of the late indie distrib, Edward L. Kingsley. Fund is designed to help young filmmakers complete their studies.

A special feature of the benefit performance (only) will be the screening of John Craddock's 11-minute short, "Arrivederci, Darling." Craddock, made the short last summer after having received the first award from the Kingsley Fund just a year ago. His new short is to be distributed by George Brest.

Wm. Shelton Exits Handling Art Pix

William Shelton, who has been chief exec of 20th-Fox's artie affiliate, International Classics, since its formation seven months ago, has resigned. It's understood that the resignation followed a disagreement between Shelton and 20th management on distribution methods to be employed in selling product.

First film to go out via International Classics is the Brigitte Bardot starrer, "Please, Not Now," which started its initial dates last month. According to Shelton, he was told that he could use neither the 20th domestic sales organization to handle the Legion of Decency - condemned pic, nor go through sub-distribs around the country (as most other indies do). Instead, he would have to book the picture out of his New York office and make personal trips to the key cities.

At the time of his resignation, picture has played five dates, with 130 bookings set up (with the aid of 20th's branch men) through the end of next month.

During his seven months with IC, exec also prepped the release of "The Battle," reedited version of Abel Gance's "Auterlitz," which was acquired, like "Only for Love," by the prior 20th management several years ago. No release plans for "Battle" have been set yet.

Shelton, whose background includes both indie distribution in this country and production in Europe, plans to return later this month to Paris, where he made his headquarters prior to taking the 20th assignment.

'Arabia' Advance Sale Working Out in France

Paris, May 7.

"Lawrence of Arabia" (Col) is continuing its stout boxoffice here. For one of the rare times, a system of advance ticket sales is working fairly well in one of the four houses now playing. And it is working in the theatre using the subtitled version. Film is not being tried at those projecting the dubbed French form.

As a rule, the French are notoriously against hardticket films, and rarely book very far ahead for legit. But at this Paris film house about 30% of the seats are reserved via a block that goes as a first-come, first-served affair.

This was tried with "Ben-Hur" (MGM) at the Gaumont-Palace a few years and worked moderately well. 20th-Fox is watching this as it prepares for a hard-ducat "Cleopatra" opening next season.

STORM SAME ALL OVER: DENTS B.O.

Milan, May 7.

The spring MIFED—Milan's film and tv film trade fair—was again the occasion for a summit meeting of motion picture chiefs and their reps for most world areas. Tone of the meeting was set by Eitel Monaco, head of Italy's ANICA as well as the all-encompassing Bureau International du Cinema (BIC), in his keynote speech. His message: film production is dropping all over the world and the individual governments must come to the aid of their industries.

Monaco dramatically pointed out that over 1,300,000,000 customers had been lost in recent years in Western Europe alone, while film production had dropped almost everywhere as well: The US, which had once averaged 300 features a year, was not putting out some 138 (40 of them in Europe), while Japan's total went down from 335 in 1961 to 275 in 1962; France feature production was down to 126 in '62 from previous year's 163; while W. Germany made 52 pix in 1962 as against 79 in 1961.

Italy was almost the sole exception, having produced more films in 1962 than in the previous year, but Monaco added that the local industry was not boasting over this achievement.

According to the ANICA chieftain, attendance was off 60% in Britain, 40% in Japan, and 11% in Italy during the past 7 years.

Government officials in several areas too often refused to listen to motion picture industry appeals, Monaco added, suggesting that in the future such appeals should be substituted by "apt and efficient action designed to rird the cinema of an oppressive fiscal burden and the illicit competition (from) television."

Plans for such action will be drawn up and coordinated by the B.I.C., which will then see that appropriate organizations in various world pic industries carry out pritent action.

Among industry toppers attending the BIC assembly and that of the FIAPF (International Film Distributors Federation) both held during the last days of Milan's MIFED, were: Messrs. Brisson, Deutschmeister, Echarri, Figuera, and Roem for the producers; Messrs. Penotti, Schwaller, Agusti, Bauman, Chabert, Cianfarani, Goeller, Mesquita, and Padiula for the Distribs; Messrs. Weil-Lorac, Claessens, and Roem for the Technical Industries; Messrs. Trichet, Gemini, Cilenti, Villa, Lopin, and Miedemafor the exhib sector; and Messrs. Valignani and Giannelli for the B I C Secretariat.

Leo Hochstetter, MPEA Mediterranean topper, likewise made the Milan assembly as an observer for the Yank contingent.

NIXON REPAIRS SWITCH 'ARABIA' TO FULTON

Pittsburgh, May 7.

"Lawrence of Arabia" will continue its interrupted run in Pittsburgh at the Fulton on Thursday (2) after it was determined that it will probably be eight weeks before the Nixon Theatre, which suffered smoke and water damage from a nearby cafe fire two weeks ago, will be ready.

When the Nixon is ready again, it will have the option of taking over the film again if owner Gabe Rubin feels it still has strength left.

Jack Tessler's Berth

Jack Tessler has been named assistant foreign publicity manager of United Artists, working under foreign publicity manager Samuel Cohen.

Tessler recently held publicity post in London, Rome and Tel-Aviv, and prior to that was associated with the international division of 20th-Fox.

Weekend Tolerance (Overtime) Doomed in Publicists' New Pact; U Settles; Only Metro Uncontracted

Sideline: Exhibition

Salem, N.H., May 7.

Eugene F. Gray, an operator of film theatres, doesn't lack diversified business interests despite the fact that he is 74 years old and his doctor has advised him that he should start slowing up a bit.

At the recent harness racing meet at Rockingham Park here, he had a stable of 80-odd race horses.

In addition, he operates more than 100 gasoline stations, a wholesale liquor distributorship, hotels, stores, automobile agencies and a wholesale oil business.

He is a resident of Walpole, N.H., and Bellows Falls, Vt.

Screen Publicists Guild has set a new two-year pact with Universal, following the pattern established in previous settlements recently with United Artists, Columbia, Warner Bros. and 20th Century-Fox. Contract grants reduction in tolerance overtime hours, increased job security, wage scale increases and pension fund payments.

New pact will be in effect until April 25, 1965. In it, weekend tolerance (overtime without pay) is eliminated by the beginning of the deal's second year and weekly tolerance hours are reduced from four-and-a-half to four hours. Also obtained is an increase to 106 days of notice in the event of layoffs resulting from job transfers.

Like the agreements with the other companies, a wage increase of $12 over the two years was obtained, as well as a $3.75 weekly pension payment by Universal, to begin January, 1965. This settlement leaves only Metro's pact with the Guild still outstanding and negotiations are currently in progress with that company. The union has a no contract-no work policy and it almost called a strike against Col, WB and Fox when the trio balked against its demands only to comply at deadline.

Guild is a local of District 15 of the AFL - CIO Retail, Wholesale and Department Store union, repping homeoffice praisers in most majors in Gotham.

Elsewhere on the labor front, talks are still bogged down between the Screen Directors International Guild and the Film Producers Assn. Former last week obtained strike authorization from its membership and is threatening to walkout should further talks fail. The next meeting between the two won't be until next week, however.

Banca Del Lavoro Invests $1,600,000 In 30 Italo Negs

Rome, May 7.

Italy's Banca Nazionale del Lavoro has invested over $1,600,000 in 30 Italian features in the first four months of this year, it's reported here.

Money comes from Bank's Autonomous Credit Fund for Motion Pictures, and report is given as denial to local rumors that the Banca del Lavoro had completely ceased to issue credit coin for local production, move which is said to have been made recently by most other Italo money sources. Local report also adds that the Banca del Lavoro will continue to issue credit after selection of appropriate projects has been made.

Specifically, however, statement is felt here to be a reply to recent open criticism of Banca del Lavoro operations by producer Antonio Cervi, who blamed lack of Bank support for postponement of his project, "The Red Desert," which was to have been directed by Michelangelo Antonioni with a cast headed by Monica Vitti and Hardy Kruger. Pic has been postponed until the fall.

In his statement, Cervi also lashed out at fellow-producer Dino DeLaurentiis for alleged "unethical" statements on a television show in which DeLaurentiis implied he would never—at a cost of 500 Million Lire ($800,000)—produce a film by Antonioni.

Disney to Distrib Via Own Setup in France

Paris, May 7.

Walt Disney Productions here has taken on a sales manager, Jean Thomachot, who was recently with the French distrib company Cinedis. This is a move by Disney to do more of its own film handling which has usually been let out to other distribs on a percentage basis.

Oscar Lax, heading the Disney operation, says that the organization now will handle about 60% of its French film business, mainly in keys, with the remainder handed out to hinterland distribs on a sort of state's rights basis.

New setup will be extended to other Continental countries outside of France. Disney previously had a local deal with Athos Films, headed by Jo Siritzky, which split up over percentage agreements. Siritzky still has one pic to go before complete severance. Then the Disney operation will go into full swing.

B.O. Tax, Censors On COMPO Slate

Repeal of the Federal tax on theatre admissions and (2) film censorship will be among the topics of discussion at the meeting May 15 of the Congress of Motion Picture Organizations exec committee in New York.

A report of the COMPO committee working for an end to the Federal admissions tax will be made by LaMar Sarra, representing Theatre Owners of America and cochairman of the committee. Also scheduled is a report by T. Manning Clagett on the present status of censorship legislation in the various states and Charles E. McCarthy, COMPO's exec v.p., will discuss the proposal to revive the organization's Audience Awards which were once given to actors, producers etc. in various categories like the Academy Awards with the difference that COMPO's kudos

(Continued on page 21)

ROGERS PILGRIMAGE CHANGES STOPOVER

Annual show business (mainly film industry) pilgrimage to the Will Rogers Hospital and O'Donnell Memorial will be without one of its familiar-of-past highlights. This is the stay at Herman Robbins' Edgewater Beach Motel, Schroon Lake, N.Y., with its elaborate accommodations for 200 persons, which the National Screen Service topman decided to keep shuttered this year.

At Robbins' suggestion, the board shifted the bivouac to White Face Inn, Lake Placid.

Participants in the regular Rogers board meet and hospital inspection tour will leave Manhattan for upstate June 27, which is a Thursday, via chartered bus and return as they desire either Saturday or Sunday.

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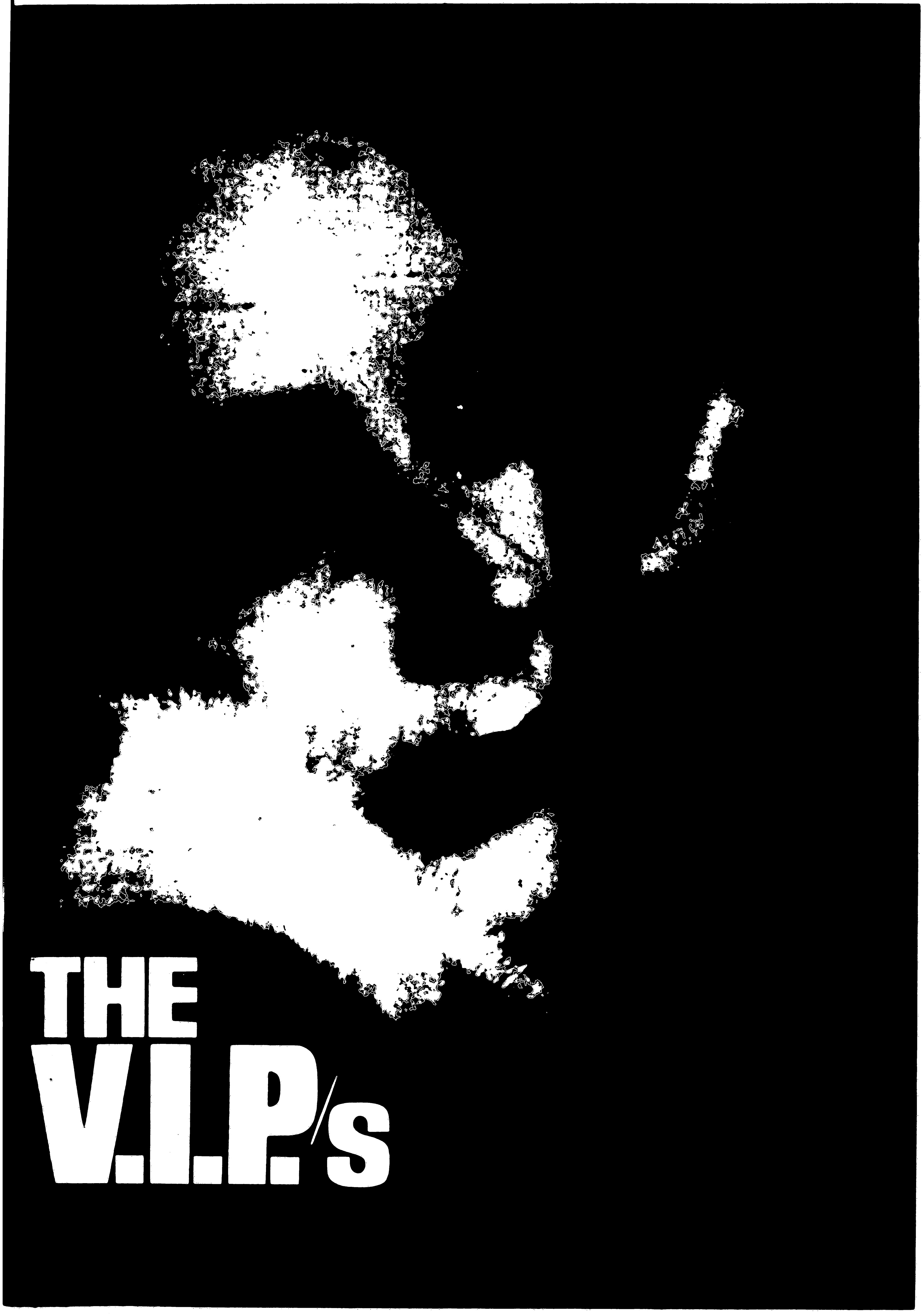
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ITALY KEY TO EUROPE PROFIT

They Bury 'We'll Bury You'

Columbia Withdraws Anti-Red Film Theatrically — Messenger Carrying Negative Murdered in Ecuador

Following a series of disturbances in diverse corners of the world where Columbia Pictures had playdated its anti-Communistic documentary, "We'll Bury You," the company has withdrawn it from theatrical exhibition. The assassination in Quito, Ecuador, recently where rabid Communists killed a messenger for a local theatre who was carrying the film print accelerated the decision.

Apart from the fact that it has had "poor boxoffice reception," according to Col's international topper Mo Rothman, the local irritations have been such as to not make it wise to bother with the film. Instead it will be consigned to 16m showings, schools, educational groups and the like. The incidence of stenchbombs, slashed seats, bombardment of screens by partisan patrons has automatically cooled exhib interest in the documentary titled with Khruschev's now notorious warning to the West.

As regards the tragic fate of the Ecuadoran theatre attache, the local Film Row, sparked by Columbia and the exhibitor there, is staging a benefit for his family.

Film was made at $300,000-$300,000 cost by Jack Leewood who sold it outright to Columbia which felt it had a topical exploitation film potential perhaps approaching its click a couple of years ago with the Swedish-made Hitler reprise, "Mein Kampf."

Reade Acquires Arcadia's Dozen

Walter Reade Theatres, an arm of the Walter Reade-Sterling combine which embraces distribution-coproduction, tv production-distribution as well as exhibition, has acquired the 12-theatre Arcadia Theatre Circuit on the northern New Jersey shore. Reade has taken over immediate operation of the theatres, which include 10 conventional houses and two drive-ins, all located near Reade-Sterling's exec offices in Mayfair, N.J. Theatres were acquired from Lee J. Newberry.

With his latest acquisition, Reade has acquired 15 theatres since last December, with two more slated for late this spring (the new Cherry Hill near Camden, N.J.) and summer (the new 34th Street East, Manhattan).

Dubbed Dassin Film 'B'-Rated But Levine's Original Gets the 'C'

Jules Dassin's Italo-made "The Law," originally presented in this country by Joe Levine via Metro in a dubbed English version called "Where The Hot Wind Blows," has had its Legion of Decency rating changed from B (morally objectionable in part for all) to C (condemned), with its reissue in its original, uncut subtitled version.

The new release, going out via Levine's Embassy Pictures, has reverted to the original title. Legion comments that this uncut version "exhibits a constant emphasis upon grossly suggestive costuming and situations and contains one sequence which is thinly disguised pornography." (This makes three condemned pictures in a row to come from Dassin—the others being the highly successful "Never on Sunday" and "Phaedra," both of which were Lopert releases.)

Metro dropped "Twilight of Honor" title for new William Perlberg-George Seaton production, which will be filmed sans the novel's title until a final tag can be found.

New Trial for Guard Who Shot Extra in Bus Fuss

Santa Monica, Cal., May 7.

New trial of Vance Boyd, special William J. Burns guard charged with assault with intent to commit murder following a shooting incident last Nov. 27 at Revue-Universal Studios, has been set for May 20, after a hung jury couldn't agree on a verdict and voted nine-to-three for acquittal last week (1). District Attorney's Office meanwhile will determine whether to retry or dismiss the case.

Boyd was arrested after he assertedly shot one film extra Allan Salin, through the chest after an argument over latter boarding a bus against orders on studio backlot to return to studio front gate. Five other extras also were wounded in the legs by flying fragments of concrete and blacktop when guard fired two shots into the pavement before later allegedly shooting Salin, who has recovered.

Lebedoff: London And Armstrong Pollyanna Pair

Minneapolis, May 7.

When they were here last week to speak at the North Central Allied unit's national convention, national Allied States president Jack Armstrong and executive director Milton London found Martin Lebedoff, NCA president, in anything but a cheerful frame of mind.

Armstrong and London were exuding optimism over exhibition's future despite current pressing problems. But that didn't keep Lebedoff from telling them that, in his opinion, "if Allied States wants to display real hardboiled integrity it will advise small exhibitors to close their theatres instead of continuing to hang on."

"Most people who formerly comprised small-town and many neighborhood subsequent-run theatres' patrons have moved away from the showhouses into their home living rooms where they get their movie and other entertainment free from their television sets, and they can't be won back," Lebedoff told the national body's heads.

"It's a cinch there'll be more and more theatre deserters. The situation for the little exhibitors is sure to worsen. The smart thing for him to do now, without further delay, is to try to sell his theatre building for other use or to convert it into some kind of store room for himself.

"What's making matters worse for the little exhibitors, of course, in this territory and probably everywhere else, is the better and newer film fare tv now is giving setowners. The right thing to do is for industry leaders to tell these small theatreowners to quit because there's no hope for them."

Armstrong answered that he's confident, too, that this problem will be worked out in a manner satisfactory to exhibitors because what's happening is hurting the film companies also and they will help to find a solution.

Lebedoff also pointed out to Armstrong and London that most small exhibitors have been compelled to engage in other businesses or occupations to augment their incomes so they can eke out a living. Except for the fact he lately acquired two prosperous restaurants, he himself would be experiencing plenty of financial difficulty inasmuch as his neighborhood theatre now nets little or nothing, he said.

JP Miller, who scripted "Days of Wine and Roses," to enter indie production with purchase of George Garrett novel, "Which Ones Are the Enemy?"

ABOAF REPORT ON CONTINENT

Italy is the new key for profits in the European film market, at least for Universal, the company's veep and foreign general manager Americo Aboaf repo[r]ts following his recent globe-circling tour. Despite the fact that the new year is barely four months old, the exec predicted that Universal's Italo grosses in 1963 will be up at least 35% over last year.

In fact, says Aboaf, Italy, which formerly rated after Britain and France as a money market for U.S. films, is now running neck-and-neck with Britain. As in many other territories, he reports, total boxoffice receipts (that is, on all films) may be down, but the U. S. share of that total pie is increasing, and U's share of the American share is, in turn, way up.

Concerning the "period of adjustment" which the Italo production industry is now experiencing (and the possibility that a smaller Italo production shed will mean more and more profitable dates for the U. S.), Aboaf will only say that anything which helps put the Italian industry on a firmer footing will, in the long run, be better for all distribs, including the Americans.

In a way, Universal's big Italo upbeat may be seen as symbolic of the rapid strides which the company has been making throughout the overseas market in the last several years. And, according to Aboaf, these things just didn't happen by chance. First off, there were the big b.o. pictures, starting back in the pre-"Pillow Talk" days. Of equal importance, however, says the veep, was the vast reorganization of the company's overseas distribution setup which, according to one estimate, has cut the costs of overseas distribution in half.

In the radical reorganization of the overseas arm, Universal went from a company which operated almost entirely via its own system of branch offices, to the company which today services over half of its markets via local distribs or "commissioned agents." A typical situation was Italy, where, until four years ago, the company had maintained not only its prime offices in Rome and Milan, but also 12 other smaller branches.

In the reorganization, the Rome and Milan offices were kept, but the 12 smaller branches were transformed into "commissioned

(Continued on page 25)

Newcomers Aim Their First Film For European Debut Prior to U.S.

A new indie production company has been formed in New York which is planning its operation to cater to the burgeoning foreign film market. Called the Block Island Film Co., its first project will be an original script called "The Weekenders" and the outfit is considering a plan whereby it would release the U.S.-made film in Europe first, then bringing it to the States almost as an import.

Project is being prepared by Harris Huey and Don Nestingen as producers, in association with Paul Avila Mayer and Edmund Levy. Maude Franchot is associate producer of the film which was written by Mayer and will be directed by Levy. It will begin lensing on location at Block Island, R. I., in mid-July, with production due to be completed by Sept. 8th.

Impetus for the production of the film, as has been the case with many others, has been provided in part by the success of "David & Lisa," the indie, low-budget production that has been such a solid grosser and caused something of a stir in film circles. Robert Montgomery, attorney for "Lisa," has drawn up the financing plans for "Weekenders," which will be financed on a limited partnership basis as is the case with legit shows.

Associate producer Maude Franchot is working on her first film with this project but has been an active figure in Broadway and off-Broadway presentation. It is her feeling that Broadway is "overweighted" against its participants today and that the real entertainment future lies in films. With the vistas opened by "Lisa" and the often-lamented "product shortage," she feels that low-budget pix like this project have a good chance because a market has opened up for them.

Scripter Mayer will be having his first actual production with the project also, although he has written several others before. He and Wallstreeter Huey are particularly interested in the foreign angles of film production, both feeling that specially-treated, low-budget pix can achieve hefty playoff overseas as well as in the States. In the case of "Weekenders," the debuting overseas first and starting playdates there before U. S. exposure is figured by them as having the dual advantage of potentially securing its recoupment while playing abroad and also building a reputation that will give it easier access to domestic distribution when it is brought to the States. "It's a form of insurance," they claim.

Eyes Earlier Cannes

The possibility exists that the Cannes Film Festival will be moved up next year from its present May berth (it opens tomorrow, Thurs.) to January or February. It is their intention to introduce the property at the fest, as was the case with "Lisa" last year. No distributor has yet been set nor will one be sought until after the film is completed, the feeling being that, for this type of "small" picture, complications arising out of "interference" by outsiders to the company would hurt the project.

Casting will begin this week and run for the next six semesters. Although no major star will be involved, the plan is to use only actors with screen experience. Technical crew has, likewise, not been set as yet but the production will use all union help, the feeling being that it really isn't much cheaper to work non-union and that the quality of the product suffers from non-pro staffers.

Projects like "Weekenders" have been increasing in number considerably in recent months, due in no small measure to "Lisa" and proving again the old saw that "nothing succeeds like success." How much of this new breed Yank product will make it is still something to be seen but one thing is sure.

Broumas Building 2 Youngstown Theatres

Youngstown, O., May 7.

Construction of a theatre in the Boardman Plaza Shopping Centre and another in the Liberty Plaza Shopping Centre in Greater Youngstown, will be operated by John G. Broumas, who has a chain of 28 theatres in the Washington, D.C., area.

Both houses will have between 800 and 900 seats, and have latest projection and sound equipment, designed to offer standard 35m Cinemascope, and 70m films with sterophonic sound.

Burton Robbins Reports NSS Hike Mostly Accepted

Theatremen around the country, "in the vast majority of cases" are complying with the National Screen Service request for a 10% increase in service charges, states Burton E. Robbins, president of NSS. Exhibs have been "fair and understanding," he adds.

NSS hasn't had an upward adjustment in three years, it's stated, and meanwhile its own costs go up via union scales every two years plus upped costs for trailers and accessories. So states Robbins, who also would like to get across the point that leaders of such exhib organizations as the Independent Theatre Owners Assn. of New York "supported our action in increasing our prices to those exhibitors who have not provided us with an upward adjustment for a period of three years or more."

Robbins footnotes: "We have been fortunate in the favorable reaction to our policy, far outweighing the small minority that have failed to recognize the urgency of our problem which has necessitated the upward adjustment of rates in effect three years or longer."

Robert Goulet makes his film bow in Metro's "His and His," comedy to be produced by Pandro S. Berman in October.

National Boxoffice Survey

Biz Hit by Mild Weather; 'West' Still Champ, 'Arabia' 2d, 'Ugly' 3d, 'Birds' 4th, 'Mockingbird' 5th

With many potential patrons heading for the outdoors over the past weekend, firstrun film biz in current stanza is down sharply in many key cities covered by VARIETY. Absence of enough strong, new product to go around also is a downbeat factor. Some theatres have been forced to use oldies but results have been rather discouraging.

"How West Was Won" (MGM) (11th wk) again is finishing on top, just as it has been for the last few weeks. "Lawrence of Arabia" (Col) (17th wk) is taking second place, the position it held last stanza.

"Ugly American" (U) (4th wk) is moving up from fourth to third place. "The Birds" (6th wk), also from Universal, is copping fourth money.

"To Kill a Mockingbird" (U) (10th wk) is winding up fifth, same as a week ago. "Mutiny on Bounty" (MGM) will be sixth, the spot it held last round.

"Longest Day" (20th) (25th wk) is finishing seventh, just as it has for the previous two weeks. "Come Fly With Me" (MGM) (2d wk), which was 10th last stanza, is copping eighth place.

"David and Lisa" (Cont) (18th wk) is taking ninth position while "Could Go On Singing" (UA) (3d wk) rounds out the Top 10 pictures.

"Balcony" (Cont), a newcomer; "Diners' Club" (Col), "Sundays and Cybele" (Davis) and "Long Day's Journey Into Night" (Embassy) are the runnerup films.

Not many of the new entries show much promise currently, however. "Four Days of Naples" (MGM) is rated wow in L.A., big in Boston, tall in Chi but slow in Philly. "Paranoiac" (U), also new, is potent in Denver but mild in Toronto. "Critic's Choice" (WB) continues very spotty.

"Wrong Arm of Law" (Cont), another newie, shapes sock in Toronto, big in N.Y. and good in L.A. Another fresh entrant, "Madame" (Embassy) is not showing much promise this session.

"Operation Bikini" (AI), fairly new, looks lofty in K.C. and sturdy in Denver. "Nine Hours To Rome" (20th), okay in Cincy, is rated mild in both Portland and Buffalo.

"White Stallions" (BV) continues to get okay to lofty biz in several scattered keys. "Free, White and 21" (AI) still is great in second round in Detroit.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on Pages 15-17-19)

THE

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"55 Days At Peking"

"The Fall Of The Roman Empire"

"Circus"

"Paris-1900"

"The French Revolution"

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Chi Uneven; 'Hercules' Hefty $18,000, 'Exit' Boff 15G, 'Fly' Fairish $14,000, 'Balcony' Socko 13G, 2d; 'Ugly' 15G

Chicago, May 7.

Chi delouser biz is spotty this session as some newcomers make only a minor impact and holdovers are starting to show signs of tiring in a few instances. Woods preem of "Hercules and the Captive Women" shapes hefty $18,000. "Four Days of Naples" is rated socko $7,000 at Carnegie. "No Exit," making daydate run at World and Town, shapes smash $15,000 on first. "Lovers of Teruel" looks solid in first Esquire outing.

"Critic's Choice" is rated nice in second at the Chicago. "Come Fly With Me" looms fair in Oriental second. "The Balcony" is notching a terrific second Loop session. Monroe duo of "It's Not In Paradise" and "Tempest In Flesh" continues hotsy in second lap.

"Ugly American" is copping a nifty third Roosevelt stanza. "The Birds" is still lively in 5th State-Lake frame. Longrunning "To Kill A Mockingbird" is solid in its 10th United Artists round.

Hardticket "How West Was Won" remains torrid in 10th McVickers canto while "Lawrence of Arabia" is sock in 10th Cinestage stanza.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80) — "Four Days of Naples" (MGM). Stout $7,000. Last week, "Long Day's Journey Into Night" (Levine) (6th wk), $3,000.

Chicago (B&K) (3,900; 90-$1.80) —"Critic's Choice" (WB) (2d wk). Nice $17,500. Last week, $22,000.

Cinema (Stern) (500; $1.50) —

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Critic's' Stout $12,000, Toronto; 'Singing' Lean 20G; 'Mock'bird' Big 9G

Toronto, May 7.

Few of the newcomers this stanza are helping much at first-runs. However, "Critic's Choice" shapes fancy on opener at Hollywood. "Paranoiac" looks fair in first in four houses while "I Could Go on Singing" is rated lightweight in four other spots with bigger seating capacity.

"My Six Loves" looms mild at Imperial on initialer. "To Kill a Mockingbird" still is lusty in ninth week at Loew's. "How West Was Won" continues wow in sixth round at Eglinton.

Estimates for This Week

Carlton (Rank) (2,318; $2-$3)—"Lawrence of Arabia" (Col) (14th wk). Big $30,000. Last week, $42,000.

Danforth, Humber, Fairlawn, Savoy (Rank) (1,320; 1,165; 1,303; 780; $1.25-$1.50)—"I Could Go on Singing" (UA). Light $20,000. Last week, "Man From Diners' Club" (Col) (2d wk), $22,000.

Downtown, Prince of Wales, Scarboro, State (Taylor) (1,050; 1,100; 692; 698; 50c-$1)—"Paranoiac" (U). Fair $17,000 or near. Last week, "Happened at World's Fair" (MGM) in 11 houses having 8,497 seats, $60,300.

Eglinton (FP) (919; $2-$3)—"How West Was Won" (MGM) (6th wk). Wow $21,000, with capacity nights. Last week, ditto.

Hollywood (FP) (1,080; $1.25-$1.50) — "Critic's Choice" (WB). Fancy $12,000. Last week, "Diamond Head" (Col) (6th wk), $5,000.

Hyland (Rank) (1,365; $1.25-$1.50) — "Ocean's Anonymous" [illegible] (4th wk). Swell $8,000. Last week, $9,000.

Imperial (FP) (3,310; $1-$1.50)—"My Six Loves" (Par). Mild $12,000. Last week, "Days Wine and Roses" (WB) (6th wk), $9,000 in 5 days.

Loew's (Loew) (1,651; $1-$1.50)—"To Kill Mockingbird" (U) (9th wk). Lusty $9,000. Last week, $11,000.

Tivoli (FP) (955; $1.50-$2.50)—"Longest Day" (20th) (29th wk). Fast $8,000. Last week, $8,000.

Towne (Taylor) (693; $1-$1.50)—"Wrong Arm of Law" (IFD) (2d wk). Smash $7,000. Last week, same.

University (FP) (1,302; $1.50-$2.50)—"Mutiny on Bounty" (MGM) (22d wk). Hefty $7,000. Last week, $7,500.

Uptown (Loew) (2,300; $1-$1.50) —"The Birds" (U) (6th wk). Still rich at $11,000. Last week, $12,500.

'Bikini' Lush 17G, Denver; 'Fly' 5G

Denver, May 7.

Firstrun trade looms big in the Mile-High City this stanza, with four new films helping. A list of top holdover also is proving an aid. "Operation Bikini" looks tall on opener at the Denver while "Paranoiac" is rated potent in first at Paramount. "Come Fly With Me" is fine at Denham. Fourth newie, "Sundays and Cybele," shapes big at Vogue.

"How West Was Won" is pacing the upped-scale pix, with capacity biz in ninth session at the Cooper. "To Kill a Mockingbird" still is fancy in fifth stanza at Centre.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.75) —"Lawrence of Arabia" (Col) (5th wk). Big 10,000. Last week, $11,000.

Centre (Fox) (1,270; $1.25-$1.45) —"To Kill Mockingbird" (U) (5th wk). Fast $9,000 or over. Last week, $11,000.

Cooper (Cooper) (814; $1.65-$2.20)—"How West Was Won" (MGM) (9th wk). Capacity $10,000 or near. Last week, same.

Denham (Indie) (900; $1.25-$1.45) —"Come Fly With Me" (MGM). Nice $8,000. Last week, "Robe" (20th) (reissue), $3,500.

Denver (Fox) (2,432; $1.25)—"Operation Bikini" (AI). Tall $17,000. Last week, "Diners' Club" (Col) and "Fury of Pagans" (Col), $8,000.

Esquire (Fox) (600; $1.25)—"Monkey in Winter" (MGM). Neat $3,000. Last week, "Longest Day" (20th) (m.o.) (2d wk), $2,500.

Orpheum (RKO) (2,690; $1.25)—"The Birds" (U) (5th wk). Okay $4,000. Last week, $5,000.

Paramount (Wolfberg) (2,000; 90-$1.25)—"Paranoiac" (U) and "Showdown" (U). Potent $16,000. Last week, "Ugly American" (U) (2d wk), $12,000.

Towne (Indie) (600; $1.25-$1.45) —"Long Day's Journey Into Night" (Embassy) (3d wk). Mild $1,800. Last week, $2,000.

Vogue (Art Theatre Guild) (450; $1.25) — "Sundays and Cybele" (Davis). Big $5,000. Last week, "David and Lisa" (Cont) (9th wk), $1,200.

'Critics' Mild $9,000, Col.; 'West' Great 12G

Columbus, O., May 7.

Ideal outdoor weather is luring away patrons from firstruns here this week. "Critic's Choice" looks mild at Palace and average business is anticipated for "Follow the Boys" at the Ohio. "How West Was Won" continues great at the Grand for fourth week.

Estimates for This Week

Grand (RKO) (950; $1.50-$2.75) —"How West Was Won" (MGM) (4th wk). Great $12,000. Last week, $12,500.

Ohio (Loew) (3,070; 90-$1.50)—"Follow the Boys" (MGM) (reissue). Fair $8,000. Last week, "To Kill Mockingbird" (6th wk), $7,000.

Palace (RKO) (2,946; 90-$1.50) —"Critic's Choice" (WB) and "Game of Darkness" (WB). Mild $9,000. Last week, "The Birds" (2d wk), $12,000.

'Rama' Mild $5,000 in Buff.; 'Ugly' Fair 8G

Buffalo, May 7.

Firstrun trade is droopy here this round, with the few good showings the exception rather than the rule. "Nine Hours to Rama" is rated mild at the Center. "Ugly American" looms fair in opener at Century. "How West Was Won" at Teck and "Lawrence of Arabia" at the Granada, both in fourth weeks, still are sturdy. "The Birds," in fifth rounds, still is good playing two smaller cinemas.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25) —"Constantine and Cross" (Embassy). Sad $4,000 in 6 days. Last week, "Come Fly With Me" (MGM) and "Kiss in Tokyo" (Indie), $4,500.

Center (AB-PT) (2,500; 90-$1.25) —"Nine Hours to Rama" (20th). Mild $5,000 or less. Last week, "Giant" (WB) (reissue), $4,500.

Century (UATC) (2,700; 90-$1.25)—"Ugly American" (U). Fair $8,000 or close. Last week, "To Kill Mockingbird" (U) and "Great Impostor" (Indie) (2d wk), $6,000.

Paramount (AB-PT) (3,000; 90-$1.25) — "Robe" (20th) (reissue) and "30 Years of Fun" (20th). Modest $5,500. Last week, "The Trifids" (AA), $8,500.

Teck (Loew) (1,200; $1.75-$2.50) —"How West Was Won" (MGM) (4th wk). Big $7,000. Last week, $8,500.

Cinema (Martina) (450; 90-$1.40) —"The Birds" (U) (5th wk). Good $2,000. Last week, same.

Amherst (Dipson) (1,000; 90-$1.40)—"The Birds" (U) (5th wk). So-so $1,800. Last week, $2,000.

Granada (Sabine) (1,000; $1.50-$2.75) — "Lawrence of Arabia" (Col) (4th wk). Sturdy $8,000. Last week, $8,500.

'West' Wham 13G, Cincy; 'Rama' 8G

Cincinnati, May 7.

Hardticketers "How West Was Won" and "Lawrence of Arabia" bid to top the Cincy film roost again this session with "To Kill Mockingbird" flying closely in fourth week at Keith's with boff biz. "Nine Hours to Rama" shapes oke on opener at Palace.

Newcomer "Freud" looks potent daydating the Esquire and Hyde Park arters. "Ugly American" looms okay in second at Albee. "The Birds" looks good in fifth at the Grand.

Estimates For This Week

Albee (RKO) (3,100; $1-$1.50)—"Ugly American" (U) (2d wk). Okay $7,000 after $8,500 opener.

Capitol (SW-Cinerama) (1,540; $1.25-$2.75)—"How West Was Won" (MGM) (8th wk). Sock $13,000 or near. Last week, $13,500.

Esquire Art (Cin-T-Co.) (300; $1.25)—"Freud" (U). Potent $2,500. Last week, "David and Lisa" (Cont) (5th wk), $1,400. Daydating with Hyde Park Art.

Grand (RKO) (1,300; $1-$1.50)—"The Birds" (U) (5th wk). Good $5,500 after $6,500 fourth frame.

Guild (Vance) (300; $1.25)—"Long Day's Journey Into Night" (Levine) (5th wk). So-so $1,000 after $1,200 for fourth. Theatre's first hardticket try at $1.50-$2.50 scale was dropped in third week with pop scale put in.

Hyde Park Art (Cin-T-Co) (300; $1.25)—"Freud" (U). Swell $2,200. Last week, "David and Lisa" (Cont) (5th wk), $1,200.

Keith's (Cin-T-Co) (1,300; $1.25-$1.50)—"To Kill Mockingbird" (U) (4th wk). Boffo $9,000. Last week, $10,000.

Palace (RKO) (2,600; $1-$1.25)—"Nine Hours to Rama" (20th). Oke $8,000 or less. Last week, "Come Fly With Me" (MGM), $7,500.

Twin Drive-In (Cin-T-Co) (600 cars each side; $1)—West: "Wild Guitar" (Indie) and "Two and Two Make Six" (Indie). No complaint at $4,000. Last week, "Nine Girl" (Indie) and "Fatal Desire" (Indie), $4,200. East: "Son of Flubber" (BV) and "The Lion" (20th) (reissues) at $.85 scale. Okay $4,000. Last week, "Invasion of Saucer Men" (Indie) and "How to Make Monster" (Indie), $4,000 at $1.

Valley (Cin-T-Co) (1,270; $1.50-$2.50)—"Lawrence of Arabia" (Col) (6th wk). Nice $10,000 after $10,500 last week.

Additional Picture Grosses On Pages 17 and 19

Spring Sloughs B'way Biz Albeit 'Birdie' & Easter Show Big $145,000; 'Ugly' Great 36G; 'Birds' 23G, 6th

Mild weather, with the first touch to spring over the past weekend, is sloughing Broadway firstrun trade badly this session. And the few new entrants are not helping the overall total much. Even some of the hardtickets are feeling the downbeat currently.

The most important newcomer, "Come Fly With Me," looks only mild $10,000 or less in first stanza at the Paramount. Pic is uneven around the country. "Mind Benders" shapes only slow $6,000 in first session at the New RKO 23d Street. "Two Daughters" is heading for good $6,000 opening week at the Cinema Two.

"Bye Bye Birdie" with stageshow is big with $145,000 for fifth week at the Music Hall albeit down sharply from last session. "Love Is a Ball" dipped to okay $10,000 in second round, daydating the Astor and Trans-Lux 85th Street. "Ugly American" looms great $36,000 in fourth stanza, daydating Rivoli and Trans-Lux East.

"The Birds" still is in the chips with big $23,000 in sixth round, daydating the Palace and Sutton. "Mondo Cane" held with sock $24,000 in fifth stanza daydating the Forum and Little Carnegie.

"The Law" was good $12,500 in second week daydating the Embassy and Murray Hill.

"How West Was Won" sound its ninth session at the Cinerama with a wow $30,500 while "Lawrence of Arabia" likewise was wham at $43,000 for 20th week at the Criterion.

Estimates for This Week

Astor (City Inv.) ($1.25-$2) — "Love Is a Ball" (UA) (3d-final wk). Second week ended yesterday (Tues.) was fair $10,000 or near after $17,400 for opener. "I Could Go On Singing" (UA) opens May 15.

Cinerama (Loew) (1,352; $1.50-$3.50) — "How West Was Won" (MGM) (7th wk). Sixth round finished Sunday (5) was great $30,500 for 11-show week after $43,000 in fifth week of 14 shows.

Criterion (Moss) (1,520; $1.80-$4.80) — "Lawrence of Arabia" (Col) (21st wk). The 20th week completed Sunday (5) was wow $43,000 on 10 shows after $43,500 in 19th round for same number of performances.

DeMille (Reade) (1,463; 90-$2.50) —Currently playing various reissue combos. "Yellow Canary" (20th) opens May 15.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "The Law" (Embassy) (3d wk). Second week finished Sunday (5) was fairish $7,500 after $11,500 for opener. Stays several days in third round to bring in "Day in Court" (Indie) tomorrow (Thurs.).

Palace (RKO) (1,642; $1.25-$2) — "The Birds" (U) (6th wk). This stanza winding today (Wed.) looks like sturdy $17,000 or close after $19,000 for fifth week. Holding on indefinitely.

Forum (Moss) (813; $1.25-$1.80) —"Mondo Cane" (Times) (6th wk). Fifth session completed yesterday (Tues.) was socko $14,000 or close after $14,000 in fourth week. Daydating with Little Carnegie.

Paramount (AB-PT) (3,665; $1-$2)—"Come Fly With Me" (MGM) (2d wk). Initial week ended yesterday (Tues.) was light $10,000 or less. In ahead, "Hud" (Par) is due in next.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Bye Bye Birdie" (Col) with Easter stageshow (5th wk). This session finishing today (Wed.) is heading for big $145,000 after $181,000 for fourth week, which was not up to expectations. Stays a sixth week, with "Spencer's Mountain" (WB) due in May 16.

Rivoli (UAT) (1,545; $1.25-$2.50) —"Ugly American" (U) (4th wk). This round ending today (Wed.) looks to hit great $22,000 after $25,200 in third week. Continues. Daydating with Trans-Lux East. "Cleopatra" (20th) opens on hardticket June 12.

State (Loew) (1,880; $1.50-$2.50) — "Mutiny on Bounty" (MGM) (28th wk). This round ending tomorrow (Thurs.) is heading for rousing $18,000 after $19,500 for 26th week. Set to stay on through the summer.

Victoria (City Inv.) (1,003; $1.25-$2)—"Magnificent Sinner" (Indie) (2d wk). Which ended yesterday (Tues.) was sad $5,000 or less after $8,000 for opener.

Warner (SW) (1,813; $1.50-$3.50) —"Longest Day" (20th) (31st wk). Current week winding up tomorrow (Thurs.) likely will hit big $18,000 or under after $22,000 in 30th week.

First-Run Artiea

New Beekman (Reade) (430; $1.25-$2)—"Balcony" (Cont) (7th wk). This session ending today (Wed.) looks like okay $4,500 after $6,000 for sixth. "Your Shadow Is Mine" (Cont) opens May 13.

Coronet (Reade) (580; $1.50-$2)—"Wrong Arm of Law" (Cont) (6th wk). Fifth stanza completed Monday (6) was big $9,300 after $9,000 for fourth.

Fine Arts (Davis) (468; $1.50-$2) —"Sundays and Cybele" (Davis) (25th wk). The 25th week completed Sunday (5) was smooth $5,500 after $5,900 in 24th session. "The L-Shaped Room" (D-R) is set to open May 27.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Four Days of Naples" (MGM) (8th wk), seventh session ended yesterday (Tues.) was okay $5,500 after $6,000 in sixth week.

Cinema One (Rugoff Th.) (700; $1.50-$2)—"Sparrows Can't Sing" (Janus). Opened Monday (6). Last week, "Landru" (Embassy) (4th wk-6 days), okay $5,000 after $7,000 in third full week.

Cinema Two (Rugoff Th.) (300; $1.50-$2) — "Two Daughters" (Janus). Initial week ending today (Wed.) looks like fine $6,000 or close.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Wrong Arm of Law" (Cont) (4th wk). Third round finishing Monday (6) was big $4,500 after $6,000 in second.

Normandie (T-L) (592; $1.25-$2)

(Continued on page 10)

'Ugly' Hotsy $11,000 in Balto; 'West' Solid 12G, 4th; 'Singing' 5G, 3d

Baltimore, May 7.

"Ugly American," only new film on downtown scene, shapes hotsy at Hippodrome. Of the holdovers, "How the West Was Won" is still on top, in fourth round at the Town. "The Balcony" is fine in second at the Little.

"To Kill a Mockingbird" is doing nicely in 10th week at Mayfair. "The Birds" looms okay in fifth week at Stanton. "I Could Go On Singing" is fast in third week at Uptown. "Come Fly With Me" is oke in third at the Five West.

Estimates for This Week

Aurora (T-L) (365; 50-$1.50)—"Truth" (Kings) and "Night Heaven Fell" (Kings) (reissues). Fair $2,000. Last week, "Night Girls" (Indie), $1,000.

Charles (Fruchtman) (500; 90-$1.50)—"Freud" (U) (3d wk). Nice $4,500. Last week, $5,000.

Five West (Schwaber) (435; 90-$1.50)—"Come Fly With Me" (MGM) (3d wk). Okay $1,200. Last week, $1,100.

Little (T-L) (300; 90-$1.50)—"Balcony" (Cont) (2d wk). Fine $2,700. Last week, $2,900.

Hippodrome (T-L) (2,300; 90-$1.50)—"Ugly American" (U). Hep $11,000. Last week, "Nine Hours to Rama" (20th), $7,000.

Mayfair (Fruchtman) (700; 50-$1.50)—"To Kill Mockingbird" (U) (10th wk). Holding at nice $6,500. Last week, $7,000.

New (Fruchtman) (1,600; $1.50-$2.50)—"Longest Day" (20th) (16th wk). Upped to $7,000. Last week, $6,000.

Playhouse (Schwaber) (305; 90-$1.50)—"David and Lisa" (Cont) (7th wk). Nice $2,500. Last week, same.

Stanton (Fruchtman) (2,800; 50-$1.50)—"Birds" (U) (5th wk). Down to $5,000. Last week, $6,000.

Town (T-L) (1,125; $1.50-$2.50)—"How West Was Won" (MGM) (4th wk). Solid $12,000. Last week, $12,500.

Rex (Freedman) (500; $1.50)—"Sin You Sinners" (Indie) (2d wk). Fair $1,500. Last week, $3,000.

Uptown (Fruchtman) (1,100; 90-$1.50)—"I Could Go On Singing" (UA) (3d wk). Fast $5,000. Last week, $7,000.

is today's biggest blockbuster

...so what do you do for an encore?

you do this!

Hub Biz Up; 'Naples' Fancy $11,000, 'Madame' 8G, 'West' Whopping 25G, 6

Boston, May 7.

Biz is picking up a bit at the Hub boxoffice with some new product arousing added interest. "Papa's Delicate Condition" looks to hit a mild take at the Paramount. "Four Days of Naples" is fancy at Boston Hill, also on first. "Madame" at the Orpheum, an opener, is fairly nice. "Career Girl" is potent at State.

"How West Was Won" is leading the handsomest pix in sixth week at the Boston. "Lawrence of Arabia" is fat in 20th session at the Gary. "Playboy of Western World" is holding up well at the Exeter in fourth. "Sundays and Cybele" has amassed at the Fenway on subsequent-run, still being nice in fourth stanza.

Estimates for This Week

Astor (B&Q) (1,117; $.90-$1.50)—"I Could Go On Singing" (UA). Opened Friday (3). Last week, "Miracle Worker" (UA) and "Manchurian Candidate" (UA) (reissues), okay $6,000.

Beacon Hill (Sack) (900; $1-$1.50)—"Four Days of Naples" (MGM). Neat $11,000. Last week, "White Stallions" (BV) (3rd wk), $6,000.

Boston (Beacon Ent) (1,354; $1.20-$2.50)—"How West Was Won" (MGM) (6th wk). Fine $25,000. Last week, $27,000.

Capri (Sack) (900; 975; $1.50)—"David and Lisa" (Cont) (m. o.) (4th wk). Fancy $6,000. Last week, $6,500.

Center (E. M. Loew) (1,250; $.90-$1.25)—"Love and Larceny" (Indie) and "Young Willing and Eager" (Indie). Fair $6,000 or near. Last week, "Wild For Kicks" (Indie) and "Defiant Daughters" (Indie) (2d wk), $6,000.

Exeter (Indie) (1,276; $.90-$1.40)—"Playboy of Western World" (Indie) (4th wk). Good $7,000. Last week, $8,000.

Fenway (Indie) (1,300; $.90-$2.40) "Sundays and Cybele" (Davis) subrun) (4th wk). Nice $3,300. Last week, $4,000.

Gary (Sack) (1,277; $1.50-$3)—"Lawrence of Arabia" (Col) (20th wk). Fat $14,000. Last week, $12,000.

Mayflower (ATC) (689; $.90-$1.50)—"Man From Diners' Club" (Col) (4th wk). Mild $3,000. Last week, $4,000.

Memorial (RKO) (3,000; $.90-$1.50)—"Birds" (U) (5th wk). Whams $9,000. Last week, $10,000.

Music Hall (Sack) (4,200; $.90-$1.50)—"Ugly American" (U) (2d wk). Second ended Monday was slick $10,000.

Orpheum (Loew) (2,900; $.90-$1.40)—"Madame" (Embassy) and "Face in Rain" (Embassy). Good $8,000. Last week, "Constantine and Cross" (Embassy) and "Great Van Robbery" (UA), $6,000.

Paramount (NET) (2,357; $1.00)—"Papa's Delicate Condition" (Par). Mild $9,000 or near. Last week, "Wine and Roses" (WB) (8th wk), $7,000.

Pilgrim (ATC) (1,900; $.75-$1.25)—"Babes in Woods" (Indie) and "World by Night" (Indie). Fat $9,000. Last week, "As Nature Intended" (Indie) and "Dangerous Charter" (Indie) (2d wk), $11,000.

Park Square (Indie) (200; $1.50)—"Divorce Italian Style" (Embassy) (32d wk). Potent $3,000. Last week, same.

Saxon (Sack) (1,100; $1.50-$3)—"Mutiny on Bounty" (MGM) (25th wk). Big $12,000. Last week, $14,000.

State (Trans-Lux) (730; $.75-$1.25)—"Career Girl" (Indie) and "Mischief Makers" (Indie). Big $10,000 or close. Last week, "Fun in Sun" (Indie) and "The Bed" (Indie) (2d wk), $7,300.

'Ball' Passable $6,500, Seattle; 'West' 11G, 4th

Seattle, May 7.

Deferred strike at Boeing plant here, with a settlement expected, is helping firstrun biz currently. New screen fare, however, is proving small help. Top newcomer looks to be "Love Is a Ball," good at Coliseum. Neither "I Could Go On Singing" nor "40 Pounds of Trouble" are doing much. "How West Was Won" looks smash at Martin Cinerama in fourth session. "To Kill a Mockingbird" still is good in seventh round at Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (730; $1.50-$2)—"Mutiny on Bounty"

(Continued on page 19)

Broadway Grosses

Estimated Total Gross
This Week .. $606,000
(Based on 34 theatres)
Last Year .. $666,500
(Based on 29 theatres)

'West' Torrid 14G, Cleve.; 'Cybele' 6G

Cleveland, May 7.

Long-runners are eclipsing new product here currently by several laps. "How West Was Won" on fourth round at Palace is getting the biggest play. "Lawrence of Arabia," also in fourth at Stillman, shapes strong for second place in big sweepstakes.

"Critics' Choice" looks okay at Allen. "Come Fly With Me" at State falls into sad class. "Sundays and Cybele" shapes nice day-dating two arty houses.

Estimates for This Week

Allen (Stanley-Warner) (2,800; $1.50) — "Critics' Choice" (WB). Oke $8,500 but under Bob Hope's usual par in his hometown. Last week, "To Kill Mockingbird" (U) (5th wk), $8,000.

Colony Art (Stanley-Warner) (1,364; $1.50) — "Long Day's Journey Into Night" (Levine) (3d wk). Bright $3,900 after $4,000 last lap.

Continental Art (Art Theatre Guild) (825; $1.50)—"Girl With Golden Eyes" (Indie). Fair $1,700. Last week, "Love and Larceny" (Indie), $2,100.

Heights Art (Art Theatre Guild) (925; $1.50) — "Sundays and Cybele" (Davis). Fine $3,500 or near. Last week, "David and Lisa" (Cont) (6th wk), $2,300.

Hippodrome (Eastern Hipp) (3,-700; $1.25-$1.50)—"Nine Hours to Rama" (20th). Sad $7,500. Last week, "The Birds" (U) (4th wk), $7,000.

Ohio (Loew) (2,700; $1.25-$1.50)—"My Six Loves" (Par) (m.o.). Thin $4,000. Last week, "White Stallions" (BV) (3d wk), $4,000.

Palace (F & A Theaters) (1,200; $1.25-$2.75) — "How West Was Won" (MGM) (4th wk). Extra good $14,000 or near after $15,000 last week.

State (Loew) (3,450; $1.50) — "Come Fly With Me" (MGM). Poor $6,000. Last week, "Six Loves" (Par), $6,000.

Stillman (Loew) (2,700; $1.50-$3) —"Lawrence of Arabia" (Col) (4th wk). Excellent $11,000 after $11,200 last week.

Westwood Art (Art Theatre Guild) (965; $1.50)—"Sundays and Cybele" (Davis). Nice $2,500. Last week, "David and Lisa" (Cont) (8th wk), $1,900.

'UGLY' POTENT $8,000, PROV.; 'BOUNTY' 9G, 4

Providence, May 7.

"Mutiny on Bounty" is still torrid and keeping the State in the lead currently. Close behind is another longrun, "Lawrence of Arabia" at Elmwood in fifth. "Ugly American" shapes stout on opener at the Albee. Return of daylight savings time and nice weather are beginning to hurt this week at the wickets.

Estimates for This Week

Albee (RKO) (2,200; $.90-$1.25)—"Ugly American" (U) and "Showdown" (U). Stout $8,000 or near. Last week, "The Birds" (U) (4th wk), $6,500.

Elmwood (Snider) (724; $2-$2.50)—"Lawrence of Arabia" (Col) (5th wk). Happy $8,500. Fourth was $10,000.

Majestic (SW) (2,200; $.90-$1.25)—"Long Day's Journey Into Night" (Emb). Fairly nice $7,500 or close. Last week, "Critics' Choice" (WB), $7,000.

State (Loew) (3,200; $.90-$1.75)—"Mutiny On Bounty" (MGM) (4th wk). Nice $9,000. Third was $11,-000.

Strand (National Realty) (2,200; 75-$1)—"To Kill Mockingbird" (U) (subrun). Fair $3,000. Last week, "Miracle Worker" (UA) and "Manchurian Candidate" (UA) (reissues), $2,900.

L'ville Biz Not Helped By Derby; 'Diners' Fine 11G, 'Arabia' $6,500, 3d

Louisville, May 7.

The 89th running of the Kentucky Derby had Churchill Downs racing plant loaded with an estimated 125,000 racing fans. Lots of spenders in town, but it was all going out to the track, and at night at the bars and nightclubs. Result was that firstruns received secondary attention.

"Man From Diners Club" looks big at the United Artists on opener. The Mary Anderson with return of "Music Man" and "Baby Jane" looks nice. "Lawrence of Arabia" at the Penthouse is doing neat biz in third.

Estimates for This Week

Kentucky (Switow) (75-$1.25)—"To Kill Mockingbird" (U) (7th wk). Oke $4,300 in final stanza after sixth week's $5,000.

Mary Anderson (People's) (1,100; 75-$1.25)—"Music Man" (WB) and "Baby Jane" (WB) (reissues). Nice $6,000. Last week, "The Hook" (MGM), $3,000.

Ohio (Settos) (900; 75-$1.25)—"Six Loves" (Par) (4th wk). Fair $4,300 after third week's $5,500.

Penthouse (Fourth Ave) (800; $1.25-$2.50)—"Lawrence of Arabia" (Par) (3d wk). Neat $6,500 after $8,000 last week.

Rialto (Fourth Ave) (1,100; $1.25-$2.50) — "Mutiny on Bounty" (MGM) (2d wk). Okay $6,000 after $9,000 opening week.

United Artists (Fourth Ave) (1,000; 75-$1.25) — "Man From Diners Club" (Col). Likely big $11,000 or near. Last week, "Swordsmen Siena" (MGM) and "Raven" (AI), $7,000.

Philly Down But 'Ugly' Great 18G

Philadelphia, May 7.

Misty weather is rated a factor in current week's firstrun biz slow down. However, "Ugly American" shapes great in opening round at the Stanley. It is the lone major newcomer. "How West Was Won" still is big in ninth Boyd session but down sharply from a week ago. Same is true of "Lawrence of Arabia," which is rated trim in 19th week at Midtown.

"To Kill a Mockingbird" looms fine in seventh Randolph stanza. "The Birds" is okay in fifth Fox round.

Estimates for This Week

Arcadia (S&S) (622; $1.20-$2)—"Courtship of Eddie's Father" (MGM) (5th wk). Neat $6,000. Last week, $7,000.

Boyd (SW) (1,536; $2-$2.75) — "How West Was Won" (MGM) (9th wk). Big $18,000. Last week, $21,000.

Bryn Mawr (Goldman) (600; $1.40)—"Love and Larceny" (Major) (2d wk). Quiet $1,800. Last week, $2,000.

Fox (Milgram) (2,200; $.95-$1.80) —"Birds" (U) (5th wk). Okay $7,300. Last week, $11,000.

Goldman (Goldman) (1,000; $2-$2.75) — "Longest Day" (20th) (20th wk). Nice $6,300 in last six days. Last week, $7,000.

Lane (SW) (1,000; $1.40) — "David and Lisa" (Cont) (11th wk). Okay $4,000. Last week, $4,300.

Midtown (Goldman) (1,200; $2.50-$3)—"Lawrence of Arabia" (Col) (19th wk). Trim $11,300. Last week, $14,000.

Randolph (Goldman) (2,200; $.95-$1.80)—"To Kill Mockingbird" (U) (7th wk). Fine $9,000 or near. Last week, $12,000.

Stanley (SW) (1,400; $.95-$1.80)—"Ugly American" (U). Great $18,-000 or close. Last week, "Critics' Choice" (WB), $6,000.

Stanton (SW) (1,483; $.95-$1.80)—"Madame" (Embassy) (2d wk). Slim $6,000. Last week, $10,000.

Studio (Goldberg) (400; $.95-$1.80) —"Once Upon Knight" (Indie) and "Surfside 77" (Indie). Fine $5,200. Last week, "After Mein Kampf" (Indie) and "White Slavery" (Indie), $5,000.

Trans-Lux (T-L) (500; $.95-$2) — "Four Days of Naples" (MGM) (2d wk). Lean $3,700. Last week, $6,000.

World (Russell) (400; $.95-$1.80)—"Love and Larceny" (Major) (2d wk). Fair $2,200. Last week, $3,000.

Yorktown (SW) (825; $1.40) — "Sundays and Cybele" (Davis) (4th wk). Good $3,000. Last week, $4,200.

L.A. Still Okay; 'Mock'bird' Lusty $27,000, 'Head' 26G, 'Naples' Boff 9G; 'Birdie' Rich 20G, 'Ugly' Potent 11G

Key City Grosses

Estimated Total Gross
This Week $2,467,300
(Based on 22 cities and 272 theatres.)
Last Year $2,186,300
(Based on 22 cities and 267 theatres, chiefly first runs including N.Y.)

'Arabia' Hot 17G In Pitt; 'Fly' 9G

Pittsburgh, May 7.

"Lawrence of Arabia" resumed its downtown run this round and is socko in first at Fulton after three weeks and four days of solid biz at the now closed Nixon. "How West Was Won" continues as the top grosser in city, being hot in seventh at Warner. Two new entries are "Come Fly With Me," which is fairish at Stanley, and "Madame," very slow at Penn for opener. "Freud" lofty in second at Shadyside.

Estimates for This Week

Fulton (Assoc.) (1,600; $1.50-$2.75) — "Lawrence of Arabia" (Col). First week here looks socko $12,000 after three weeks and four days at shuttered Nixon, closed because of nearby fire. Remains here until Nixon reopens. Last week, "I Could Go on Singing" (UA), $4,500.

Gateway (Assoc.) (1,900; $1-$1.50) —"To Kill Mockingbird" (U) (6th). Big $7,000. Last week, $8,500.

Penn (UATC) (3,472; $1-$1.50)—"Madame" (Embassy). Drab $7,000. Last week, "Nine Hours To Rama" (20th), $6,500.

Shadyside (MOTC) (690; $1.50) —"Freud" (U) (2d wk). Running ahead of last week with brilliant $4,500. Last week, $4,000.

Squirrel Hill (SW) (833; $1.75)—"David and Lisa" (Cont) (9th wk). Slowing down to okay $2,000. Last week, $3,400.

Stanley (SW) (3,700; $1-$1.50)—"Come Fly With Me" (MGM). Fairish $9,000 or near. Last week, "The Birds" (U) (2d wk), $8,000.

Warner (SW) (1,300; $1.50-$2.75) —"How West Was Won" (MGM) (7th wk). Smash $14,000. Last week, $15,000.

'UGLY' SOCKEROO 18G, ST. L.; 'WEST' 14G, 4TH

St. Louis, May 7.

Some solid new product and several big holdovers are making for a cheerful session this session. "Ugly American" shapes sock at the St. Louis but "Five Miles to Midnight" looks only mild at State. "Imitation of Life" paired with "Written on Wind," out on reissue, looms okay at Loew's Mid-City.

"The Birds" still is very big in second at the Fox. "How West Was Won" looks solid in fourth round at Martin Cinerama.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.50-$2.75)—"Lawrence of Arabia" (Col) (6th wk). Good $9,000. Last week, $10,000.

Apollo Art (Grace) (700; $.90-$1.25) —"Dreams" (Indie) and "Smiles of Summer Night" (Indie). Okay $1,400. Last week, "Torment" (Indie) and "Three Strange Loves" (Indie), $1,500.

Esquire (Mid-America) (1,800; $.90-$1.25)—"I Could Go On Singing" (UA) (2d wk). Fair $7,000. Last week, $8,000.

Fox (Arthur) (5,000; $.90-$1.25)—"Birds" (U) (2d wk). Big at $25,-000. Last week, $30,000.

Loew's Mid-City (Loew) (1,160; $.60-$.90)—"Imitation of Life" (U) and "Written on Wind" (U) (reissues). Okay $7,000. Last week, "Paranoiac" (U), $7,300.

State (Loew) (3,600; $.60-$.90)—"Five Miles to Midnight" (UA) and "Pirates of Blood River" (Col). Mild $9,000. Last week, "Password Is Courage" (MGM) and

(Continued on page 19)

Los Angeles, May 7.

Firstruns here are dipping slightly this week but still show an impressive outlook. A pair of films going into first general release are showing well while a third opener, "Four Days of Naples," is rated wow $9,000 at the Four Star.

"To Kill a Mockingbird" is heading for a lush $27,000 in four theatres while "Diamond Head" looks nifty $26,000, also in four theatres. Both are out on first general release. "Bye Bye Birdie" looms rich $20,000 in fifth at Hollywood Par. Also in fifth, "Ugly American" is staunch $11,000 at Pantages.

"Balcony" is hefty in second for two locations. "How West Was Won" is aiming for a big $27,000 in 11th span at Warner Hollywood while "Lawrence of Arabia" still is doing capacity $30,000 in 20th week at Warner Beverly.

Estimates for This Week

Four Star (UATC) (868; $1.50-$2)—"Four Days of Naples" (MGM). Wow $9,000. Last week, "Les Nymphettes" (All) (2d wk), $1,000.

Fox Wilshire, Chinese, Loyola, Los Angeles (FWC-Metropolitan) (1,990; 1,408; 1,200; 2,048; $1-$2.40)—"To Kill Mockingbird" (U) (19th wk, Fox Wilshire, 1st wk, others). Lusty $27,000. Last week, Fox Wilshire, $14,400. Chinese, "I Could Go on Singing" (UA) (3d wk-6 days), $3,000. Loyola with Orpheum, Hollywood, "The Birds" (U), various second features (3d wk), $15,000. Los Angeles with Hawaii, El Rey, Baldwin, "Man From Diners' Club" (Col), "Experiment in Terror" (Col) (reissue), $16,000.

Hawaii, Wiltern, Orpheum, Baldwin (G&S-SW-Metropolitan-State) (1,106; 2,344; 2,213; 1,800; $1-$1.49)—"Diamond Head" (Col) (1st general release) and "Two Tickets to Paris" (Col) (reissue). Hep $26,000. Last week, Wiltern with State, Pix, Village, "Gypsy" (WB) (1st general release), "Face in Rain" (Emb), $27,300.

Music Hall (Ros) (720; $2-$2.40) —"Wrong Arm of Law" (Cont) (2d wk). Good $5,000. Last week, $6,000.

Lido, Iris (FWC) (876; 825; $1-$2) —"The Trial" (Astor) (2d wk) Fair $6,000. Last week, $8,000.

Warren's, Beverly (Metropolitan-State) (1,757; 1,150; $1-$2.40)—"Balcony" (Cont) and "Happened in Broad Daylight" (Indie) (Warren's) (2d wk) Nifty $11,000. Last week, $12,000.

State, Pix, Village, El Rey (Metropolitan-Prin-FWC) (2,404; 756; 1,535; 856; $1-$1.49)—"Gypsy" (WB) (2d wk, State, Pix, Village; 1st wk, El Rey) and various second features. Okay $16,700.

Hollywood (FWC) (856; $1-$1.25) —"The Birds" (U) and "40 Pounds of Trouble" (U) (reissue) (4th wk). Soft $3,000.

Pantages (RKO) (1,512; $1.25-$2.75)—"Ugly American" (U) (5th wk). Staunch $11,500 or near. Last week, $14,200.

Hollywood Paramount (State) (1,408; $1.55-$2.40) — "Bye Bye Birdie" (Col) (5th wk). Rich $20,-000. Last week, $21,000.

Vogue (FWC) (810; $1.25-$1.40) —"Mondo Cane" (Times) (5th wk). Stout $6,500. Last week, $6,700.

Crest (State) (750; $2) — "Get On With It" (Gov) (5th wk). Handy $1,500. Last week, $2,000.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Was Won" (MGM) (11th wk). Big $27,-000. Last week, $27,900.

Fine Arts (FWC) (631; $2-$2.40) —"David and Lisa" (Cont) (13th wk). Fine $5,200. Last week, $5,100.

Warner Beverly (SW) (1,316; $1.65-$3.50)— Lawrence of Arabia" (Col) (20th wk). Capacity $30,000. Last week, same.

Egyptian (UATC) (1,392; $1.65-$3.30) — "Mutiny on Bounty" (MGM) (25th wk). Tapering $12,-000. Last week, $13,900.

Carthay (FWC) (1,138; $1.80-$3.30)—"Longest Day" (20th) (30th wk). Steady $8,500. Last week, $9,500.

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Det. Dandy; 'Free, White' Bangup 17G, 'Stallions' 15G, 'West' Boff 26G, 10th

Detroit, May 7.

Another very good grossing week is in prospect for first runs here this week. The lone newcomer, "Seducers" at the Adams, looks okay. "How West Was Won" still is panning gold in 10th week at the Music Hall. "Lawrence of Arabia" stays socko in 14th round at Madison.

"The Birds" still flies in fifth at the Palms. "Miracle of White Stallions" is big in second round at the Michigan. "Free, White and 21" is heading for a great second session at the Fox. "To Kill a Mockingbird," is amazing in fifth frame at the Mercury.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.40)—"Free, White and 21" (AI) and "The Nuns" (Indie) (2d wk). Great $17,000 or over. Last week, $42,000.

Michigan (United Detroit) (4,036; $1.25-$1.40) — "White Stallions" (BV) and "Young Guns of Texas" (20th) (2d wk). Swell $15,000. Last week, $18,000.

Palms (UD) (2,995; $1.25-$1.40)—"The Birds" (U) (5th wk). On the wing at $20,000. Last week, $20,500.

Madison (UD) (1,400; $1.50-$3.20) —"Lawrence of Arabia" (Col) (14th wk). Wow $20,000. Last week, $21,000.

Grand Circus (UD) (1,400; $1.25-$1.80) — "Mutiny on Bounty" (MGM) (subrun) (2d wk). Big $16,000. Last week, $18,000.

Adams (Balaban) (1,700; $1-$1.20) —"Seducers" (Indie) and "Girl Chasers" (Indie). Oke $10,000. Last week, "Come Fly With Me" (MGM) and "Swordsman Siena" (MGM) (2d wk), $6,000.

United Artists (UA) (1,667; $1.25-$1.80)—"I Could Go On Singing" (UA) (2d wk). Slow $3,000. Last week, $3,000.

Music Hall (Beacone Enterprises) (1,213; $1.25-$2.80) — "How West Was Won" (MGM) (10th wk). Wham $26,000. Last week, $26,500.

Mercury (United Motion Theatre Co.) (1,400; $1-$1.80) — "To Kill Mockingbird" (U) (5th wk). Terrific $14,000. Last week, $14,300.

Trans-Lux Krim (Trans-Lux) (900; $1.05-$1.80) — "Long Day's Journey Into Night" (Embassy) (2d wk). Good $6,000. Last week, $7,000.

'Birds' Boffo $12,000, Port.; 'Ball' Brisk 5½

Portland, Ore., May 7.

Firstrun trade continues in high gear here despite warmer weather, with strength still centered in hardticket pix. One newcomer, "The Birds," shapes sockeroo at the Broadway. "Love Is a Ball" looks lusty in first at the 675-seat Laurelhurst. "Nine Hours To Rama" is modest at Orpheum. Both "How West Was Won" and "Lawrence of Arabia" continue torrid.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50) — "The Birds" (U). Socko $12,000 or over. Last week, "To Kill Mockingbird" (U) (9th wk), $4,400.

Fox (Evergreen) (1,000; $1.75-$3.25) — "Lawrence of Arabia" (Col) (4th wk). Hot $10,000 or near. Last week, $11,200.

Hollywood (Evergreen) (1,100; $1.40-$2)—"How West Was Won" (MGM) (4th wk) Torrid $13,000. Last week, $11,000.

Laurelhurst (Crukshank) (675; $1.25)—"Love Is Ball" (UA) and "40 Pounds of Trouble" (U) (reissue) Lusty $5,500. Last week, "Courtship of Eddie's Father" (MGM) and "Password Is Courage" (MGM) (6th wk), $2,100.

Music Box (Hamrick) (640; $1.50-$3)—"Mutiny On Bounty" (MGM) (13th wk) Holding at okay $4,000. Last week $4,100.

Orpheum (Evergreen) (1,536; $1-$1.49) — "Nine Hours To Rama" (20th) and "Love Is Splendored Thing" (20th) (reissue). Modest $5,000. Last week, "Critic's Choice" (WB) and "Sword of Conqueror" (WB), $5,300.

Paramount (Port-Par) (3,000; $1-$1.50) — "The Hook" (MGM) and "Escape From East Berlin" (MGM). Dull $3,000. Last week, "Could Go On Singing" (UA) and "Mary Had A Little" (Indie), $2,400 in six days.

ST. LOUIS

(Continued from page 17)

"Swordsman of Siena" (MGM), $7,000.

Martin Cinerama (Martin) (913; $1.25-$2.50) — "How West Was Won" (MGM) (4th wk). Solid $14,000 or near. Last week, $14,300.

Pageant (Arthur) (1,000; 90-$1.25) —"Freud" (U) (5th wk). Okay $2,000. Last week, $2,500.

St. Louis (Arthur) (3,800; 75-90) —"Ugly American" (U). Big $18,000. Last week, "Six Loves" (Par) (2d wk), $9,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Long Day's Journey Into Night" (Embassy) (3d wk). Neat $3,000. Last week, $4,000.

'Birds' Wow $17,000 In K.C.; 'Bikini' Brisk 21G; 'West' Great 13G, 6th

Kansas City, May 7.

Top newcomer is "The Birds" at the Plaza, which shapes smash for best biz in months at house. "Operation Bikini," in multiple-run setup, is lively playing three indoor houses and four ozoners day-and-date.

Most of remainder of city has holdovers. Best of these is "How West Was Won" great, in sixth round at the Empire. "Lawrence of Arabia" at the Saxon is sharp in 11th week. "White Stallions" at the Uptown shapes okay in fourth.

Estimates for This Week

Brookside, Granada (Fox Midwest, Nat. Gen. Corp.) (800, 1,217; $1, $1.25)—"Longest Day" (20th) (2d wk Brookside) (2d at Granada). Okay $6,500. Likely holds. Last week, $8,000.

Capri (Durwood) (1,260; $1.25-$2.50) — "Mutiny on Bounty" (MGM) (20th wk). Nice $5,500; stays again. Last week, $3,000.

Empire (Durwood) (866; $1.25-$2.50) — "How West Was Won" (MGM) (6th wk). Still great at $13,000. Last week, $14,000. Both weeks helped by extra shows, one group of 900 coming in by special train from nearby Leavenworth.

Isis, Vista (FMW-NGC) (1,200; 700), **Crest Riverside** (Commonwealth) (600 cars each), **Boulevard** (Rosedale) (750 cars), **Hiway 40** (General) (1,000 cars) and **Electric** (Fulton) (1,000) ($1 each)—"Operation Bikini" (AI). Firstrun with pair of sub-runs. Nifty $21,000 in second multiple run of season. Last week Isis, Crest, Riverside and Boulevard "Please Not Now" (20th) and "Happened in Athens" (20th), $16,000.

Kimo (Dickinson) (504; $1.25-$1.50) — "Yojimbo" (Seneca). Moderate $2,000; holds. Last week, "Sundays and Cybele" (Davis) (3d wk), $1,200.

Paramount (Blank-UP) (1,900; $1-$1.25) — "Baby Jane" (WB) (sub-run) and "Auntie Mame" (WB) (reissue). Fair $4,000. Last week, "War and Peace" (Par) (reissue), $8,000.

Plaza (FMW-NGC) (1,630; $1.25) —"The Birds" (U) Great $17,000, best newcomer here in several months. Holding. Last week, "To Kill Mockingbird" (U) (6th wk), $7,000.

Roxy (Durwood) (664; 75-$1.25) —"Man From Diners' Club" (Col) (2d wk). Mild $3,500. Last week, $5,500.

Saxon (Durwood) (1,119; $1.25-$3)—"Lawrence of Arabia" (Col) (11th wk). Sharp $6,500. Last week, $7,000.

Uptown (FMW-NGC) (2,043; $1-$1.25) — "White Stallions" (BV) (4th wk). Oke $4,500. Last week, $5,000.

CHICAGO

(Continued from page 15)

"David and Lisa" (Cont) (12th wk). Excellent $5,900. Last week, $6,000.

Cinestage (Todd) (1,038; $2.40-$3.00)—"Lawrence of Arabia" (Col) (10th wk). Wham $20,000. Last week, $17,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Lovers of Teruel" (Cont). Busy $5,000. Last week, "War and Peace" (Par) (reissue) (2d wk), $4,800.

Loop (Brotman) (606; 90-$1.80)—"The Balcony" (Cont) (2d wk). Socko $13,000. Last week, $13,500.

McVickers (Beacon) (1,100; $1.75-$3.50) — "How West Was Won" (MGM) (10th wk). Sizzling $25,000. Last week, $27,500.

Monroe (Jovan) (1,000; 65-90)—"It's Hot In Paradise" (Indie) and "Tempest In Flesh" (Indie) (2d wk). Sharp $5,000. Last week, $7,200, over estimate.

Oriental (Indie) (3,400; 90-$1.80) —"Come Fly With Me" (MGM) (2d wk). Fair $14,000. Last week, $18,500.

Roosevelt (B&K) (1,400; 90-$1.80)—"Ugly American" (U) (3d wk). Solid $15,000. Last week, $17,500.

State-Lake (B&K) (2,400; 90-$1.80)—"The Birds" (U) (5th wk). Lively $16,000. Last week, $18,500.

Surf (H&E Balaban) (684; $1.50-$1.80) — "Sundays and Cybele" (Col) (m.o.) (3d wk). Splendid $6,000. Last week, $6,200.

Todd (Todd) (1,000; $2.20-$3.50) —"Mutiny On Bounty" (MGM) (24th wk). Tame $9,000. Last week, $10,000.

Town (Teitel) (640; $1.25-$1.80) —"No Exit" (Zenith). Big $7,000. Last week, "Naked Interlude" (Indie) and "Assault" (Indie) (reissues), $2,500.

United Artists (B&K) (1,700; 90-$1.80)—"To Kill Mockingbird" (U) (10th wk). Lusty $16,000. Last week, $18,500.

Woods (Essaness) (1,200; 90-$1.80) — "Revenge and Captive Women" (Indie). Snappy $18,000. Last week, "Nine Hours To Rama" (20th) (2d wk), $9,500.

World (Teitel) (600; 90-$1.20)—"No Exit" (Zenith). Sock $8,000. Last week, "Electra" (Indie) (2d wk), $3,500.

BROADWAY

(Continued from page 15)

—"Marriage of Figaro" (Union) (2d wk). First week ended Sunday (5) hit mild $4,000. New pic due in soon.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Mondo Cane" (Times) (6th wk). Fifth stanza ended yesterday (Tues.) was boffo $10,000 after $9,100 for fourth Daydating with Forum.

Guild (Guild) (450; $1-$1.75)—"Season for Love" (G. Hakim). Opens today (Wed.). In ahead, "Trial" (Astor) (11th wk) was fair $5,000 after $6,000 in 10th round.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"The Law" (Embassy) (2d wk). First holdover week completed Sunday (5) was good $8,000 after $9,000 in opening round. Daydating with Embassy.

Paris (Pathe Cinema) (568; $1.50-$2)—"Divorce, Italian Style" (Embassy) (20th wk). The 20th week ended Sunday (5) was hep $9,500 after $11,000 for 20d week.

New RKO 23d Street (RKO) (1,000; $1.50-$2)—"Mind Benders" (Indie) (2d wk). First session completed yesterday (Tues.) was mild $6,000 or near.

Plaza (Lopert) (525; $1.50-$2)—"David and Lisa" (Cont) (21st wk). The 20th stanza ended yesterday (Tues.) was socko $10,500 or near after $11,000 for 19th week.

Tower East (Loew) (588; $1.50-$2)—"Girl Named Tamiko" (Par) (subrun). Opens today (Wed.). In ahead, "Six Loves" (Par) (subrun), was modest $5,000.

Sutton (Rugoff Th.) (561; $1.50-$2)—"The Birds" (U) (6th wk). This frame winding today (Wed.) is heading for bright $8,000 or over after $7,000 for fifth week.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Time Out for Love" (Zenith) (2d-final wk). Current week of 10 days looks like slow $3,500 after $6,000 for opener. "Day in Courth" (Indie) opens Friday (10).

Trans-Lux 85th St. (T-L) (560; $1.25-$2)—"Love Is Ball" (UA) (2d-final wk). Second frame ended yesterday (Tues.) was good $5,300 after $8,500 for opener. "Could Go On Singing" (UA) opens May 15 daydating with Astor.

Trans-Lux East (T-L) (600; $1.25-$2)—"Ugly American" (U) (5th wk). Fourth week finishing today (Wed.) is heading for great $14,000 or near after $14,500 in third session.

Toho Cinema (Toho) (290; $1.50-$2) — "Sanjuro" (Toho). Opened yesterday (Tues.). In ahead, "Happiness of Us Alone" (Toho) (4th wk), was fair $4,500.

World (Perfecto) (390; 90-$1.50) —"Red, Hot, Cool Burlesque" (Mishkin) (5th wk). This round finishing tomorrow (Thurs.) looks like fine $4,500 after $7,000 for fourth.

Mpls. Still Stout, 'Madame' Fair 5G, 'West' Wow 17G, 8th, 'Birds' Big 6G

SEATTLE

(Continued from page 17)

(MGM) (20th wk). Fine $6,000. Last week, $6,000.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50)—"Love Is Ball" (UA) and "Hero's Island" (UA). Good $8,500 or over. Last week, "Six Loves" (Par) and "Wonderful To Be Young" (Par), $8,200 in 8 days.

Fifth Avenue (Fox-Evergreen) (2,500; $2-$2.50)—"Lawrence of Arabia" (Col) (4th wk). Swell $13,000. Last week, $14,700.

Martin Cinerama (Martin Theatres) (827; $1.25-$2.20)—"How West Was Won" (MGM) (6th wk). Smash $11,000. Last week, $11,200.

Music Box (Hamrick) (730; $1.50-$1.75) — "Mockingbird" (U) (7th wk). Good $5,500. Last week, $6,200.

Music Hall (Hamrick) (2,200; $1.25-$1.50)—"I Could Go On Singing" (UA). Fair $8,000. Last week, "Critics' Choice" (WB), $4,700.

Orpheum (Hamrick) (2,600; $1.25-$1.50)—"40 Pounds of Trouble" (U) and "Mystery Submarine" (U). Mild $7,000. Last week, "Happened at World's Fair" (MGM) (4th wk-5 days), $4,500.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50)—"Birds" (U) (5th wk). Only $6,000 or close. Last week, $5,300.

'Diners' Big $12,000 In D.C.; 'Fly' Lively 10G; 'Arabia' Stout 14G, 10

Washington, May 7.

Trade is generally soft this session. However, "Lawrence of Arabia" is rousing at Ontario and "Birds" shapes big in fourth at Trans-Lux.

"Man From Diners' Club" looms big at the Ambassador and Metropolitan. "Come Fly With Me" looks good in first frame at Palace. "Ugly American" is okay in second round at Warner. "How West Was Won" shapes sock in eighth at Uptown.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,400; 1,000; $1-$1.40) — "Man From Diners' Club" (Col). Big $12,000. Last week, "Giant" (WB) (reissue), $8,700.

Apex (KB) (940; $1.40-$2.75) — "Longest Day" (20th) (subrun) (12th wk). Oke $6,000. Last week, $6,500.

Capitol (Loew) (3,240; $1-$1.40) — "Ben-Hur" (MGM) (reissue). Mild $9,000. Last week, "Nine Hours to Rama" (20th) (1st wk) $6,700.

Dupont (Mann) (400; $1-$1.80)—"Love at Twenty" (Embassy). Soft $4,000 or near. Last week, "Seven Capital Sins" (Embassy) (3d wk), $3,000.

Keith's (RKO) (1,850; $1-$1.40) —"Judgment at Nuremburg" (UA) (reissue). Fairish $7,500. Last week, "Misfits" (UA) and "Apartment" (UA) (reissues), $7,000.

MacArthur (KB) (900; $1.25-$1.40) — "Playboy of Western World" (Janus) (2d wk). Easy $5,000 after $6,300 initialer.

Ontario (KB) (1,240; $1.75-$3)—"Lawrence of Arabia" (Col) (10th wk). Rousing $14,000 or near. Last week, $15,000.

Palace (Loew) (2,360; $1-$1.40) —"Come Fly With Me" (MGM). Good $10,000 or close. Last week, "White Stallions" (BV) (3d wk), $9,000.

Playhouse (TL) (450; $1.25-$1.80) —"David and Lisa" (Cont) (14th wk). Okay $4,500. Last week, $6,000.

Plaza (TL) (278; $1.40-$1.80) — "Stranger Knocks" (TL) (11th wk) Fair $4,000. Last week, $5,000.

Town (King) (800; $1-$1.40) — "To Kill Mockingbird" (U) (12th wk) Tall $8,000. Last week, $8,800.

Trans-Lux (TL) (590; $1.40-$2) — "Birds" (U) (4th wk) Big $11,000. Last week, $14,000.

Uptown (SW) (1,300; $1.65-$2.75) —"How West Was Won" (MGM) (8th wk) Sock $15,000. Last week $15,500.

Warner (SW) (1,250; $1.80-$2.75) —"Ugly American" (U) Okay $9,000 or near after initialing at $10,300.

Minneapolis, May 7.

Newcomers again are somewhat in evidence, currently. However they are not making much of a boxoffice imprint. Among the fresh entries, the best bet looks like "Madame," but it's only modest at the Gopher.

It's the 11th big session at the World for "To Kill a Mockingbird." "Days of Wine and Roses," at Century also in 11th week, shapes great. The hardticketers "How West Was Won," at Cooper in 8th, and "Lawrence of Arabia" at Academy in third, continue to prosper. That goes for non-hardticket "Birds," too, at the Mann in fourth.

Estimates for This Week

Academy (Mann) (1,000; $1.55-$2.65)—"Lawrence of Arabia" (Col) (3d wk). Mighty $10,000. Last week, $12,000.

Avalon (Frank) (800; $1)—"Babes in Wood" (Aurora) and "Carry On, Nurse" (Gov) (2d run) (3d wk). Okay $1,200. Last week, $1,400.

Century (Par) (1,300; $1.25-$1.50) —"Days of Wine and Roses" (WB) (11th wk). Great $4,000. Last week, $5,000.

Cooper (CF) (805; $1.25-$1.50)—"How West Was Won" (MGM) (8th wk). Smash $17,000. Last week, $18,000.

El Lago (Carisch) (800; $1)—"Seven Little Bares" (Union) and "Night Heaven Fell" (Union) (reissue) (2d wk). Sturdy $1,000. Last week, $1,200.

Gopher (Berger) (1,000; $1-$1.25) —"Madame" (Embassy). Modest $5,000. Last week, "Mongols" (Colorama) and "Trojan Horse" (Colorama), $2,500.

Lyric (Par) (1,000; $1-$1.25)—"Showdown" (U) and "Stagecoach to Dancers' Rock" (U). Mild $2,500. Last week, "Five Miles to Midnight" (UA), $4,000.

Mann (Mann) (1,000; $1.25-$1.50) —"Birds" (U) (4th wk). Dandy $6,000. Last week, $8,500.

Orpheum (Mann) (2,800; $1-$1.25) —"Diary of Madman" (UA) and "Amazons of Rome" (UA) (reissues). Dull $3,000 in 5 days. Last week, "Ugly American" (U) (2d wk), $6,000.

Park (Mann) (1,000; $1.50)—"Divorce, Italian Style" (Embassy) (3d wk). Neat $5,300. Last week, $4,000.

Suburban World (Mann) (800; $1.25)—"Bramble Bush" (WB) and "Place in Sun" (Par) (reissues). Moderate $2,000. Last week, "Sundays and Cybele" (Davis) (3d wk), $2,000.

State (Par) (2,300; $1-$1.25) — "Day of Triffids" (AA). Fair $7,000. Last week, "Come Fly With Me" (MGM) (2d wk), $6,000.

World (Mann) (400; $1.25-$1.50) —"To Kill a Mockingbird" (U) (11th wk). Big $3,000. Last week, $4,000.

Armstrong Circuit Reshuffles Key Posts

Toledo, May 7.

Several changes in key posts by Armstrong Circuit, with headquarters in Bowling Green, O., have been announced by Jack Armstrong, president. Named to the newly-created post of Toledo city manager is Thor Hauschild, for the last 16 years manager of firm's Jesse James Drive-In.

James Ochs was named to manage the Jesse James. Marvin Harris continues as manager of the Paramount, downtown Cinerama house. Operating from the Bowling Green home office of Armstrong will be George Sawyer as general manager of all the theatres in the circuit. William Herring has been transferred from Fremont, O., to the Bowling Green office to be in charge of concession operations. E. A. Seffing, formerly with the Daybrook Hydraulic Co., Bowling Green, has been named comptroller of the chain.

Raze San Antonio House

San Antonio, May 7.

The State Theatre, the first known theatre in Texas to be completely and centrally airconditioned, is being torn down to make way for a parking lot. It was first known as the Majestic. In the late 1920s a new Majestic was built which is the flagship of the Interstate Theatres in downtown San Antonio and the old Majestic was renamed the State. In its grander days, the State had seen the nation's top vaude stars.

Prior to its closing several years ago, the theatre was showing Spanish-language films.

Rien à déclarer?

Seven Arts wishes to declare its pride in being represented at the 1963 International Film Festival at Cannes with "What Ever Happened To Baby Jane?", produced by the Associates and Aldrich Company for Warner Bros. release.

Seven Arts is being represented at Cannes in all areas of motion pictures and television by vice presidents Kenneth Hyman and Norman Katz at the Carlton Hotel.

SEVEN ARTS PRODUCTIONS

SEVEN ARTS PRODUCTIONS INTERNATIONAL

Inside Stuff—Pictures

Believing that "horror pictures are part of American folklore, like reading Western stories," and that a market exists for the production of "modest-budgeted scarers," which "probably exploited" will "bring a profit to exhibitors, at an admission price within range of the average audience's pocketbook," Alan V. Iselin, Albany multiple drive-ins owner, has formed a partnership with Del Tenney, stage and television veteran, to produce a series. "The Curse of the Living Corpse" has been completed, at Tenney's studios in Connecticut; "Invasion of the Zombies," other half of a package, is in the cutting stage. They will be ready for release about June 15. This will be on a "territory by territory" basis, with special exploitation campaigns planned by Iselin and Tenney.

Tenney, who recently finished "Violent Midnight"—to be distributed by Times Films—and Iselin have originated "new twists" to standard fright-film campaigns.

Writers Francis Swan, formerly with Warner Bros., and Dick Hilliard turned out the stories for Iselin-Tenney's first pair. Ted Speigel, with 14 years' experience in promotion, is publicity director. Bill Gold Agency is under contract to prepare the art and the advertising campaign for the initial combination.

Iselin's seven ozoners in Eastern New York and in Florida are among the theatres which will play the "Curse of the Living Corpse" and "Invasion of the Zombies."

N.Y. Supreme Court Justice Arthur G. Klein last week approved and confirmed a court referee's report which had approved settlement of a stockholder's suit brought by Bertha T. Aine against Universal and Decca officers. Suit had charged that U prex Milton R. Rackmil had been given "excessive" expenses and that soundtrack deals between Universal and Decca were a waste of corporate assets.

The stipulation for settlement of the action had been filed earlier this year and a hearing was held April 4. The court had appointed Harry Gottlieb as referee to hear the case and determine whether settlement was fair and reasonable. The ref has reported the suit without merit and that settlement was fair and reasonable. Judge Klein has now approved and confirmed this report.

In an interview with the Dublin Sunday Independent on the "Of Human Bondage" set at Ardmore Studios, in Ireland, Maurice "Red" Silverstein, Metro's international prez, admitted: "I cannot lie to you—I was really worried. When you are as far away as Hollywood, and you hear and read about delays and rows and problems you don't know what to believe. I expected the worst, but after what I have seen I cannot tell you how relieved I am." Though admitting that the production was going to cost more than planned, Silverstein said they estimated to finish shooting only two days behind schedule. When asked whether he had experienced such delays and "near disasters" on a previous picture the Metro international exec answered: "Didn't you ever hear of 'Mutiny on the Bounty'?"

Hedda Hopper, in a return guester on the CBS radio network last week, reported that her book, "The Truth and Nothing But" (about Hollywood), had "become a bestseller; 50,000 copies were sold in six weeks, and a second printing of 25,000 copies is under way." The columnist added, "I have been sued for $3,000,000 since I was last here—by Michael Wilding." Commented Miss Hopper, "I didn't think anyone's reputation was worth that. I know mine isn't worth it."

Marlon Brando Sr., father of the actor, has tied in with leaders of the Apache Indian Reservation of San Carlos and the Apache Corp. of San Carlos (Arizona) to develop Indian acreage for filmmaking and resort activities. Several Arizona businessmen also are associated in deal. Site, near Globe, will be developed by the Indians with sound stages and facilities for both indoor and outdoor shooting. Apaches also will make themselves available for films and provide horses and other Indian accessories.

Busy Everywhere

Continued from page 3

commitments. Who decides which pix go to which districts? Says Hyman: 7A, in addition to casting writers, directors and actors, also is in the unique position of "casting districts." The idea being that as some stars are right for certain roles, so are some districts right for certain pix. Exec declined to give a rundown on the individual majors and the types of pix at which they are best at handling—even off-the-record.

In this respect, Hyman stressed 7A's "flexibility" in all production areas, meaning that company develops properties, in so far as possible, without any single star or director in mind, so as to let the writer work with as much leeway as possible "with the exception of those scripts which, for one reason or another, must be developed with the collaboration of the eventual director."

"Flexibility" is also the reason 7A has no desire to saddle itself with operation of a British studio, a possibility that was rumored last year. However, Hyman said, the company has been considering the formation of a permanent crew of key technical people, a crew which would work together on one 7A production after another and whose members would have free rein to exercise their own creativity. Such a permanent crew would consist of a chief cameraman, art director, production manager and cutter.

Lardner Draft

Continued from page 4

Mayes is presently working on the screenplay for this project which will be filmed in Hawaii. Columbia will release this one. Yet another film, this one figured for 1965 production, is the screen treatment of "The Other Side of the Coin."

"Cardinal" will have its world preem Dec. 11 at the Saxon Theatre, Boston, and opens the following day in New York at the DeMille Theatre. Tickets have been on sale in both houses since shooting began and the ad campaign for the filmization of Henry Morton Thompson's novel was underway almost before the cameras even rolled.

Preminger will go from the Coast to London May 14 to supervise editing of the film which is being printed by Technicolor there. Jerome Moross has written the musical score for the pic and RCA Victor Records will be issuing the soundtrack LP, as it has done with several past Preminger pix.

Ad-Pub Then, Now

Continued from page 4

tainment Corp. of America. His plans as of now are unresolved.

Jonas Rosenfield had been a Col v.p. in ad-pub and then in general management affairs, as was Paul N. Lazarus Jr. before him. Rosenfield is between jobs and Lazarus is exec v.p. of Samuel Bronston Productions.

Fred Goldberg runs the show at UA as followup to Roger Lewis who's now in indie production. Former co-owner-v.p. Youngstein, now also in indie production, also had held the ad-pub reins at UA.

Charles Simonelli quit Universal to become another MCA casualty and is now with Technicolor. Relative newcomer Richard Lederer is in command at WB. Metro is now going with Dan Terrell and Clark Ramsay running the ad-pub and marketing activities in the east, with v.p. Howard Strickling continuing as v.p. in Culver City. Vet ad exec Si Seadler is handling special assignments at MGM. Harold Rand, ex-Paramount, Disney, etc., holds pub spotlight at 20th.

Strickling and U's Dave Lipton are the only two oldtimers who have remained at the very top. Other than these two execs, it's hard to tell the players without a program.

ISELIN-TENNEY FINISH TWO IN ZOMBIE IDIOM

Iselin-Tenney Productions, new east coast production company, reports the completion of their first two pix, "Curse of The Living Corpse" and "Invasion of The Zombies." Pix are the first in a continuing program of exploitation features mapped by the company heads, exhib Alan V. Iselin and producer-director Del Tenney.

Ted Spiegel, formerly ad-pub director for Kingsley International, is veep in charge of ad-pub for the firm. Currently in preparation for shooting in the future are two properties, "Airline Stewardesses" and "Ski Weekend."

Sez Roadshows Unfailingly Take Dive in Hickville

Minneapolis, May 7.

In the town of Williston, N. D., population 12,000, roadshow pictures costing up to 70%, consistently have been boxoffice busts. That's what the North Central Allied convention here last week was told from the podium by John Snyder, Williston exhibitor.

"Every one of them flopped at the boxoffice and I'll wager the same is true in other small towns," said Snyder. "I mean, of course, as far as enabling me to come out even on the terms exacted for them.

"What we're living on now are adjustments and our concessions. Except for them we'd be dead."

Milton London, Allied States' executive director, a convention speaker, assured Snyder and others present at the meeting that "the day of the roadshow pictures is about over—at the most there'll only be two more of them because they are not paying off well enough for the film companies."

Art Films of Rio And International of Canada Acquire Embassy Product

Embassy Pictures has set further foreign distribution deals and is working on still others in a continued drive to build a strong international web. Latest deals involve South America and Canada with others still pending in Germany and France.

Embassy has concluded an agreement for the distribution of six features in Brazil with the Rio firm of Art Films S.A. Arrangements were made by Joseph C. Goltz, the distrib's Latino supervisor, and are part of a broader plan to increase distribution of its product in that area. Set for Brazilian distribution are "Boccaccio '70," "Landru," "Long Day's Journey Into Night," "Bimbo," "Constantine and the Cross" and "Sky Above — Mud Below."

In Canada, the company has arranged with International Film Distributors Ltd. to market 10 of its current pix. These include "8½," "Landru," "The Light Fantastic," "Young Girls of Good Families," "Threepenny Opera," "Women of the World," "Queen Bee," "Only One New York," "Hellfire Club" and "Fury at Smugglers Bay." Latter two are recent exploitation acquisitions.

Leonard Lightstone, Embassy exec v.p., left yesterday for Paris on his way to the Cannes Film Festival. His stop in that city is for the purpose of continuing negotiations for a man to oversee distribution of the company's product in Europe and to open an office there. There is also a deal pending for the distribution of Embassy product in Germany but Lightstone hasn't had a chance to get to that country recently and so arrangements won't be completed there until he finds time to spend some time completing talks with an outfit with whom negotiations have previously begun.

20th-Fox closing production deal with Fred Kohlmar to join company with his indie.

Executive Compensation Limitation Due for Vote at AB-PT Meeting

American Broadcasting - Paramount Theatres will hold its annual stockholders meeting May 21 at its New York homeoffice. Up for consideration will be the election of a board of directors, all the nominees for which are incumbents, a stockholder proposal regarding limitation of exec compensation and other business.

Up for re-election are Leonard H. Goldenson, AB-PT prez; Everett H. Erlick, v.p.-general counsel of the corp.; James G. Riddell, ABC veep; Simon B. Siegel, exec v.p. of the corp.; David B. Wallerstein, prez of AB-PT theatre operating subsid Balaban & Katz; A. H. Blank, Alger B. Chapman, John A. Coleman, E. Chester Gersten, Jack Hausman, Robert H. Hinckley, Robert L. Huffines Jr., Walter P. Marshall and Joseph A. Martino.

The aggregate remuneration for this group in 1962 was $686,367, with Goldenson getting $125,000, Siegel $78,000, Erlick $50,000, Riddell $66,000, Wallerstein $37,000, Hinckley $31,000 and v.p. Edward L. Hyman $52,000. These figures do not include awards for fiscal '62 involving the AB-PT Key Employees Incentive Compensation Plan, being challenged at the meeting as, indeed, it was last year.

Such awards came to $50,000 for Goldenson, $42,000 for Siegel and $15,000 for Hyman and for directors and officers as a group, $107,000—all paid in 1962. Paid in January, 1963, was $12,500 to Erlick and $30,000 to the officers and directors as a group. Plan also provides for payment as of termination of their employment of $100,000 to Goldenson, $77,000 to Siegel, $30,000 to Hyman and $212,500 to directors and officers as a group.

Limits

Gotham stockholder John Henry Campbell has declared his intention of bringing a motion to the floor of the meeting asking holders to amend the Compensation Plan, which was adopted in 1961, to provide that no exec get compensation payment in any one year in excess of 100% of his salary and that in no event shall his aggregate compensation, including bonus payments, exceed $200,000 per annum. Management opposes this resolution.

Since the beginning of fiscal 1962, options have been granted under the corp's Restricted Stock Option Plan to directors and officers, except for the above salaried officers. Options relating to 2,000 shares of common stock at $33.300 per share were granted to officers on Feb. 11, 1963, being the total granted to all directors and officers of the corp as a group. The closing price on the N. Y. Stock Exchange on the date of the grant was $35.125. No cash was received upon granting of the options.

Options to buy common stock under the corp's 1950 Common Stock Option Plan were exercised between Dec. 31, 1961 and March 21, 1963 as follows: Hinckley, 1,500 shares, option amount $37,735.12, market value, $50,475; Wallerstein, 2,143 shares, option amount $50,046.96, market value, $80,647.50; and all directors and officers as a group, 6,304 shares, option amount $151,551.46, market value $221,783.13.

Options to buy common stock under the 1950 restricted Stock Option Plan were exercised between Dec. 31, 1961 and March 21, 1963 by none of the salaried execs above and by all directors and officers as a group, 650 shares, option amount $15,581.80, market value $20,900.

SAG, AMPP AGREE ON ONE POINT; NO BIAS

Hollywood, May 7.

Screen Actors Guild and the Assn. of Motion Picture Producers, currently in negotiations on a new theatrical film pact, have reached agreement in principle on SAG's demand for a non-discrimination policy to be written into the new pact. However, it was emphasized that no agreement made thus far is binding until agreement is reached on all the points being considered.

Key demand of SAG, for adoption of a formula of payment for actors of post-January, 1963 pix shown on pay tv, is still in negotiation. SAG also wants identification of the actor with the character he plays when cast credit is given on the film.

Meetings continue on these two points. Board plans to call a special membership meeting to report on negotiations and for a discussion on them by members. Date of such a meeting depends on progress made in the negotiations.

SEG Yells 'Help' In Scramble Of Election Count

Hollywood, May 7.

Screen Extras Guild's exec committee has called a meeting of its full board of directors today (Tues.) to urge the body to ask U. S. Secretary of Labor W. Willard Wirtz to name an impartial referee to solve new complications in the union's election.

Last week, four challenges were filed—two by members of an indie slate headed by Tony Regan and two by prexy Jeffrey Sayre of the Administrations ticket. The Regan slate, in unofficial tabulations, leads in five of the six races for offices and in five of the 11 for the board.

Newest mixup came when Cohn, Baldwin & Vilmure, CPA firm, notified H. O'Neil Shanks, union secretary, that 80 ballots not included in the vote tabulation last Wednesday (1) had been discovered in the accountants' office. These ballots in envelopes had been sliced open by an employee of the firm. The 80 votes could affect the outcome of the election of three officers and three board members but not Regan's defeat of Sayre for presidency.

SEG exec committee met last Saturday (4) and voted unanimously that neither it nor the board should decide whether the ballots should be counted or ignored. On Thursday, the union asked Thomas Pitts, secretary of the California Labor Federations, to referee the four challenges. Pitts is unavailable, so the exec committee decided to ask Wirtz to aid in the Guild's selection of an impartial ref to determine the status of the 80 ballots as well as the challenges. The exec committee will also recommend to board today that SEG select a different CPA firm.

Lots of Professionals Attend Non-Theatrical Exhibit at Biltmore, N.Y.

Close to 1,000 persons were in attendance in New York last week for the fifth annual American Film Festival of non-theatrical pix at the Biltmore Hotel. Four-day affair spotlights achievements in 16m filmmaking, from industrial films and shorts to audio-visual aids.

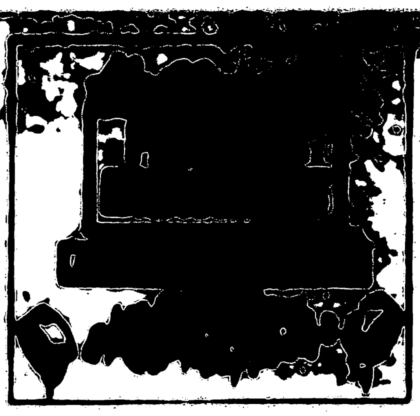
More than 300 films were screened, including Alain Resnais' already acclaimed concentration camp documentary, "Night and the Fog." Affair, which was open to the public, drew a heavy attendance of professional filmmakers, film librarians and audio-visual directors.

Hift's London Helpers

London, May 7.

Rowland Hill ad-pub director for a magazine here and earlier with the Rank Organization, has been named publicity director of 20th-Fox in Great Britain. Ronald Shinn, Anglo-Amalgamated's ad-pub director for last 10 years, joins as assistant publicity manager. Hill succeeds John Ware, who exited recently.

Both posts are under the supervision of Fred Hift, 20th pub director for Britain, Europe and Middle East.



UNIVERSAL PICTURES PROUDLY ANNOUNCES THAT "THE LIST OF ADRIAN MESSENGER" HAS BEEN SELECTED BY TOA AS A HOLLYWOOD PREVIEW ENGAGEMENT.

THE PRE-RELEASE EXCITEMENT WILL BEGIN ON MAY 29.

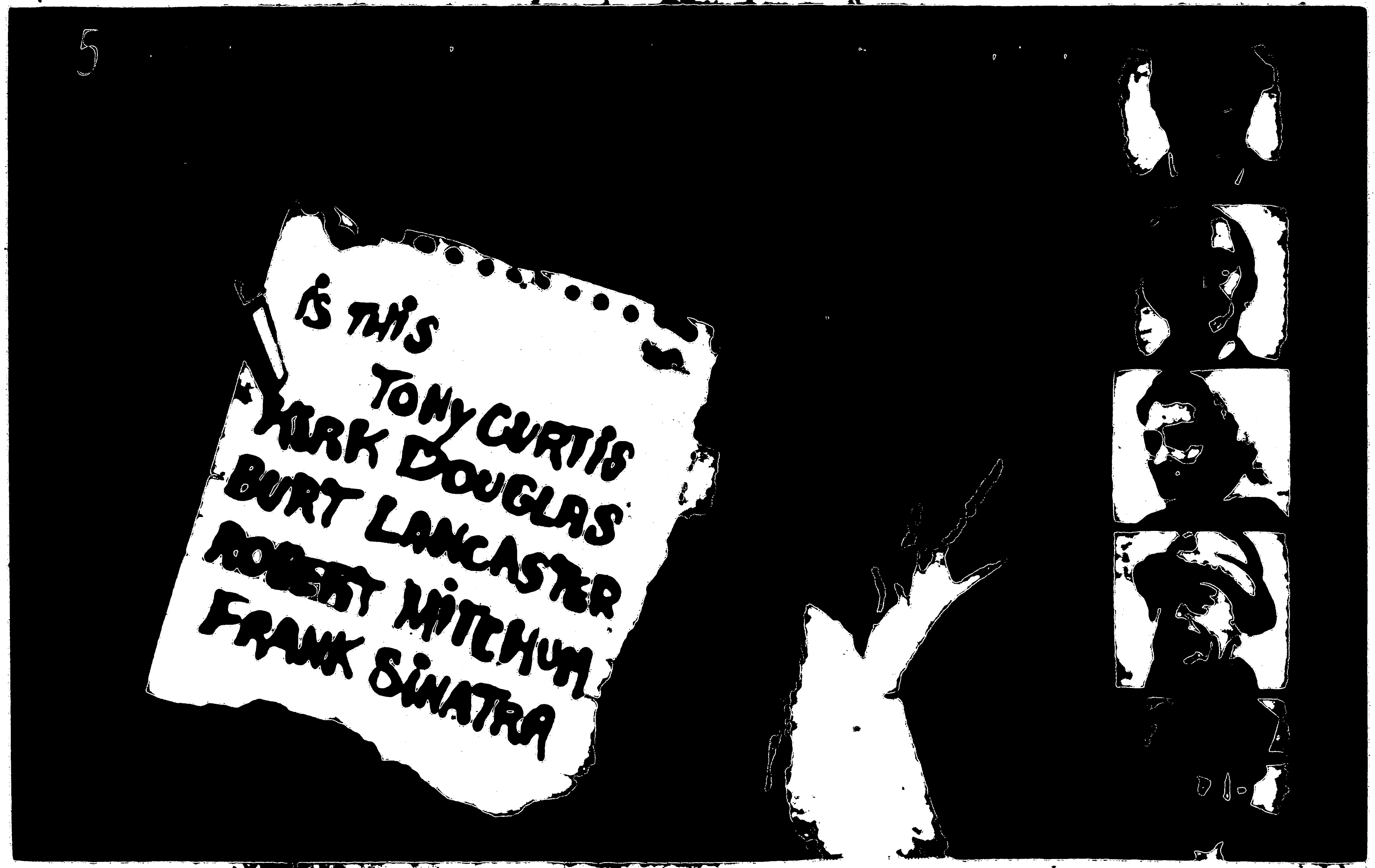
The Most Bizarre Murder Mystery ever Conceived!

The LIST of ADRIAN MESSENGER

Directed by JOHN HUSTON starring

GEORGE C. SCOTT / DANA WYNTER / CLIVE BROOK

co-starring HERBERT MARSHALL / GLADYS COOPER with MARCEL DALIO / JACQUES ROUX



Screenplay by ANTHONY VEILLER Produced by EDWARD LEWIS A Joel Production • A Universal Release

New York Soundtrack

Continued from page 4

Artists' "Gun Hawk" is the author of "Selling the Stars," an article published in the new issue of the Quarterly Review of Public Relations.

Easterner Frank Perry, director of the much applauded "David and Lisa," has been nominated for the 1963 "Hollywood Man of the Year Award" by the Hollywood Women's Press Club, thus breaking the precedent of the nominees always hailing from the Coast. Others nominated include Jack Benny, Richard Chamberlain, Frank Sinatra and Sam Spiegel, the kudo to be presented May 17 at the Beverly-Wilshire Hotel . . . producer-writer-director Bob Carrier will lecture on "The American Film vs. the Foreign Film" at Temple U., Philly, tonight (Wed.).

Brigitte Bardot, disguised in black wig and dark glasses, is being spirited to secret street locations in Rome for the shooting of Joseph E. Levine-Carlo Ponti's "Ghost at Noon" to avoid the hoards of "paparazzi" photogs that haunt personalities there . . . California Federation of Women's Clubs, repping more than 80,000 women throughout the state, has cited Shirley Jones as "best actress of 1962" for her work in "Music Man." She'll receive the award during the group's annual convention, May 13-16, in San Jose . . . Carole Ruth Schleider is engaged to Bruce Hart, son of Finger Lakes, N.Y., Schine Theatres zone manager Leo S. Hart, with a July 6 wedding planned for the Savoy Hilton Hotel, Gotham.

Alfred Hitchcock, his wife and his new discovery Tippi Hedren stopped over in New York over the weekend on their way to the Cannes Film Festival where he and Miss Hedren will be honored guests at the invitational screening of "The Birds," being shown out of competition tomorrow (Thurs.) . . . John Springer Associates to handle ad-pub for the Gotham indie film firm Gurney Productions . . . Harold Danzer named special sales liaison between Bronston Productions and Allied Artists Pictures on "55 Days at Peking."

Carl Peppercorn, Embassy Pictures v.p.-general sales manager, back in New York following Coast meetings with the company's reps . . . French Academy of Motion Pictures has awarded Terence Stamp the 1963 "Grand Prix" for best actor of the year for his performance in "Billy Budd" . . . Sandra Church covering various cities in front of "Ugly American" in which she's costarred . . . "The Cinema of Alfred Hitchcock" series opened at the Museum of Modern Art, N.Y., and will continue through June 1 . . . Universal's "To Kill a Mockingbird" has its London preem tomorrow (Thurs.) at the Odeon Leicester Square Theatre with Princess Margaret as guest of honor. Film's Oscar-winning star Gregory Peck will also attend.

Ross Hunter in Gotham from London last week and planed to the Coast over the weekend for 10 days before returning to London and his "Chalk Garden" production . . . "Queen Bee," recently acquired for world distribution by Embassy, will be the official Italo entry at the Cannes Fest . . . Dodie Goodman into a featured role in "King of the Mountain," currently lensing at Universal . . . Georgia Moll into "Ghost at Noon" . . . Sarah Marshall, actress-daughter of Herbert Marshall, inked for a featured bit in "Monsieur Cognac" . . . Della Reese, Steve Lawrence, Martin Denny and Danny Williams are among those who have followed Kapp Records' disking of "More," theme-song from "Mondo Cane" with platters of their own.

Associated Motion Picture Advertisers prez Ted Arnow has named exhib Samuel Horwitz and National Screen general manager Norman Robbins as cochairmen of AMPA's May 16 testimonial luncheon for Arthur L. Mayer at the Americana Hotel.

The locally-based Afton Tours (travel agency) is touting the fact that "movie enthusiasts and film specialists" can attend the upcoming Moscow film fest (July 7-21) for an "all-inclusive rate of only $16 a day." (DeLuxe service is $25 a day.) Add to that the lowest (economy class) New York-Moscow roundtrip jet fare of $780, and suddenly it's "Which way to the Kremlin, Ivan?"

Robert M. Rosenthal upped from associate director to exec assistant to prez Robert Gurney Jr. of Gurney Productions, local indie production company . . . Lopert will U.S. preem the Japanese spectacle, "Buddha," at the Stage Door Theatre, San Francisco, July 3.

Actor Crane Jackson acting in his 31st industrial film locally. Now has an agent, George Goldsmith, after his article in last VARIETY.

Commonwealth Theatres of Puerto Rico which has sued Cinerama for non-fulfillment of contract is to build the San Juan theatre in dispute and Cinerama to provide the gear. Last issue's story did not clarify that distinction.

Offbeat novelist Terry Southern is prepping a profile of offbeat director Stanley Kubrick (now shooting the offbeat "Dr. Strangelove") for Esquire. Playboy, meanwhile, is focusing an upcoming article on Tracy Reed, the sole femme in "Strangelove."

The New York Daily News is now running a biographical series on 20th-Fox prez Darryl F. Zanuck. It's title: "The Cleopatra Man." News calls the picture "Hollywood's biggest flicker of hope." . . . Everybody is getting in on the act: Early-Mead Productions in Hollywood says they will make pic called "Antony and Cleopatra" starring Jayne Mansfield and (they hope) Mickey Rooney.

Metro's got Pat Boone going on a 25-city tour for "The Main Attraction," taking with him an instrumental group and doing a medley of his hit tunes in each theatre appearance. In New York alone, he's to show at 25 theatres in five days . . . Paul Newman gives his next 10 weekends to "Hud" and Paramount. Now at work on "The Prize" at Metro, he's to wing out from the Coast each Friday night for the key city "Hud" personals, returning to "Prize" in Culver City on Monday mornings . . . Between takes of "Wheeler Dealers" here, Lee Remick made with 10 interviews by MGM's count . . . Columbia lined up 25 field exploiteers to go to work on "Jason and the Argonauts."

Writer-director James Clavell, coauthor of the screenplay, "The Great Escape," returned to Hollywood Sunday (5), accompanied by companion-interpreter-actor Benson Fong, following an Orient tour that included revisiting Changi Prison, outside Singapore, where he spent two and one-half years as a British POW and about which he wrote the bestselling novel, "King Rat," recently bought by Columbia for a forthcoming film.

RCA's $2-Billions

Continued from page 1

1963 first quarter that beat last year's record quarter.

RCA prexy Dr. Elmer W. Engstrom predicted that the company, now over the billion and a half mark in billings, will hit two billion by '65. He said the company is "energetically developing new potential in functions and technologies that do not now exist in practical form, but which we believe will provide the basis for continuing expansion."

A former trouble area—data processing—has been picking up sales steam, the company said. And color tv is running 40% ahead of last year, stockholders were informed. (Company said total color set sales will reach between 750,000 and 1,000,000 units "if tubes are available" this year.)

Robert Sarnoff, chairman of subsidiary NBC, declared that 1962 network sales were 12% ahead of 1961 and, better, earnings 35% higher. He said that first quarter profits for '63 were "well above" the same time in '62 and that the upward trend is continuing in this year's second quarter, particularly in the tv network end.

"There is every reason to believe that as overall advertising expenditures continue to rise," Sarnoff, the younger, said, "broadcasting, particularly tv, will increasingly enlarge its share of the total."

A Bowl of Ustinov

Boston, May 7.

Peter Ustinov will be honored at the third Boston International Film Festival, June 12-22, per George Papadopulo, the fest's director.

Ustinov gets Paul Revere Silver Bowl award for his work in "Billy Budd." Presentation will be made by Mrs. Toni Peabody, wife of the governor of state.

City Review Chairman, Columbus Editorialist Trade Belittlements

Columbus, O., May 7.

Victor Goodman, chairman of the city film review board, took exception to an editorial in the Columbus Citizen-Journal which stated that an ordinance being pushed by Goodman to strengthen the law under which the board operates "would do little good."

The ordinance, to be considered by the city council, requires exhibitors to file, three days ahead of opening, the name and description of films. "The proposed ordinance would do little good," said the editorial. "The name of a movie often tells little about it. A description would depend on who writes it. A synopsis of 'Hamlet' might cause a review board to bar it. 'West Side Story' might be barred on a bare description of its plot. We oppose pre-censorship of movies — or of books and newspapers—in principle. Our courts have pretty well knocked out censorship. There are tough statutes on filth that can be enforced. If are clean and entertaining often fail because the people who clamor for better movies don't go to see them."

Goodman said the editorial sacrificed "accuracy for brevity." He said the proposed ordinance would not give the board authority to bar exhibition of a film on the basis of a description. He said the description would be correlated with ratings put out by the Legion of Decency, Film Estimate Board and similar groups.

Goodman said that if the Ohio Legislature adopts an amendment extending injunctive powers of the obscene literature law to include films, then the local board could file injunctions against films believed to be obscene, based on the furnished descriptions and the ratings of the national groups.

MCA Fellowships

Continued from page 5

Universal also recently started a plan to develop already-established performers into boxoffice attractions of a more stable and potent nature via all-out programs. First target of this plan was the signing of Angie Dickinson to a term agreement and the plotting of a comprehensive promotion and picture campaigns for her. Others are expected to follow her in this plan.

U execs have long been commenting on their feeling of optimism for the film biz here and they have been in a good position to do so, since the company is currently moving through one of its biggest years. These talent development moves and now MCA's interest would seem to indicate an interest not only in the present but the future of the biz as well.

Joined In Rap

Continued from page 3

secured the affidavit, I be discharged forthwith. If I am to make an appeal it will be, of course, through constitutional procedure. I have been assistant business manager for the past nine-12 years but I signed the affidavit as a member at large. I have not formulated any plans nor taken any action. I feel that it is something to be handled by members of the local."

Howard Apfel, a member at large of Local 776 and a signer of the document, said that one of the reasons was because of alleged violation of the union's bylaws by 776 prez Warren Low. Low, when contacted, said: "I don't care to comment on it. There is a letter which I had our office make up to send to the members."

Repeal of That Crazy California March Tax on Negative Closer

Sacramento, May 7.

Legislation to sharply curb property taxation slapped on all film negatives in Los Angeles County (Hollywood) on first Monday of March of each year moved a step nearer last week (29) when the California Senate Committee on Revenue and Taxation gave a do-pass recommendation to a bill introduced by State Senator Thomas Rees (D-Los Angeles).

Under provisions of bill the present practice of assessing such negatives would come in for a reform and taxes would be levied only on the actual cash value of the footage itself.

This would eliminate the present yardstick which, for tax purposes, estimates eventual distribution value, etc., which in the past has ranged upwards of $50,000,000, as amount to be taxed.

Also pending is a similar bill which was introduced in California Legislature by Assembly GOP floorleader Charles J. Conrad, also a film actor between legislative sessions for past 17 years. Conrad's bill is backed by 20 other Assemblymen and both his and Rees' are supported by almost all Hollywood unions, plus combined MPAA-AFL Film Council committee fighting "runaway" production.

Rees in his bill reported that a Supreme Court decision in the Michael Todd Co. case over "Around the World in 80 Days" resulted in tax being levied on the intangible as well as tangible value of a picture.

Conrad, in pointing to effects of the same case on March taxation, said such a tax is not assessed in New York State or in foreign countries, and this has led to slowing down production in Hollywood as the March assessment day approaches, causing additional hardship to studio personnel already handicapped by cutback in domestic production.

Will Assembly Say 'Amen'?

Hollywood, May 7.

Film producers and studios are eagerly awaiting response of the California State Assembly to the State Senate's approval May 1 by a vote of 28-0 of a bill which would exempt the film industry from paying property taxes on intangible assets of a motion picture.

Senate action was taken after the California Senate Committee on Revenue and Taxation April 29 gave a do-pass recommendation to a bill introduced by State Senator Thomas Rees (D-L.A.) which would sharply curb property taxation on all film negatives in L.A. County on first Monday of March each year.

The measure now goes to the Assembly.

Motion picture and television industry would be benefitted immeasurably by final passage of bill, because then pix and tv subjects could be shedded without fear of the early March assessment date. This in turn would lead to orderly scheduling of pix, and subsequent aid to employment.

No. Carolina Preserves Its Traits on Celluloid

Raleigh, N.C., May 7.

Cameras are grinding out the story of North Carolina's past, present and some of her hopes for the future.

"In three years we should have the nucleus of a first class film library of North Carolina life," said James Beveridge, director of the North Carolina Film Board.

The board was established in October 1962 under a three-year grant from the Richardson Foundation in New York City. It is in the process of producing 11 films on as many different Tar Heel subjects. The state subsidizes its operation.

A film on the General Assembly will be the first ready for showing. It should be finished by June 1.

Theatre Costs May Be Upped By New Ohio Laws

Columbus, O., May 7.

Exemption of theatre employees from provisions of a $1.25 per hour state minimum wage bill in the Ohio Senate is being sought, per Ken Prichett, executive secretary of the Independent Theatre Owners of Ohio.

Prichett also is fighting for exclusion of motion pictures from a Senate bill to expand the law which prohibits dissemination of "obscene" matter to minors. He said a House bill to permit county-exempted village and city school districts to tax income if approved by voters is not to the advantage of theatremen. He said a House bill to reduce personal property tax assessments to 50% deserves support.

Prichett also is supporting a House bill to permit boys over 16 to work as theatre ushers until 11 p.m. He said he is watching closely a House bill relating to dissemination of obscene material to minors. He said this bill "may be another back door to censorship." Bill to amend the state constitution to establish Daylight Savings time, introduced in the Senate, is being fought by Prichett. He also said he is opposing a House bill which would include motion pictures in the injunction provisions of the present state law governing obscene literature.

Calls It 'Sham Issue'

Columbus, O., May 7.

Obscenity is a "sham issue" raised to "justify improper infringement on freedom of speech and as a smoke screen to hide the inefficient operation of the Columbus film review board," said Robert N. Shamansky, attorney for the Independent Theatre Owners of Ohio, in a letter to the editor of the Columbus Citizen-Journal.

Shamansky's letter was in reply to one published in the newspaper earlier from Victor Goodman, chairman of the film review board. Goodman said that "just one clear-cut court recognition of obscenity as obscenity would go a long way toward discouraging the making of obscene films."

Shamansky said the board "has more than ample powers to utilize ratings of various national agencies. Why aren't they being used now?" If a movie is shown just once, no one can object if it is declared obscene. "The pernicious and unconstitutional doctrine of bureaucratic censorship prior to at least one publication is what runs counter to our American tradition of freedom of speech."

Goodman is urging City Council to approve an ordinance which would require exhibitors to file titles and descriptions of bookings at least three days prior to opening. The ordinance is frankly aimed at nudie houses which, the board believes, would be unable or unwilling to submit titles and descriptions of their bookings.

Three Pix Planned, One Tele Series, 1 Legiter On Conan Doyle Works

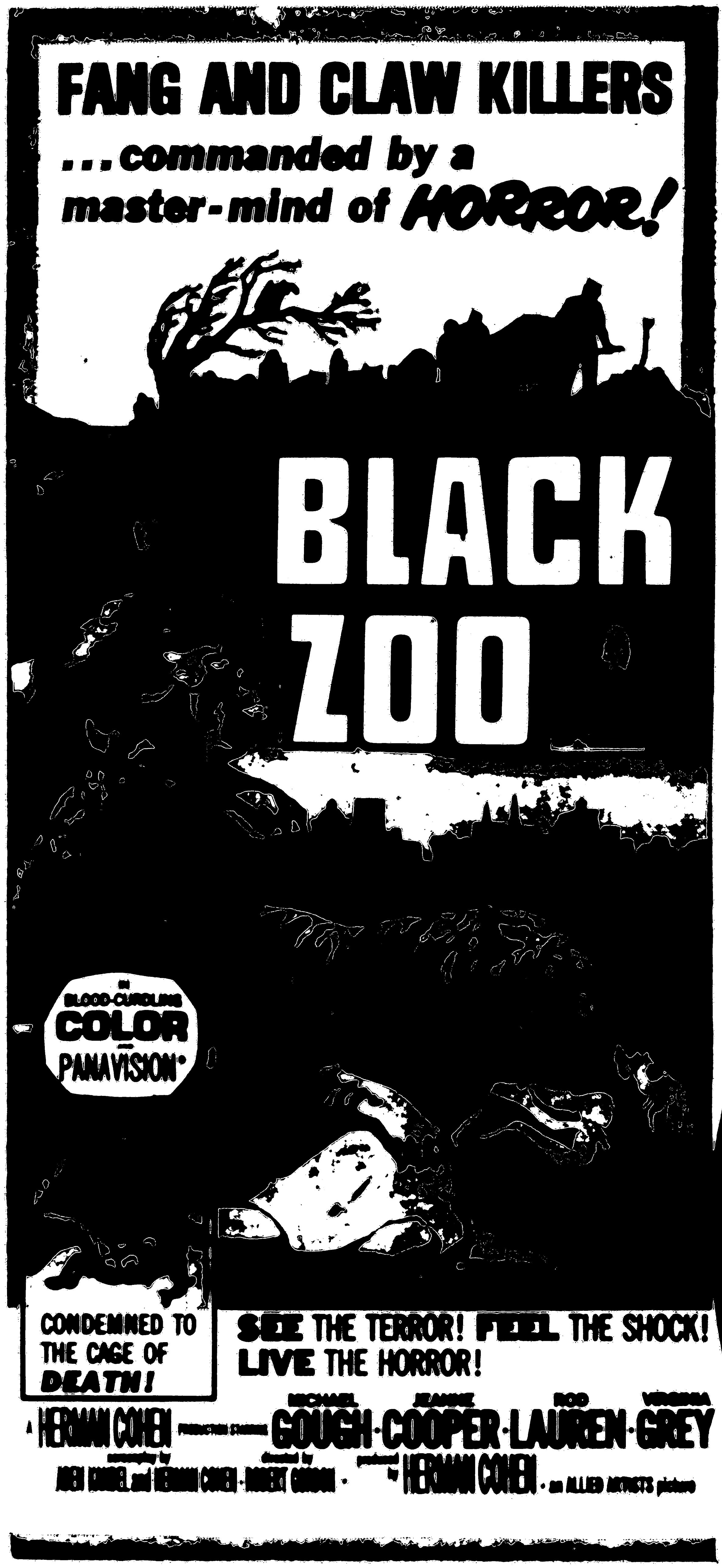
London, May 7.

Blockbusting approach to the works of the late Sir Arthur Conan Doyle is planned by a new company, Sir Nigel Films Ltd., topped by Adrian Conan Doyle, the author's estate trustee, and U.S. film producer Henry Lester. First production will be co-produced with C. C. Films (London) Ltd., and will introduce Sherlock Holmes and Dr. Watson in "The Fog." It's skedded to start June 10 in color, from a Leigh Vance screenplay.

Two other pix are currently in preparation. One is based on "The White Company," and is in the plus-million dollar budget league. The other, based on the "Brigadier Gerard" yarns, will be made in Paris in association with Les Films Raoul Ploquin.

Other show biz plans of the new company include a tele series called "The Sir Arthur Conan Doyle Theatre" and the musical play "Baker Street," scheduled for Broadway in association with Alexander Cohen. Michael Langham will direct and Rex Harrison is dickering with the idea of playing the world's most famous sleuth.

ALLIED ARTISTS' BLACK ZOO



ROARS OUT IN 125 THEATRE SATURATION IN NEW YORK CITY AREA!

...INCLUDING RKO, SKOURAS, RANDFORCE, CENTURY AND BRANDT CIRCUITS!

and this is only the Beginning!

"HORROR-SHOCK PUNCH... AN AWESOME EXPERIENCE... WALKS THE TIGHTROPE BETWEEN EXCITEMENT AND VIOLENCE... CHILLINGLY PRODUCED BY HERMAN COHEN ...ACTION PACKED THRILLER WILL HAVE WIDE APPEAL!"

Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year 2
This Date, Last Year 1

AMERICAN INT'L
Starts, This Year 5
This Date, Last Year....... 1

"A COLD WIND FROM HELL"
(WP Prods.)
(Shooting in Madrid)
Prod—Richard C. Meyer
Dir—Sidney W. Pink
Barry Sullivan, Martha Hyer, Sherry Moreland
(Started March 26)

"BEACH PARTY"
(Nicholson-Arkoff Prod.)
Prod—James H. Nicholson
Dir—William Asher
Frankie Avalon, Annette Funicello, Morey Amsterdam, Harvey Lembeck, Jody McRae
(Started April 25)

COLUMBIA
Starts, This Year 7
This Date, Last Year 7

"THE CARDINAL"
(Gamma Prods.)
Prod-Dir—Otto Preminger
Tom Tryon, Romy Schneider, Carol Lynley, John Saxon, Burgess Meredith, John Huston, Dorothy Gish, Josef Meinrad, Maggie McNamara, Jill Haworth, Raf Vallone
(Started Feb. 11)

"UNDER THE YUM YUM TREE"
(Sonnan-Swift Prods.)
Prod—Frederick Brisson
Dir—David Swift
Jack Lemmon, Carol Lynley, Dean Jones, Edie Adams, Imogene Coca, Paul Lynde, Asa Maynor, Jane Wald, Pamela Curran
(Started March 18)

"THE LONG SHIPS"
(Warwick Films Prods.)
(Shooting in Yugoslavia)
Prod—Irving Allen
Dir—Jack Cardiff
Richard Widmark, Sidney Poitier, Russ Tamblyn, Rosanna Schiaffino
(Started March 20)

"FAIL-SAFE"
(Youngstein-Lumet)
(Shooting in New York)
Prod-Dir—Sidney Lumet
Henry Fonda, Dan O'Herlihy, Walter Matthau, Frank Overton, Fritz Weaver, Larry Hagman, Russell Collins, Russell Hardie, Nancy Berg
(Started April 15)

WALT DISNEY
Starts, This Year......... 1
This Date, Last Year 0

METRO
Starts, This Year 6
This Date, Last Year 8

"OF HUMAN BONDAGE"
(MGM-Seven Arts)
(Shooting in Ireland)
Prod—James Woolf
Dir—Ken Hughes
Kim Novak, Laurence Harvey, Siobhan McKenna, Robert Morley, Bryan Forbes
(Started March 4)

"SUNDAY IN NEW YORK"
(MGM-Seven Arts)
(Shooting in New York)
Prod—Everett Freeman
Dir—Peter Tewksbury
Cliff Robertson, Jane Fonda, Rod Taylor, Robert Culp, Jo Morrow
(Started April 23)

"TWILIGHT OF HONOR"
(Perlberg-Seaton Prod.)
Prods—William Perlberg, George Seaton
Dir—Boris Sagal
Richard Chamberlain, Nick Adams, Joan Blackman, Joey Heatherton, Claude Rains, James Gregory, Pat Buttram, Donald Barry, Linda Evans
(Started April 30)

PARAMOUNT
Starts, This Year.......... 6
This Date, Last Year 4

"LOVE WITH THE PROPER STRANGER"
(Pakula-Mulligan Prod.)
Prod—Alan J. Pakula
Dir—Robert Mulligan
Natalie Wood, Steve McQueen, Edie Adams, Herschel Bernardi
(Started March 20)

"WHO'S MINDING THE STORE"
(York-Lewis Prod.)
Prod—Paul Jones
Dir—Frank Tashlin
Jerry Lewis, Jill St. John, Agnes Moorehead, Ray Walston, Nancy Kulp
(Started March 25)

20th CENTURY-FOX
Starts, This Year 2
This Date, Last Year 2

"TAKE HER, SHE'S MINE"
Prod-Dir—Henry Koster
James Stewart, Sandra Dee, Audrey Meadows
(Started April 22)

UNITED ARTISTS
Starts, This Year 5
This Date, Last Year 7

"GREATEST STORY EVER TOLD"
(George Stevens Prods.)
(Shooting in Utah)
Prod-Dir—George Stevens
Max von Sydow, Charlton Heston, John Wayne, Sidney Poitier, Roddy McDowall, Michael Anderson Jr., Van Heflin, Joanna Dunham, Ed Wynn, Michael Ansara, David McCallum, Michael Tolan, David [illegible], Christopher Plummer, Peter Mann, Jamie Farr, Burt Brinckerhoff, Robert Blake, Tom Reese, John Considine, Gary Raymond, David Hedison, Joe Perry, Marian Seldes, Nehemiah Persoff, [illegible], Gil Stratton, Ron Whelan, [illegible], Phil Coolidge, Angela Lansbury, Victor Buono, Martin Landau, Telly Savalas, Robert Loggia, John Crawford, Johnny Seven
(Started Nov. 3)

"WHEREVER LOVE TAKES ME"
(Melvin Prod.)
(Shooting in Malaya)
Prod—Robert Arthur
Dir—Lewis Gilbert
William Holden, Susannah York, Capucine, Tetsuro Tamba
(Started March 11)

"ONCE UPON A SUMMER"
(Tony Richardson Prod.)
(Shooting in Ireland)
Prod—Oscar Lewenstein
Dir—Desmond Davis
Rita Tushingham, Peter Finch
(Started April 29)

UNIVERSAL
Starts, This Year 6
This Date, Last Year 4

"CAPTAIN NEWMAN, M.D."
Prod—Robert Arthur
Dir—David Miller
Gregory Peck, Tony Curtis, Angie Dickinson, Bobby Darin, Eddie Albert, Larry Storch, Jane Withers, Richard Sargent, Robert Duvall, Syl Lamont, Robert Simon, Gregg Walcott, James Gregory, Bethel Leslie, Ann Doran
(Started Feb. 10)

"DARK PURPOSE"
(Henri Barclay Havelin Prod.)
(Shooting in Rome)
Prod—Steve Barclay
Dir—George Marshall
Shirley Jones, Rossano Brazzi, George Sanders, Micheline Presle, Georgia Moll
(Started March 6)

"MONSIEUR COGNAC"
(Harold Hecht Prods.)
Prod—Harold Hecht
Dir—Michael Anderson
Tony Curtis, Christine Kaufmann, Larry Storch, Marty Ingels, Jacques Aubuchon, Pierre Olaf, Fifi D'Orsay
(Started April 12)

"KING OF THE MOUNTAIN"
(Universal-Pennebaker-Lankershim Prod.)
(Shooting in France)
Prod—Stanley Shapiro
Dir—Ralph Levy
Marlon Brando, David Niven, Shirley Jones, Dodie Goodman
(Started April 16)

WARNER BROS.
Starts, This Year 4
This Date, Last Year...... 3

"YOUNGBLOOD HAWKE"
Prod-Dir—Delmer Daves
James Franciscus, Suzanne Pleshette, Genevieve Page, Mildred Dunnock, John Dehner, Eva Gabor, Kent Smith
(Started March 27)

"ACT ONE"
(Dore Schary Prod.)
(Shooting in New York)
Prod-Dir—Dore Schary
George Hamilton, Jason Robards Jr.
(Started April 29)

INDEPENDENT
Starts, This Year 5
This Date Last Year 6

"THE FALL OF THE ROMAN EMPIRE"
(Samuel Bronston Prods.)
(Shooting in Spain and Italy)
Prod—Samuel Bronston
Dir—Anthony Mann
Sophia Loren, Stephen Boyd, Alec Guinness, James Mason, Christopher Plummer, Anthony Quayle, John Ireland, Mel Ferrer, Omar Sharif, Douglas Wilmer, Guy Rolfe, Eric Porter, Norman Wooland, Andrew Keir, Rafael Calvo, Fredrich Ledebur
(Started Jan. 14)

JIM CARRERAS' SAFARI

Intensive U.S. Dates On Sunday Prods., Plus Variety Club

London, May 7.

James Carreras, head of Hammer Films in London, is flying to New York tomorrow (Wed.) for negotiations with Columbia and Universal, as well as with Eliot Hyman, with whom he has been closely associated for many years.

High on the agenda are talks with Milton Rackmil on the upcoming production of "She," which is being filmed by Hammer in CinemaScope and Technicolor. This will be followed by "Devil Ship Pirates" and by a new sci-fi thriller, "Quatermass and the Pit."

After three days in New York, Carreras will leave for Houston, to attend the Variety Club's International convention in his capacity as first assistant chief international barker. He will return to Manhattan on May 18, staying for a week, before planing back to London.

SECOND C'RAMA DOMER SET FOR LOS ANGELES

Los Angeles, May 7.

A second Cinerama dome theatre is skedded for construction by Pacific Drive-In Theatres in the Los Angeles area, following groundbreaking three weeks ago of the first in center of Hollywood.

Newly - planned structure is planned for a shopping center in Lakewood, between L.A. and Long Beach, and will seat 1,000. Building starts in October, following completion of the Hollywood showcase (across the street from DAILY VARIETY office) in October.

Italy Key

Continued from page 11

agents" for U product. By this change, the company was able to cut down on its overhead and the many headaches always attendant upon doing business in an alien land (labor, tax problems, etc.), without impairing efficiency. In fact, says Aboaf, efficiency was in many ways increased. For the first time, the newly "commissioned agents" had a centage interest in the product they handled, instead of just working for a regular weekly paycheck which rolled in come-what-may.

No Abdication

The veep is at pains to stress that the company has not, in any of these areas where it has switched the status of its offices, abdicated any of its responsibility to its own indie producers, or delegated any final authority in the selling of its product to the affiliated distribs. As in Italy, U always maintains its own, bonafide U reps who, by contract, have the right to yea or nay any deal.

Emphasized by the veep as the key to the philosophy behind U's overseas reorganization: "We are in business to make the greatest net profit possible for our producers, as well as for ourselves." In other words, Universal, having been able to so drastically slash overseas distrib costs, no longer has to concentrate on racking up gross figures, as opposed to net, simply to cover the cost of a huge distrib organization. That is, there no longer is the necessity of taking on product in quantity to pay for—say—the light bills.

'Variety' 1st

Continued from page 2

cism conducted by Frank Woods (subsequently a scenarist for D. W. Griffith) under the heading of "The Spectator". This would also antedate the Martin claim of being the "first" film reviewer in the land.

The N. Y. Times review of D. W. Griffith's Biograph Film, "Pippa Passes" (based on Browning's poem), published in its issue for Oct. 10, 1909, also precedes the Martin notice of a seven-year-old film by a year.

The first newspaper film critique in the world may have been the lengthy (c. 1,450 words) review of a Lumiere program of "moving photography" that was shown at the Nizhni Novgorod Fair in the summer of 1896. It was published in the Nizhegorodski Listok for July 4, 1896 and signed by I. M. Pacatus, which was a pen-name of Maxim Gorki, which in turn was a second pseudonym of Alexei Maximovich Pyeshkov (1868-1936).

The town of Nizhni Novgorod, now renamed Gorki, is also the only metropolis of its size (population 942,000) ever named for a film critic anywhere in the world. Even if he was only a one-shot publicist for a tent show full of flickering shadows.

Szymon St. Deptula
(Conductor of a course in Memorable American & European Films: 1908-1960 at the University of Wisconsin)

(The headline was misleading; the obit on the distinguished Louisville Courier-Journal's 35 years as dramatic critic also mention—in the story from Louisville—that he was generally reputed to have been the first daily film reviewer. Film savant St. Deptula seemingly has more carefully documented the priorities.—Ed.)

Sidney W. Pink set "Unknown Galaxy" as first U. S.-filmed pic in several years.

So. Carolina Negroes 'Trespassed' On Theatre, Fined $1, Take Appeal

High Point, N.C., May 7.

Seven Negroes and two white men, charged with "trespassing," when they picketed Paramount Theatre here last week, were ordered to pay $1 fines and court costs after trial in municipal court here.

The defendants gave notice of appeal to superior court and posted $200 bond each. They had remained in jail refusing food, since their arrest Saturday.

During a noon recess of the consolidated trial, Judge Byron Haworth placed the defendants in the custody of their attorney. The defendants are all members of the local chapter of the Congress of Racial Equality. Negroes have been picketing the Paramount Theatre seeking admittance off and on for several months.

The theatre is located in the city hall in quarters leased to Key Theatres Inc. by the city. Mayor Carson Stout directed police to arrest the pickets after he was called to the theatre. He said he found the pickets, with arms locked, barring exits and entrances to the theatre. He testified as to his role in the arrest in the trial.

Pickets testified that they had tried to purchase tickets at the box office, but were refused. R. Hunter Morey, 23, of Evanston, Ill., a white member of CORE, testified: "We came down to the theatre with money to buy tickets. We were refused. When people started hitting us, we just stood there and took it."

During the trial, the defense contended that the city has no right to lease public facilities to a theatre which closes its doors to Negroes.

And In Charlotte—

Charlotte, N.C., May 7.

Leaders of an integration movement here voted to postpone picketing of all the city's hotels, motels, restaurants and theatres until next week when the second North Carolina International Trade Fair opens here.

They restrained about 100 students, mostly Negroes, who opposed the postponement.

Dr. R. A. Hawkins, Negro dentist and head of the Coordinating Committee of the Mecklenburg County Organization on Political Affairs, told the students the postponement was requested by Gov. Terry Sanford.

The governor, Hawkins said, promised to negotiate with business owners here toward breaking segregation barriers if the picketing was postponed two or three days. Hawkins asked that the postponement be granted.

FOREMAN LECTURING AT U. OF TEL AVIV

London, May 7.

Filmmaker Carl Foreman will give a series of lectures on film writing and production at the U. of Tel Aviv as an official guest of the Israeli government either this August or the spring of 1964, depending on completion of editing of his latest "The Victors."

Additionally, he has also agreed to appear at a British-American conference to be held under the Auspices of the Ditchley Foundation at which he'll speak as one of 30 prominent men on the subject of the national images of Britain and the U.S. as projected through the use of tv, radio, films and the press. This session will be held later this year at Enstone, Oxfordshire, England.

These are but two of a batch of requests the director has received asking him to speak before various groups of filmmakers and students in more than 15 countries. When Foreman arrives in the States with the completed "Victors" prior to its December release for Columbia, he plans to fulfill some other speaking engagements on this side of the ocean.

British Crews

Continued from page 3

particularly wanted Hayley Mills and, when she's in the States, Disney has her," he commented. He was also particularly high on the casting of Dame Edith Evans, as well as Deborah Kerr and John Mills.

Cost or location had little to do with it, although certain atmospheric conditions have naturally benefited the film, he pointed out. "Backgrounds are only a tapestry," Hunter noted, "the important thing is the story. Besides, you can't do a picture cheaper over there anymore." Despite the fact that he is on the scene, Hunter has had a replica chalk cliff built in the studio because of weather complications for shooting. He's always been a big one for set rebuilding anyway, having rebuilt Grand Street at Universal for "Flower Drum Song" and recreated a section of New York's East River Drive for "Thrill of It All" when the weatherman didn't cooperate with his lensing sked. From the budget standpoint, "Chalk" is skedded at $2,500,000 and is an Eady Plan pic.

Said Hunter of the film biz today, "there is nothing terrible about our industry today. We're trying to survive. We're working on the age-old idea of trying to find out what the public wants. But it is very, very difficult to make a picture today. There are too many strings—too many fringe, fast buck producers and too many bankers. Our job is to get the audience back in the theatre and a picture has to be made to appeal to the widest possible audience."

In this connection he commented on the types of pictures being made today—the Gloss Hunter pic vs. the highly realistic film—saying, "when you go into this industry you have to make up your mind whether you want to be a film producer or be put up on a pedestal by a few intellectuals. When you do a picture you have to ask why and for what audience. I'm not knocking the other (realistic) kind of pictures but, in an industry that turns out as many pictures as ours does, there better be one or two of my kind too." And considering the success of "Pillow Talk," the "Tammy" pix and others of his last 15 U features, he is sure of the slick, romantic approach as a b.o. socker. "Art too can be commercial," he said, noting that he was going to try to prove it with "Chalk."

There are several other Gloss Hunter productions in the works. Soon to be released is "Thrill of It All," penned by Carl Reiner who is currently working on another script for the producer called "The Art of Love." Douglas Heyes, who collaborated with John Michael Hayes on "Chalk," is presently penning "Twelfth of Never." Gene Holloway is writing "Madame X" (again) and John Lee Mahon is scripting "Dark Angel," which may be Hunter's next. And there are others under consideration.

WALTER SHENSON IN FOR UA DISCUSSIONS

London, May 7.

Walter Shenson left London last week for New York for discussions with United Artists executives on the plans for launching his new comedy, "The Mouse on the Moon," in New York next month. The film opened a prerelease engagement at the London Pavilion last Friday (3).

During his visit Shenson will also talk with United Artists on future production plans. He aims to be back in time to attend the Cannes festival.

Prior to the West End opening of "Moon," Shenson organized a private screening for officials of the American and Russian Embassies. The film takes a satirical peek at the space race, describing how both the U.S. and U.S.S.R. are beaten to the moon by a tiny country.

Panken's Feature-Minded

Film Programs Inc., of which Arnold Panken is exec producer, intends to go into feature theatrical production following completion of a 15-minute comedy, "That's Me," starring Walter Stuart. Company has been long active in industrial and television film production, with specifics of features now being plotted.

Alan Arkin, featured in the legiter "Enter Laughing," and Andrew Duncan, regular on the Sid Caesar television series, are starred in "That's Me," which was lensed in Manhattan's Central Park.

Film Reviews

Continued from page 6

Murder at the Gallop

The result is easygoing, undemanding entertainment that could produce healthy boxoffice returns.

Adapted from Miss Christie's "After The Funeral" David Pursall, Jack Seddon and James P. Cavanagh have concocted a yarn with just about the right number of red herrings and a climax which, while fairly predictable, rounds the proceedings off satisfactorily. The crime is set in a horsey atmosphere in a small village. An old recluse is discovered by Miss Marple. The police think he's had a heart attack, but Miss Marple doesn't. She suspects all four members of the old man's family, all of whom stand to benefit by his will. So Miss Marple starts to follow up her hunch. She finds that a valuable picture is probably the best clue. Two other murders and by a process of elimination she is beginning to solve the puzzle. But she has to risk being murdered herself to get the proof.

Miss Rutherford, waddling around with sagging jaws, behaving and looking rather like an impatient bloodhound, gives a joyous, energetic performance. Robert Morley performs fittingly as one of the suspects. Charles Tingwell as the patient detective, and Flora Robson, Duncan Lamont, James Villiers, Robert Urquhart and comely Katya Douglas as other suspects fill the bill admirably, and Stringer Davis makes two or three effectively fussy appearances with Miss Rutherford, his real-life spouse.

George H. Brown's production and George Pollock's direction is smooth and the film is just about the right length to fit the story. Art and camera work are both satisfactory. *Rich.*

Als Twee Druppels Water
(The Dark Room Of Damocles)
(DUTCH)

Amsterdam, April 30.

A Hafbo (Paul Kijzer) release of Cinecentrum production. Stars Lex Schoorel, Nan Los; features Mia Goossen, Guus Verstraete. Directed by Fons Rademakers. Screenplay, Rademakers; Lib Vreeman, from novel by W. F. Hermans; camera (Franscope), Raoul Coutard; music, Jurriaan Andriessen. At Calypso and Cinetol theatres, Amsterdam. Running time, 114 MINS.

Ducker Dorbeck	Lex Schoorel
His wife	Mia Goossen
Marianne	Nan Los
Eversman	Guus Verstraete

In the field of feature films, Fons Rademakers is one of Holland's foremost and most prolific film director. His first film, "Village On The River," was nominated for the Oscar. Now his fourth, "Dark Room Of Damocles," is officially singled out to represent The Netherlands at the Cannes Film Fest. "Dark Room," based on the novel by W. F. Hermans (published in Grove Press in the U.S.). Rademakers points up the fact that people under pressure of suddenly altered circumstances, like war, rise above their own trivialities and develop beyond their usual limitations.

Against the background of the second World War and the German occupation, this shows the character of Ducker, a young man, married to an older woman who cuckolds him with a Quisling. Not able to make contact with other people, Ducker does not care, only loving his insane mother. One night, he sees a parachutist drop in his garden. He is a secret agent by the name of Dorbeck, who looks like Ducker except for his black hair and tough character.

Through Miss Ducker becomes active in the underground movement, carrying out Dorbeck's orders. He kills provocative agents, becomes a bold Don Juan. When the Germans put out a search warrants for him, a girl friend of his paints his hair black so as to disguise him, but making him look more than ever like Dorbeck, his super ego. The war over, Ducker is arrested for collaboration with the Germans. He cannot prove the existence of Dorbeck since all evidence of Dorbeck is lost. Hence, Ducker must take the responsibility.

Rademakers has made an intelligent film that can be interpreted in two ways. First is that Dorbeck really existed, second that he is only a part of Ducker's personality (through circumstances the unimaginative little man becomes a hero, but when the times become normal again, the little man must take responsibility for the actions, good or bad, of the hero).

Like Rademakers' previous pix, "Dark Room" is a cool film, observing characters, changing in acting style from one moment to the other when a scene requires it. The overall effect of this vehicle may seem bewildering. But in retrospect, the viewer is apt to rate the script well written.

Even for Holland, "Dark Room" has no name actors, the director preferring to chose the actors for suitability. Lex Schoorel, as Ducher-Dorbeck, and Nan Los in the role of Marrianne, under Rademakers' direction make the film very real. From these actors as well as the other local talent in cameo parts, the director has extracted good performances. French cameraman Raoul Coutard is responsible for the excellent camera work. This is more a broad drama than a war film, which may help sell it abroad. An English version is being prepared. *Saal.*

La Punition
(The Punishment)
(FRENCH)

Paris, April 30.

Films Pleiade release of Pierre Braunberger production. With Nadine Ballot, Jean-Claude Darnal, Modeste Landry, Jean Claude. Written and directed by Jean Rouch. Camera, Michel Brault, Roger Morillere; editor, Annie Tresgot. Previewed in Paris. Running time, 60 MINS.

Nadine	Nadine Ballot
Jean-Claude	Jean-Claude Darnal
Landry	Modeste Landry
Engineer	Jean Claude

Jean Rouch again experiments with his so-called "Truth Cinema" in this hour-long pic in which a situation is set up and spontaneously played out and improvised by non-actors. Film has flashes of insight and depth but its length, anecdote rather than story aspect, as well as its offbeat qualities make this primarily an arty house supporting film abroad in some few spots.

Pic was first shown on tv here before being released in theatres. A 17-year-old girl is late for class and is banished by an irate teacher. She has a whole day before her and decides to float around Paris in search of adventure. This comes via meetings with three different men who all prove disappointing. She finally wends her way home fending off besieging males.

Rouch has a deft and mobile camera that follows the characters every place, in buses, parks, museums, streets, etc. Format is to give characters an idea of the theme and then let them act it out on their own. If they sometimes identify and allow for revealing, punchy scenes, the fact that they are called on to explain endlessly what they feel gives this a garrulous quality not always put across by the visuals for many listless bits.

But Nadine Ballot has the youthful, naive characteristics as well as a promise of more than her fairly silly quest for adventure indicates. The men in this are mostly on the defensive against this amoral, searching pretty little girl.

Camerawork is good. It shapes an interesting experiment that sometimes begs the question by setting up a theme, exploiting it but not always being able to make it truly telling by one controlled point of view.

This shapes as an offbeater with some fresh insights, but looks like only for specialized theatrical use. It is technically good. *Mosk.*

L'Immortelle
(The Immortal)
(FRENCH)

Paris, April 30.

Cocinor release of Como-Tamara-Ima Film production. With Françoise Brion, Jacques Doniol-Valcroze, Catherine Blisson. Written and directed by Alain Robbe-Grillet. Camera, Maurice Barry; editor, Robert Wade. At Lord Byron, Paris. Running time, 100 MINS.

Woman	Françoise Brion
Man	Jacques Doniol-Valcroze

The scriptwriter of that hermetic offbeater "Last Year In Marienbad," Alain Robbe-Grillet, now turns director-writer for this follow-up effort. Again there is a vague triangle, a mixture of past and present plus intimations of the future, with a little more clarity than its predecessor. Its repetitive aspects slant this primarily for artie abroad, and calling for a hardsell.

A meek-looking French teacher meets a girl in Istanbul who speaks perfect French but says she is not French. She seems to be followed by or is sometimes with a sinister fat man with dark glasses and accompanied by two enormous dogs.

Love and meetings take place between the teacher and the girl but he can never find out much about her. One day one of the dogs appears on the road while they are driving and a crash has her killed. He still can find nothing out about her and ends up also being killed in a similar accident.

Call it obsession, dream, the difficulty of memory, this has a series of repeated scenes and intimations of mystery that are sometimes stultifying.

But here at least it is evident these two people did meet and he is a teacher if her background remains unknown. A belly dance scene in a night club is repeated with the girl doing the same thing when they are alone plus intimated bouts of love on their interminable walks about the city.

Istanbul's colorful streets, buildings and countryside add to the unreality of this arty pic. There can be little acting in a posed pic of this kind. Jacques Doniol-Valcroze has the puzzled, pained—one expression that the adventure seems to call for and Francoise Brion is a well-built young lady with a good boned face but not able to exude the mysterious femme fatale lure it demands.

Writer-director Robbe-Grillet does not have the glacial perfection in technique of Alain Resnais, who helmed "Marienbad."

This manages to hold interest and should find a niche in the growing specialized art outlets in keys if depth distrib seems extremely limited. *Mosk.*

European Nights
(Europa di Notte)

A "slickly packaged and ably blended potpourri of vaude and nitery entertainment" is what VARIETY's *Hawk.* called this Italo-French coproduction in color in his April 29, 1959 review from Rome. Pic is now being distributed in the Stateside market by Joseph Burstyn Inc.

"European Nights" is a montage of nightclub acts in Madrid, London, Paris, Rome and Berlin, with "pro-lensing" and "fast-paced editing" assuring it of "a healthy return in almost any market." Individual numbers constitute "a true sampling of the best the international nitery-vaudeville-music field has to offer today," opined *Hawk.* Among the acts are Domenico Modugno, Carmen Sevilla, strippers from Paris' Crazy Horse Saloon, Coccinelle, Colin Hicks and his rock'n'roll crew, and many others. Overall, an "ideal variety package."

Le Marriage de Figaro
(The Marriage of Figaro)
(COLOR)
(FRENCH)

Union Films release of Pathe Cinema presentation of a Productions Cinematographiques film (Pierre Gerin) in association with the Comedie Francaise. With members of the Comedie Francaise. Directed by Jean Meyer. Screenplay based on play by Pierre Augustin Caron de Beaumarchais; camera (Eastmancolor), Henri Alekan; music, Wolfgang Mozart, orchestrated and adapted by Andre Cadou; editor, Claude Durand. Reviewed at Normandie Theatre, N.Y., April 25, '63. Running time, 105 MINS.

Count Almaviva	Georges Descrieres
Countess Almaviva	Yvonne Gaudeau
Figaro	Jean Piat
Suzanne	Micheline Boudet
Barthelo	Louis Seigner
Marceline	Denise Gence
Basile	Jean Meyer
Cherubin	Michele Grellier
Antonio	Georges Chamarat
Don Guzman Brid'oison	Maurice Porterat
Brid'oison	Georges Baconnet
Franchette	Mme. Bonnefous
Grippe Soleil	Jean Paul Roussillon
Pedrille	Henri Tisot

(English Subtitles)

Comedie Francaise's second film translation of one of the works in its repertory ("The Would-Be Gentleman" was the first several years ago) is a handsome, impeccably performed production with a life expectancy that should roughly correspond with the Comedie itself. Because it is a unique screen recording of an equally unique theatrical experience, this "Marriage of Figaro" may have, at the onset, a comparatively limited U.S. market, and that, of course, in the artie, but it should go on forever in the 16m, educational and film society fields.

This is not to faint-praise the film. Although it is almost a literal transcription of the theatrical experience, it subtly manages to recreate on screen the excitement of the theatre without being a flatly filmed play. It unreels with a buoyant, opera comique pace, and the camera moves with the action without ever self-consciously zooming in, out and around in an attempt to "open up" the Beaumarchais original. The Comedie Francaise intention was to preserve, on film, a classic heritage, and this has been done without fear or condescension.

Because the credits don't list an adapter, it must be assumed the screenplay is the stage prompt copy. Thus, director Jean Meyer, who also performs in the film, must be credited for the film's unusual, as well as faithful, cinematic grace. While much of Beaumarchais' satire is inevitably lost in this hydrogen age, the tale of tangled seductions, revolving around the irrepressible title character, still retains a lot of mischievous fun and, to one jaded reviewer, a surprising number of real laughs. Key roles are beautifully played by Jean Piat, as Figaro; Micheline Boudet, as his fiancee; Georges Descrieres, as their bored employer, who intends to exercise his *droit du seigneur* with Miss Boudet; and Yvonne Gaudeau, as Descrieres' unhappy wife.

Adding to the purely sensual enjoyment of the film are the lovely Eastmancolor photography, Suzanne Lalique's eyefilling sets and costumes, to say nothing of the music provided by a cinematic unknown by the name of Wolfgang Mozart. *Anby.*

Les Bonnes Causes
(The Good Causes)
(FRENCH-FRANSCOPE)

Paris, April 30.

Unidex release of Georges Cheyko-Mediterranee Flora Films-Muar Films production. Stars Marina Vlady, Bourvil, Virna Lisi, Pierre Brasseur; features Umberto Orsini, Mony Dalmes, Jacques Monod, Jacques Mauclair, Jose Luis De Vilallonga. Directed by Christian-Jaque. Screenplay, Paul Andreota, Henri Jeanson, Christian-Jaque from novel, "The Falcon and the Dove," by Jean Laborde; camera, Armand Thirard; editor, Jacques Desagneaux. At the Normandie, Paris. Running time, 100 MINS.

Gadet	Bourvil
Catherine	Marina Vlady
Cassidi	Pierre Brasseur
Gina	Virna Lisi
Detective	Umberto Orsini
Madame	Mony Dalmes
Judge	Jacques Monod
Witness	Jacques Mauclair

Film uses a look at the inside workings of French justice on which to hang a cynical, insouciant tale of shabby characters that use justice for their own ends and the few honorable ones beaten by it. But it refrains from true comment or attitude towards the subject. This is mainly a slick playoff item with arty chances abroad possible.

A venal woman dispatches her husband by subbing a fatal content to a vial being injected into him. It seems that the young nurse has become his mistress. She then beds down with a theatrical but successful lawyer with whom she had a prior affair. When he wins the case for her she leaves him.

Larded into this is a simple, honest magistrate who gives up examining the case when he finds himself beaten by the devious lawyer. A plea in court does no good either. The moral seems to be that life is mealy, dishonest, and it is no use fighting it—so get what you can out of it. This would be acceptable if the satire were pungent and the outlook angry.

But this surefootedly exploits the affair for macabre humor and unsavory plumbing of the character's lives, motivations and actions. Marina Vlady has the right blase, dimwitted cruelty for her lovely double crossing wife role. Pierre Brasseur is the hammy, larger than life mouthpiece.

Bourvil and Virna Lisi do not fare so well as the decent people overwhelmed by their Machiavellian adversaries. Director Christian-Jaque has given this a brittle, sharp envelope with technical credits controlled and brisk. There is a ruthlessly wry aspect to this tale that might have it as exploitation item abroad.

This has a bit too much talk to bring it off properly. Some pruning could give this glossy item better offshore playoff chances. *Mosk.*

Mystery Submarine
(BRITISH)

Routine war drama, with spasmodic thrills; looks okay dualer.

London, April 30.

British Lion release (in association with Bryanston and BLC) of a Bertram Ostrer production. Stars Edward Judd, James Robertson Justice, Laurence Payne; features Robert Flemyng, Albert Lieven, Jeremy Hawk, Frederick Jaeger, Leslie Randall, Arthur O'Sullivan. Directed by C. M. Pennington-Richards. Screenplay by Hugh Woodhouse, Ostrer and Jon Manchip White from White's play; camera, Stan Pavey; editor, Bill Lenny; music, Clifton Parker. Previewed at Columbia Theatre, London. Running time, 93 MINS.

Lt. Commander Tarlton	Edward Judd
Rear-Admiral Rainbird	James Robertson Justice
Lt. Seaton	Laurence Payne
Commander Scheffler	Joachim Fuchs-Berger
Mike Fitzgerald	Arthur O'Sullivan
Capt. Von Neymarck	Albert Lieven
Vice-Admiral Sir James Carver	Robert Flemyng
Lt. Hawkins	Richard Carpenter
Admiral Saintsbury	Jeremy Hawk
Lt. Henne	Frederick Jaeger
Coxswain Drage	Robert Brown
Telegraphist Packshaw	Peter Myers
Brenthorne	Leslie Randall
German Admiral	Gerald Heinz

Yet another of the interminable permutations of pix that will be dug up from the last World War. It adds up to a reasonably sound dualer but it lacks the drive that more incisive direction and writing could have given to an interesting situation.

A Nazi U-Boat, one of a wolf pack all set to attack a British convoy, is captured by the British. A British admiral (James Robertson Justice) hits on an idea which it's hoped will reveal the location of the pack. He orders Edward Judd, a fearless, unconventional submarine commander, to take over the German U-Boat, man it with a British crew and then join the wolf pack and signal its locality. Judd takes over the suicide assignment with stiff upper lip and tidies everything up despite attacks by the Germans, the unsuspecting RAF bombers and a British frigate.

Film has been made with more competence than inspiration, for C. Pennington-Richards' direction lacks a sense of urgency. Stock shots have been welded into the narrative fluidly while art and camera work are both creditable. The thesps have little chance to be anything more than stock characters but several of them make the most of limited opportunity.

Judd tackles his chore doggedly and provides one of the two most interesting performances. The other is Arthur O'Sullivan's lively, zestful interpretation of a cantankerous civilian engineer from "neutral" Ireland.

James Robertson Justice, Robert Flemyng, Albert Lieven, Robert Brown, Peter Myers, Leslie Randall and Gerald Heinz are among the long, virtually all-male cast which professionally, contrives to prevent the proceedings from becoming too sluggish. *Rich.*

Waehle das Leben
(You Must Choose Life)
(SWISS)

Zurich, April 30.

Beretta Film A.G. Zurich release of Hans Deutsch-Erwin Leiser production. Directed by Leiser. Camera, Jean Marc Ripert, Tadashi Ohno, Hiroshi Segawa, Otto Ritter; technical director and editor, Hans Heinrich Egger; music, Robert Blum; scientific adviser, Gerhart Wagner. At Studio 4 Theatre, Zurich. Running time, 100 MINS.

(With German Commentary)

Swedish filmmaker Erwin Leiser follows his initial two full-length documentaries on the atrocities of the Nazi regime, "Mein Kampf" and "Eichmann and the Third Reich" ("Murder Through Signature" in Britain), with a third pic called the "first feature-length documentary on the situation of man in the atomic age." Leiser says he wants this film to be understood as a human, not a political document.

"Waehle das Leben" is an indie production by Leiser, with Swiss lawyer and publisher, Hans Deutsch, who provided much of the financing. The 18 months of filming and editing took place in Japan, Mexico, U.S. and Switzerland, complemented by material from U.S. archives plus American, Japanese, French, British and German sources, most of it new.

The film opens with a short Mexican sequence depicting the people's completely natural and basically fearless acceptance of life and death, blends into a fleeting reminiscence of Nazi horrors as history's most gruesome example of mass destruction. Film then settles down for the remain-

(Continued on page 28)

"I
tell you
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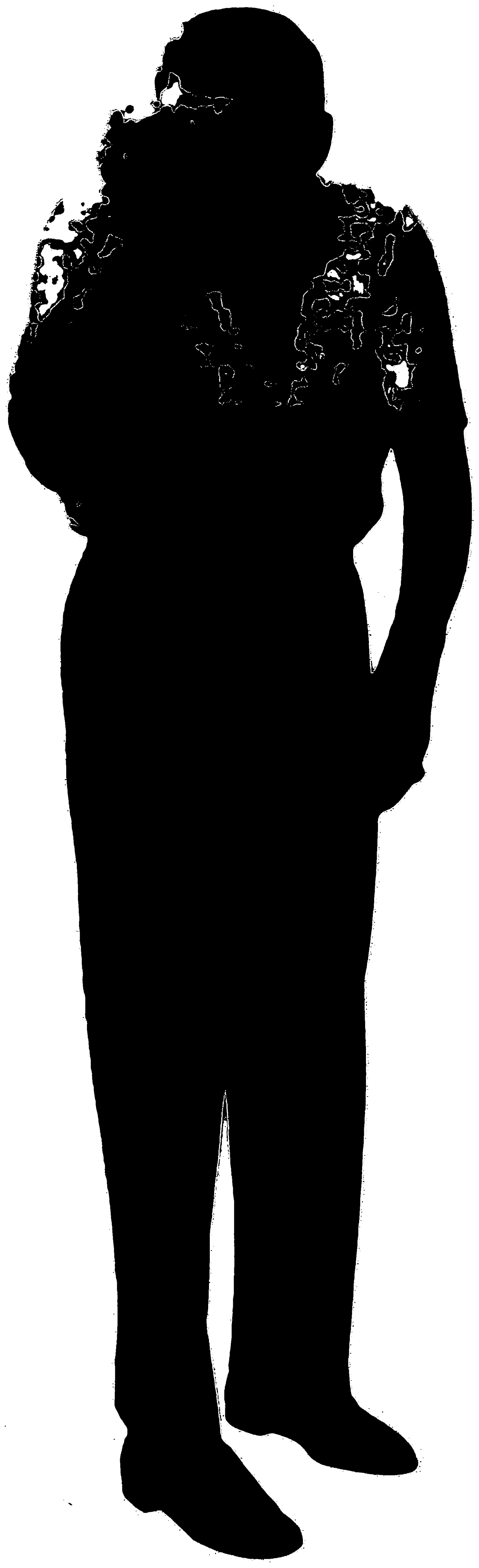
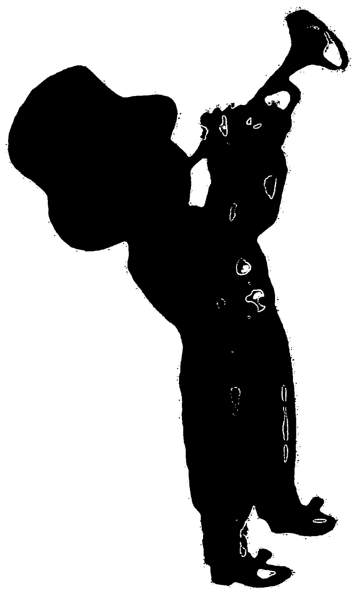
COME
BLOW
YOUR
HORN
. . . .
WITH
TRAILERS!"





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NATIONAL Screen SERVICE

Pay Negotiations Retard Vancouver's Embrace of Sunday Film Privilege

Vancouver, May 7.

Sunday films went into effect in Vancouver April 28 but only a handful of customers turned up at the two theatres open in the downtown area. Other city houses remained closed pending settlement of current wage negotiations with employees. Projectionists have recently concluded new pacts calling for 20% increase for suburban theatre employees and 10% for members in downtown houses. Ushers, cashiers, doormen and janitors have not reached agreement with the operators on the issue of Sunday pay.

The city bylaw permitting Sabbath entertainment for which an admission fee is charged was given final reading April 22 and legalized the amendment to the city charter passed at the last session of the provincial legislature after a plebiscite in December carried by a count of 67,000 votes to 36,000. Passage of the measure culminated an eight-year battle of petitions and plebiscites spearheaded by the British Columbia Exhibitors Assn. and irony of the situation revolves around the position operators now find themselves in.

Wording of the enabling bylaw covers films, theatrical performances, concerts, lectures or any other exhibition or performance, and stipulates that events cannot start before 1:30 p.m. but there is no restriction on when they may end. The Sunday sport bylaws calls for athletic events it covers to observe a 6 p.m. curfew. Entertainment bylaw also bans the use of loudspeakers or conduct likely to disturb the peace.

City council has reserved the right to debate possible limitations of permissible entertainments since some councillors feel the section referring to "any other exhibition or performance" may be too broad, although city legal counsel say the clause implies that the performances must be of a nature similar to the movies or theatrical events named specifically. Until this point is categorically clarified, however, there is considerable room for argument over the council's power to permit some performances and prohibit others.

AIR FRANCE CANCELS, SNAFUS SDIG'S PLANS

A plan whereby 130 members of the Screen Directors International Guild were to fly to the Cannes Film Festival by specially-chartered Air France jet was scuttled last week when the airline cancelled the charter. Most of the group is still going to the Fest, which opens tomorrow (Thurs.), but they have had to make private arrangements which are costing about 10% more than the charter rate.

Resultantly, there will be no SDIG delegation at Cannes as such. Reason for the Air France cancellation arises out of some squabbling between the International Air Transportation Assn. and the Civil Aeronautics Board involving some price warring presently going on between various airlines over charter jobs. SDIG had made a similar trip to Cannes two years ago, by charter, at the 10% reduction.

Guild members naturally had reservations for accommodations etc. in France and so most are scurrying around to get transportation overseas. But, once there, the helmers won't assemble as a delegation; they'll just fend for themselves. The original plan was to have an official SDIG group representing the union.

Chakiris With Cardinale

Rome, May 7.

George Chakiris will appear opposite Claudia Cardinale in "La Ragazza di Bube" ("Bube's Girl"), slated to start shooting early in May in Tuscany.

Based on the book by Carlo Cassola, "Bube's Girl" will be directed by Luigi Comencini on locations which inspired the book. Vides Films of Rome produces.

Rugoff-Lawrence Team to Import

Donald Rugoff, head of Rugoff Theatres, and Bob Lawrence, who has been active in European production and most recently as a tv commercial producer in the States, have joined forces to organize a new company, Cinema Five, for the import of pix from abroad. Cinema Five, with Lawrence as prexy and Rugoff as chairman, also eventually plans to make coproduction deals.

Move by Rugoff into this field has long been rumored, but exact approach was decided only comparatively recently. The new company does not plan to handle its own physical distribution. Thus, its first release, the new Peter Sellers starrer, "Heavens Above," will go out via Janus.

Rugoff Theatres, operates a circuit of 12 posh arties in and around New York City, including the new Cinema I and Cinema II, plus another in Philadelphia.

Rivals Help 'Cleo'

Buffalo, May 7.

Cooperative tieup for "Cleopatra" by all downtown first-run exhibitors here is believed the first occasion in local history on which competing exhibs have lined up unanimously in support of an attraction at an opposition theatre.

Film which opens at the Century (Par) here June 26 is being plugged by all first-runs, with trailers on screens and lobby displays and reserve seat order forms featured in all lobbies.

'Paris By Night' In Court Tiff

Los Angeles, May 7.

Superior Court has awarded plaintiff Leo Martin damages in the amount of $80,000 in his "title plagiarism" suit against Columbia Pictures Corp. Columbia will, however, move for new trial or appeal. Judge Ellsworth Meyer presided.

Suit, filed by Martin on April 12, 1960, accused Columbia Pictures Corp. of unlawful competition and plagiarism of the title, "Paris By Night." Asking for damages of $1,000,000, Martin claimed that studio advertised and promoted a picture under that title to be produced as a Brigitte Bardot-Frank Sinatra co-starrer. Action thus halted negotiations by Martin for his stage shows, he alleged.

In 1959, Martin had announced that he was negotiating with Miss Bardot to star in his "Paris By Night" musical production. Deal would have involved eight-week run for the package and would have been sex kitten's American stage debut.

Also a tunesmith, Martin last month settled out-of-court a suit he had filed against the Michael Todd Co. and United Artists over the authorship of the song, "Around The World," used in the pic, "Around The World in 80 Days." He had sought damages of $1,500,000. Amount of settlement was not disclosed.

Robert Myers, member of the law firm of Lillick, Geary, McHose, Roethke & Myers, attorneys for Columbia in the suit, informed VARIETY that "In our opinion, the verdict is not supported by the law or by the evidence. We expect to move for a new trial. If the motion is not carried, we expect to appeal."

'Yellow Canary' Preems DeMille on Broadway Plus 30 Other Spots

Twentieth-Fox's "The Yellow Canary," Pat Boone starrer, will premiere in New York at the DeMille Theatre on Broadway and 30 other houses throughout the metropolitan area May 15.

Although the 30 day-dating theatres are separate from those employed in the United Artists-backed Premiere Showcase, in which 20th also participates from time to time, the "Canary" opening appears to be an extension of the Showcase plan. Up to 17 theatres participate in the latter release plan.

ROBERT SCHRADER WINS (BUT NOT MUCH) 'LIBEL'

Charlotte, N.C., May 7.

Robert E. Schrader, owner-manager of the Visulite Theatre here, was awarded $100 in actual damages as a result of his libel suit against the Charlotte Observer.

A Superior Court jury deliberated 2½ hours before deciding that an editorial in the newspaper damaged Schrader's reputation.

The theatre manager had sued for $100,000 actual damages and $50,000 punitive damages as result of an editorial that appeared in 1960. The editorial followed a Recorder's Court trial in which Schrader was acquitted of violating a law against "the purposeful dissemination of obscene materials" when he showed an English-made feature of life in a nudist colony, "For Members Only."

Schrader contended that the editorial damaged his reputation and that he lost business at the theatre because of it.

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CHANNEL 6

Film Reviews

Continued from page [illegible]

Waehle das Leben

ing footage to a visualization, underlined by spoken commentary, of what remains today of the survivors of Hiroshima. The fate of these people, according to Leiser, has been practically ignored by films or books so far, which explains his desire to show authentically what it means to survive an A-bomb.

The possibilities, still largely untapped, of atomic energy for peaceful purposes are also brought into focus. But as a whole the film's message boils down to an urgent and obviously sincere plea to whom it may concern, i.e. every man and woman of any nationality, to avoid another Hiroshima. Included in the commentary are such statements as "The whole world is a Hiroshima that the bomb has not hit yet," or, at the film's conclusion, "It is for all of us to decide whether mankind must die together or can live together."

Leiser deserves credit for having kept this film free of deliberate shock values or polemic tendencies. It has the ring of truth and honesty as it restricts itself to authentic shots alone (not a single staged scene is included) and can be termed politically impartial. Nevertheless, it should come as no surprise that, due to its grim and downbeat theme, its final effect upon a paying audience is so shattering that boxoffice prospects look dubious at best. For, necessary as such a film may be, few filmgoers in today's market may be expected to put their good money to be exposed to an evening's depiction of death, destruction and hopelessness.

Major assets, in cinematic terms, are Swiss Hans Heinrich Egger's intelligent editing and the topnotch black-and-white lensing by France's Jean-Marc Ripert, Tadashi Ohno and Hiroshi Segawa for the Japanese location sequences and Swiss vet cameraman Otto Ritter. Music by Robert Blum is both haunting and evocative.

Mezo.

L'Attico (The Penthouse) (ITALIAN)

Rome, April 30.

Warner Bros. release of a [illegible] production. [illegible]

[illegible]		[illegible]
Gabriele's father		Jean Jacques Delbo

Commerciable item with some deeper attempts at social criticism, not all of them successful. Cast helps locally, but this is no blockbuster. Export chances must bank on exploitable aspects.

A sort of "Dolce Vita" in reverse, pic shows the slow corruption exerted on a country gal by the big city, as she goes from one man to the next in search of one who can furnish her dream—the penthouse which symbolizes success, at least in her estimation. Much of film is played for laughs, but there are some sharp barbs thrown here and there. Result is a certain confusion in approach which added to conventional aspects of plotting are among pic's demerits.

Also, Daniela Rocca, who was so apt as the wife in "Divorce, Italian Style," is here out of her range, and since she's on screen almost throughout, film suffers, even though she has some good moments.

Though badly dubbed in local version, Tomas Milian sketches a good opportunist type while Walter Chiari appears strangely opaque in his do-gooder role and lacks conviction. Mary Arden, Lilla Brignone, and others are good in support, but best turn belongs to Jean Jacques Delbo, as Chiari's father. Director Puccini has dressed this one up with some fancy lensing and pacing, but it's a disappointing entry just the same. Technical credits are good.

Hawk.

DALLAS BOW FOR 'TAMMY'

Dallas, May 7.

The world premiere of "Tammy and the Doctor" will be held May 20 at the Palace here.

Le Voyage A Biarritz (The Trip to Biarritz) (FRENCH)

Paris, April 30.

[illegible]

[illegible]		Fernandel
[illegible]		Arletty
[illegible]		Michel Galabru
[illegible]		Catherine Sola
Charles		Jacques Chabassol

Homey little pic gives comic Fernandel a chance to run his gamut of rustic charm and anger, with a dash of pathos. Simple plotting and obvious characters, with a pleasant unspooling, makes this a probable local bet with foreign chances limited except for possible playoff use on the Fernandel name.

Fernandel is a station master in a little town with the one train that comes through about to be deleted. A homecoming son and a cherished hope of a trip to Biarritz make up the core of the pic plus a quick trip to London when the station master wins a free voyage in a lottery.

The son is at first ashamed of his lower class dad but comes around and decides to marry a comely local miss after almost marrying a rich girl while on a London job. Pic is amiably directed and does not try to cover up its one-dimensional, sentimental tale. It is technically polished.

There is just the lack of character perception or dramatic ability to bring this out of the rut of the okay programmer. Production dress is good.

Mosk.

Pole Vaulters' Priority Over Exhibs Conclave

Albuquerque, May 7.

A college track meet has taken precedence over a statewide conclave of theatremen.

Annual state convention of the New Mexico Theatre Owners Assn., originally skedded for June 11-12 in Albuquerque, has been moved back a week, to June 18-19, because of conflict with a regional track meet set for the U. of New Mexico in Albuquerque.

Headquarters for the conclave will remain the same, the Albuquerque Hilton. Theatremen's association numbers about 150 persons. Elmo Courtney, Clovis, N.M., exhibitor, is current prexy.

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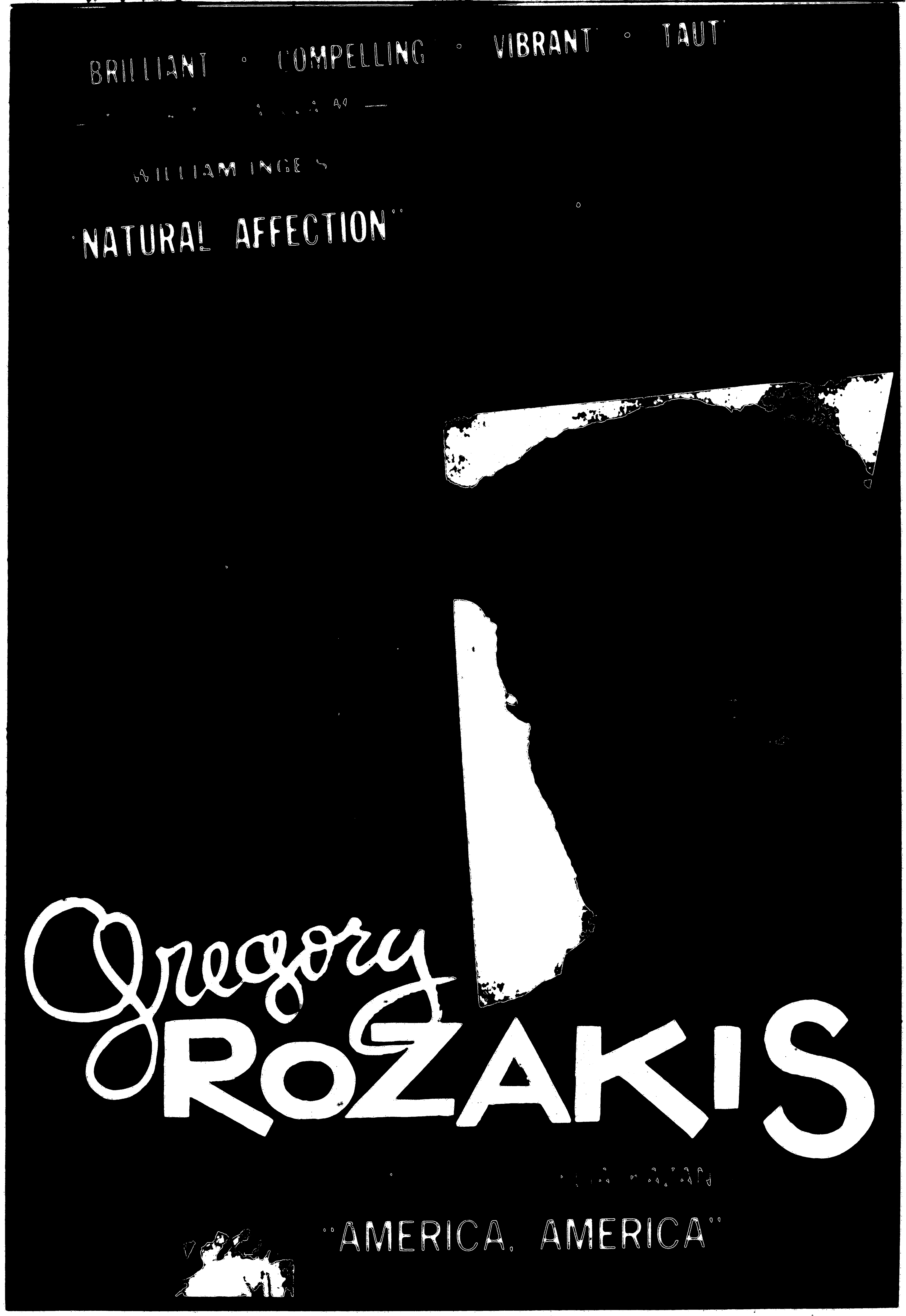

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Ex-Critic From Iceland Calls 'Gogo' Film Luridly Interpreted by Americans

Editor, VARIETY:

I have followed with interest the reports in three recent issues of your paper (April 10, April 17 and May 1) on the Icelandic film "Gogo" and the stir it has created in higher circles. While I can understand why some people have been disturbed by the fact that two American service-men are "pictured as souses and girl-corrupters" in a "film which could readily be interpreted by many as 'anti-American'," I can't help thinking that these people—including Pentagon and the Defense Department—are missing the real point.

Let me say first that not only have I seen the film, but I have also translated into English the novel upon which it is based, so that I know what I am talking about. And it is true that one American in the film is shown dead drunk and another as having an affair with a married Icelandic woman. But can we, merely on that basis, conclude that the film is "anti-American"? Let us look a little deeper.

Iceland has known American troops almost continually for the last 28 years. That is quite a long time. It would certainly be a miracle if, during that time, no soldier had taken one too many and none had any acquaintance of the local girls. The fact of the matter is that military camps, even here in the States, breed "corruption" (I must confess that I'm not very fond of this word, but use it as used by your reviewer). Wherever there is a camp, there will be some degree of prostitution and other "corruption." The young men stationed in Iceland are in no way different from those here at home, or those in other countries. If anything, they might feel a little more lonely, a little more isolated, a little more in need of mixed company. We also know that what they're after is not just conversation or a kiss on the cheek. I mean, we do know the facts of life, don't we?

Another favorite remedy for loneliness is alcohol, and sometimes the drinking becomes excessive. It has happened to men in all times and in all places, and while it may not be considered exemplary behavior, it is also a fact of life. Both the novel upon which the film is based, and the film itself, show clearly that this is the reason for the soldier's drunkenness. After seeking female company in vain, he starts drinking, helped along by two Icelandic cronies who, by the way, are not shown in any better light.

Anti-Icelandic Also?

As for the moral question, the female protagonist of the film is a married woman who is having an affair with an American Officer. Simultaneously she is carrying on with an Icelandic cab-driver. Because her husband has been confined to an asylum for a long time (he dies during the film), she also is lonely, and personally I wouldn't be able to tell who is "corrupting" whom. But while we're on the subject, shouldn't we call the cab-driver a "girl-corrupter," too? Shouldn't we, in fact, conclude that the film "could readily be interpreted" as anti-Icelandic?

Your review of April 17 states that the American service men are both "directed to act out the curse of America's 'always present tourist' on the Nordic island and behave in a way the local population clearly despises." I can't quite agree that this is the impression the film (or the novel) gives.

Nevertheless, let us once more face the facts. No people on earth like, or even think lightly of, entertaining foreign troops in their country, no matter what nationality the troops are. I should be very surprised indeed, if I heard that American soldiers were really welcome anywhere outside the States, even though their presence might be considered necessary. At best, it would be a necessary evil. We must, therefore, clearly distinguish between anti-Americanism and the feeling which is naturally opposed to harboring any foreign troops, or any foreign military bases. I disagree that the film "Gogo" is anti-American. Neither the author of the novel, nor the writer of the screenplay, both of whom I know personally, are anti-American. In fact, I believe they even think the U.S. bases in Iceland to be a necessity. But that does not—and should not—prevent them from dealing with the darker sides of the co-existence between the local population and the foreign "guests."

The action taken against the public information officer who permitted actual servicemen to participate in the film, smacks a little of superficiality, if not hypocrisy. As a matter of fact, I think the so-called "bad-light" depiction of the U.S. military in the film is much less harmful to the American image than what actually occurs.

The two U.S. actors probably saw nothing unusual or unreal in the characters they portrayed. They were only depicting what is common knowledge in Iceland. For it is a very well known "secret" that in spite of rules demanding that every service-man on leave in Reykjavik be back at 10 p.m., many of them remain overnight, and first return to the base at Keflavik in the morning. Perhaps, it would not be irrelevant for Secretary Sylvester or Pentagon to look further into that matter, instead of making some poor PIO a scapegoat in a "scandal," at the root of which I can see nothing but an attempt to conceal what is really going on. Where do they think these service-men spend their nights—praying in a chapel? However, I shall be more than willing to leave it up to Pentagon and Congressional American-image-protectors to judge who might be "corrupting" whom.

Finally this: the "ugly American" is not to be found in the imaginary "Gogo" alone. Wherever Americans are based, he will rear his head from time to time. I can recall several incidents of his appearance in Iceland during the last few years, but there is hardly a reason to go into that here. The crux of the matter is, that if the film "Gogo" is interpreted as an example of Icelandic anti-Americanism, it is not the fault of the two American actors or that of the PIO who gave them permission to perform, but rather a result of the basic fact that the American troops—unfortunately—are there.

Hallberg Hallmundsson.
(Former drama critic, Frials Thiod (weekly) Reykjavik, Iceland).

Berger Wins The Almost; Uses Own Theatres To Trailerize for Park Bd.

Minneapolis, May 7.

Something different here in the way of a political campaign for public office found circuit owner Bennie Berger, running for park board commission relying entirely in the primaries on trailers in his three theatres here.

Trailers asked the showhouse patrons to vote for him and, apparently, enough of them did to enable him to win one of the eight nominations in a field of 13. He ran fourth.

During the campaign Berger and his wife were vacationing in Europe so that he made no speeches or public appearances. He even wasn't here to vote for himself at the primaries.

GEORGES WILSON HEADS FRENCH TNP GROUP

Paris, May 7.

As predicted recently in VARIETY, Georges Wilson will replace Jean Vilar as head of the state subsidized Theatre National Populaire. Wilson accepted the task from Culture Minister Andre Malraux last Thursday (2). He takes over in September when Vilar exits.

Wilson, an actor-director, has seconded Vilar for some time now at the TNP. He is now heading the cast of the last play staged by Vilar for the TNP, Robert Bolt's "A Man For All Seasons," adapted by Pol Quentin.

Wilson will present next season's plans within two months. Vilar expressed contentment that Wilson accepted to take over the TNP. Vilar may still do guest stagings for the TNP at the Avignon Fest where the new TNP entries are tried out every summer.

Why Tandem'?

Bud Yorkin and Norman Lear asked why they called their company Tandem Productions.

Reply from Lear: "When we first started we felt like two men on a bicycle. And going uphill."

Did MCA Inspire Move? Guilds and Crafts Angles

Hollywood, May 7.

Open to speculation here is whether the 20th-Metro-Columbia plan was inspired by MCA Inc., as parent company of Revue-Universal-Decca combine, modernizing its studio stem to stern, or recognition that present-day studio establishments are white elephants to most companies.

First giant step toward modernization of a studio is now well underway at Revue-Universal plant, and in many areas of that redevelopment project building is being done from ground up. One source said that the premise of the three companies agreed it would be more economic to share costs of a wholly new studio on a scale larger than any company might be able to afford individually if it were to invest in modernization of present properties.

Screen Actors Guild, which would be affected by the move, "views this announcement as evidence of forward-looking leadership in the industry," declared prexy George Chandler. "Improved and modern motion picture production facilities in the Hollywood area should help greatly to increase production here."

One immediate problem for SAG, Screen Extras Guild and IATSE craft unions would be a redefinition of zone regulations in basic contract with industry. Zone now regulates studio area within which employees report to work without being paid travel time.

Malibu site now is outside the zone described as being within circle having a six-mile radius from Fifth and Rossmore Streets in Los Angeles.

At present when 20th is shooting at Malibu performers and craft workers check in at studio and are on salary while travelling to and from beach area. Disney studio and Columbia ranch in Burbank, and Republic studio (recently renamed Studio Center by CBS which now holds long-term lease on property) are specifically mentioned as being within the zone in current basic contracts.

Tone of SAG statement by Chandler might be interpreted as indication that union would be willing to consider removal or modification of this obstacle.

Big Realty Windfall

Venture could also enable Columbia and Metro to make big real estate killing by selling property, which today is worth many, many times the original cost. That either or both companies might sell their present realestate is, of course, in the realm of speculation.

Twentieth in 1961 sold its 260 acres to Aluminum Co. of America for $43,000,000 and leased back 75 acres of its main studio facilities for 99 years at annual rental of $1,200,000, plus taxes. At end of five years 20th can sub-lease any or all of 75 acres for "any lawful purpose."

Metro property comprises 184 acres in Culver City and in his recent statement O'Brien reported company was going to pursue a course of realestate development. Metro property is currently zoned for studio use, but large sections of Culver City are zoned for industrial purposes.

Columbia studio, in the heart of Hollywood, covers 25 acres and the Columbia ranch in Burbank 40 acres. It formerly consisted of 80 acres, but that part was sold as was another 10 acres in Hollywood that comprises the former Columbia Sunset Blvd. studio.

Possible effect that the studio complex envisioned by 20th, Metro and Columbia might have on remaining individual studios is not immediately apparent. However, threat of stiffer competition is evidence by statement that the new production centre for features and tv is planned to "accommodate, and will be available to accommodate other companies as well as independent producers."

All-Colossal Updated 'Hollywood'

Continued from page 1

in Hollywood, a community where it's virtually impossible to keep any secrets," two of the three company presidents had been conducting surveys of the 20th-Fox Ranch at Malibu—a 2,300-acre complex—not only by themselves but with their aides.

In like spirit, each chief executive, pledged to unanimity of "no comment," will not project when (a) such a proposal must go before their stockholders; (b) admit conceding it will require months of legalistic paper work, after negotiations are finalized; (c) but will not discuss whether or not an engineering survey has been made, or when; and (d), who "fathered" the idea.

When?—Unknown

There is no timetable on when it will go to their company boards (although one executive was quizzical in his ad lib, "How do you know whether it hasn't already been so presented?").

All are agreed that this will be the biggest studio in the world (perhaps Rome's Cinecitta holds that title at the moment); that the new facilities will be equipped to accept the challenge of and fulfill the dream of a revitalization of Hollywood film production, thus pointing up anew the continuance of Hollywood as the motion picture capital of the globe.

(Hollywood will be an anachronism, much as it is today, considering that Warner Bros. is in Burbank 20th-Fox in Beverly Hills. Of this triumvirate, Columbia alone, with its major plant (as well as that of its subsidiary Screen Gems) situation on North Gower St., is in Hollywood. However, Hollywood per se is mythical; there's no such city on the Rand-McNally; like it or not the official postoffice is still Los Angeles).

It is stressed that this common production plant would not alter "the autonomy or identity" of any of the three companies; and that this goes for any and all other producers who would be invited to utilize the facilities on a rental basis.

The Century Ranch, it is stressed "is only 25 minutes from Beverly Hills."

Acreage

It is greater in size than the combined acreage of all Hollywood studios; that it has natural shrub and tree growth, as well as desert terrain, "to create a natural environment for any part in the world," and is capable of simulating any locale in the world. (Doll to "runaway" production).

A reaction to the Lew Wasserman-activated Revue Studios is also interpreted on the Coast in this attitude. Quite obviously it is to the Milton R. Rackmil-Jules C. Stein-Wasserman credit that their updating and improvement of Revue-cum-Universal studio facilities may have hastened this proposal.

(On the Coast the Screen Actors' Guild called this a "constructive" move and indicated it would waive zone clearance. This waiver it is felt, would be forthcoming from the other IATSE unions. Actually, as it stands in the presently accepted zoning (from 5th and Rossmore to Santa Monica environs), the new proposed Century Ranch locale falls six miles outside the perimeter).

Century Ranch has long been used by other producers as well as 20th-Fox. Of course this is true of all other studio facilities. There is a $700,000-cost lake which was built for 20th's "Cleopatra." Metro also used the ranch recently, and George Stevens is shooting "Greatest Story" (UA) on the lot.

Conversely, Otto Preminger wouldn't use Columbia's ranch in the Valley although his picture is a Col release; instead he is currently using a street scene at Warners and the backlot of Revue for the final scenes of his picture, which already has traversed from New England to Vienna and Rome for its locales.

The realty values are obvious. A major part of the Fox lot was sold via Webb & Knapp for $43,000,000. When Metro invested in Culver City it was a wilderness; now it's in specialized industrial and residential territory. Columbia is right in the heart of Hollywood.

Seen As 'Fantastic'

The mind's eye blueprinting for the new studios are called "fantastic." No studio alone could afford it.

The philosophy is that the existing studios are from 30-40 years old and more. Modernizing could cost as much as new building. The completely new construction, with an eye to automation ("one little button can light up a whole stage," to quote one enthusiast), would make this the "dream" filmmaking plant of the world, geared for films or television, theatrical or payvee. The timesaving devices, with concomitant reduced labor costs, are termed of inestimable value, whether or not pix are made for theatres or for some television system. (Execs generally agreed that, despite the perilous b.o. tides and fortunes of film production, there will always be an electronic outlet market for them, whether old or new).

Why and how Paramount or Warners, UA or AA, or any others have not been "invited" is answered by the statement the facilities will be available to "all" producers.

Anti-'Runaway' Also

The under-one-roof concept of production, as projected by Metro, 20th-Fox and Columbia, represents "21st Century" thinking on the top level and timing is by and large these considerations.

Runaway filmmaking is a manifestation of too much economic stress and strain in Hollywood. Modernization is intended to mean lower negative costs and "if we can make pictures for lesser amounts in the Hollywood community, this would lead to more pictures and more employment." (The quotes are from a semi-official source; presidents of the three "community-minded" companies having pledged themselves to buttoned lips.)

In other words, a friendlier fiscal climate in California expectedly would keep many an American global gadabout at home. In this connection it's noted that 20th's Darryl F. Zanuck and Metro's Robert H. O'Brien both are on record as distinctly favoring Hollywood except where location work is absolutely necessary.

Thus it is that an MGM-Columbia-20th filmmaking facility would have worldwide implications, not only in providing a new attractiveness for Yank producers, but perhaps even in providing a lure for non-Yanks who would avail themselves of the modernized facilities on a rental basis.

It was further said that 20th is an "extreme example" of operating a studio on expensive land and "it's difficult to modernize our present equipment and type of construction."

The idea of merged studio facilities, of course, has been bruited about before.

Why not one wardrobe building? One sound effects department? One synchronization, scoring, orchestral and music clearance departments? Why not one single building for all writers? For directors? Even producers? Then the late Harry Cohn exploded, "Yes, but if I want to score one of my pictures I don't want to hang around like some rock 'n' roller for a recording date," and that just about was the sum and substance of the studio barons who surveyed their own terrains with autocratic authority.

"But," observes another, "in this day and age you can't afford to be king of the roost any longer. You can't even afford to operate a studio."

This cost-sharing was born of that realization. As you use the facilities so shall you pay.

News of the proposed consolidation of production facilities was a complete surprise to some key executives in New York and they so expressed themselves frankly. "Usually we have an inkling of what our colleagues may be thinking," said one topper, "but this is the first I heard of it. And that answers why we weren't 'invited' to join."

George Bates' Will

Auburn, Me., May 7.

George W. Lane Jr., president of the Maine-New Hampshire Theatre Corp., left hundreds of thousands of dollars in public bequests when he died recently, according to the will filed in Androscoggin County Probate Court.

Top beneficiary is Bates College in Lewiston, which will receive $200,000. The estate is valued at $1,500,000.

YANKS O.O. AFRICAN NATIONS

NOW IS GREATNESS

By ROBERT J. LANDRY

Architect of Happy Change

It was the American Marshall Plan of 1947 which laid the groundwork for European recovery. This unprecedented act of one nation's faith in other nations took the form of a promissory note to bankrupt peoples for billions of dollars. There is no parallel in history. So present amazement with recent gains credited to the Common Market ought not to cast a shadow of forgetfulness. In its time the Marshall Plan was a joyous thing. Which is not to deny that the United States has enjoyed return satisfactions. Indeed it is entirely appropriate, in this Sixth Annual International Film Edition, to salute the Marshall Plan as the hero of U. S. film rentals in the foreign markets. Against the punishments inflicted upon Hollywood by the Dept. of Justice and television the imagination reels to contemplate what the U. S. film industry would be like today without the overseas playoff.

* * *

None More International

Meanwhile, herewith, VARIETY celebrates the vigor and versatility of the world cinema. An essential aspect of this heartening and exciting development is its two-way character. Foreign films have cracked the American market. It was not easy. In some instances it remains only tentative success. A number of producing nations are still on the outside looking in. But an enormous difference from 10 years ago is evident. The British have overcome whatever generalized Yankee audience resistance there was. U. S. theatremen have been educated to accept the fact that British product will entertain and will do business.

* * *

Hollywood and Rome

Italy and the United States have also had a peculiarly reciprocal relationship. This is Italy's second, not first, big film boom since the war. Its contributions of showmanship and enterprise have been enormous and the present text makes vivid these living truths.

* * *

The Esoterica Market

France has been a leader in esoterica (and/or erotica) and its product has borne a distinctive mark always. It's own domestic difficulties show that film industry in any country tends to suffer from identical complaints as in other lands. Attendance is down in France and the reason is television. That goes for Germany, Denmark, Switzerland, Holland, et al.

* * *

Stirring in Spain

One of the most provocative feature stories in the present issue is Hank Werba's prospectus for Spain. It will be fascinating to see in the years immediately ahead whether the same sort of turbulence that gathered at Rome will bring a big production surge in Madrid. If Samuel Bronstein has been the rugged pioneer there it is now a big colony of filmmakers, recruited from Hollywood, London, Paris, Rome and elsewhere and making the point—if any need to make it remains—that the international film medium always comes up roses.

* * *

Problems Are Everywhere

Obviously there are great differences between producing nations. Hollywood's worried Coast Guards may lack the necessary philosophic detachment to derive much consolation but the present text confirms the universality of anguish. The film medium is always a triumph over probabilities. Interestingly, there are also problems in the studios of Russia, Poland, Hungary.

* * *

Asiatics Look West

One of the challenges these days is the quest of Asiatic film industries for western playoff. Japan is displaying remarkable skills cinematically. But beyond earlier succes d'estimes, the Japanese are taking practical steps to showcase and merchandise their films. Even India has made some progress in the west via the "Apu Trilogy" and so on. Features made in Manila and Hong Kong are seen in the U. S.

* * *

A Great Entertainment Medium

And so amen to the Marshall Plan and amen, too, to the innate survival qualities of the motion picture. It has taken 400 blows, and more, and still rejoices in plans, projects and international coproduction of every sort and combination. It is impossible thoughtfully to read the present text without experiencing a surge of confidence in the motion picture.

Foreign Features Licensed by N.Y.

The Motion Picture Division at Albany of the New York State Education Dept. reviewed a total of 733 features and shorts from abroad in the 12-month period ended March 31, 1963. Of this total, 604 were features and 129 were shorts. This compares with a total of 728 films approved in the 1961-1962 period, of which 587 were features and 141 were shorts.

The following is a country-by-country breakdown as to features reviewed in the 1962-63 period. Comparable figures for 1961-62 are in parentheses.

ORIGIN	FEATURES
Hong Kong	186 (122)
Mexico	75 (80)
Italy	70 (70)
France	56 (63)
Great Britain	53 (60)
Greece	47 (30)
Germany	33 (54)
USSR	17 (30)
Spain	16 (16)
Japan	14 (13)
Austria	10 (8)
Argentina	10 (20)
Sweden	6 (4)
Puerto Rico (USA)	3 (11)
Egypt	3 (2)
Switzerland	2 (..)
India	2 (..)
Yugoslavia	2 (2)
Lebanon	2 (..)

In addition, there were nine features of mixed (coproduction) heritage, and the following countries were repped by one picture each: Canada, Israel, Cuba, Brazil, Philippines, Norway, Ireland, Taiwan, Poland, Arabia, Tahiti, Venezuela and Denmark.

MAIN NEW MPEA MARKET QUEST

By VINCENT CANBY

Motion Picture Assn. of America, having focused its attention last year on the launching of its distribution subsidiary in the former British West African territories, now is turning its attention on the 13 newly independent countries which formerly composed the French West African empire. Stretching north and east from the coastal areas around western Africa's "bulge," it's a vast, sprawling territory comprising tropical jungle, highlands and Saharan desert with, according to educated estimates, a total population of about 40,000,000 people.

Basis of any concerted MPAA development policy towards this territory will undoubtedly be an unprecedented survey, underwritten by the MPAA during the past year with the cooperation of the French government, and presented to the foreign managers at a special meeting in New York Thursday (25) by S. Frederick Gronich, MPAA's Paris rep. Contents of the survey are being guarded as "confidential" for the time being ("Why should be let potential competitors know what we now know?"). However, if it's half as detailed as it's supposed to be, there may not be much which the MPAA doesn't now know about—say—Senegal, Mali, Mauretania, Guinea, Ivory Coast, Upper Volta, Niger, Togo, Dahomey, Chad, Cameroon, Central African Republic and the Republic of the Congo.

No Second Lagos

Gronich's presentation to the MPAA foreign managers included a country-by-country, city-by-city, theatre-by-theatre breakdown of the former French colonies, complete even to the inclusion of colored slides showing theatre locations, plus data on seating capacity, projection equipment and average weekly receipts.

It's understood the MPAA does not envision the setting up of any kind of collective distrib operation, in the French territory, as it now has in its American Motion Picture Export Co. (Africa), with headquarters in Lagos, Nigeria. Explanation is that the problems in the two areas are different: there was nothing previously in existence in the British territories which remotely resembled an orderly distribution set-up. The 13 former French colonies, on the other hand, have been serviced via two circuits, Comacico and Secma, which buy product in Paris. Common to both territories is the lack of theatres. In all these 14 newly independent French colonies there are today no more than 165 35m theatres, and perhaps 90 16m operations, servicing the aforementioned 40,000,000 people.

Core of Market

Approximately half of that entire market is repped by Senegal and Ivory Coast, with just three cities, Dakar, Abidjan and Brazzaville (Republic of Congo), dominating the market as far as films are concerned.

Purpose of the MPAA's survey—though this is still unstated—is to provide the information to member companies should they decide to start selling pix on an individual basis. Also, information, should

(Continued on page 174)

San Francisco's 'We-Were-Early Buffs' Boast Respecting Imported Product

By JAMES ESTES

San Francisco.

Art film houses in San Francisco have a long and successful history. "La Ronde," an example of sophisticated French filmmaking, played here (about 12 years ago) for over a year before New York's censorship was vested. In short, San Francisco is no Johnny-come-lately to imports.

Theatremen shy from specifying themes and best-bets for trade here, take refuge in the cover-all of "quality." Names are a spotty value. The great push is usually word-of-mouth, independent of exploitation.

Robert Little, West Coast head of Art Theatre Guild, which operates the 750-seat Presidio Theatre, "A Taste of Honey" as his most successful entry in a year. Comparing San Francisco and Los Angeles art houses, Little mentioned his current "Girl With the Golden Eyes," which opened quietly and did $3,500 the first week, $3,000 the second, $1,500 the third. In Los Angeles, he said, it was necessary to add a second feature to the bill to keep the house busy.

"Girls's" success here may have been helped by its previous showing at the '61 San Francisco Film Festival and local publicity then.

Little warned of two trends visible in foreign filmmaking: efforts to inject sex unnecessarily, and the tendency to fall into a formula (a la the "Carry On" English series).

San Francisco's physical compactness makes things easy for the art house operator with a good product; a customer is never very far away from the boxoffice, he pointed out. But by the same token, he isn't very far from the other man's boxoffice, either.

Such films as "La Dolce Vita," are cited by several Bay Area exhibitors as "sports" or oddities in the field which become conversation pieces. "Last Year in Marienbad" was another such film, which, though most people did not understand it, was successful.

Hal Honore, of the Clay, Larkin and Music Hall Theatres, echoed the sentiment that sensation alone is not enough to keep foreign films going; basically, audiences want solid entertainment. Entertainment, he said, need not be either spectacle or sensation. As examples he cited his current features: "David and Lisa," "Sundays and Cybele," "Wrong Arm of the Law." All three are basically intimate pictures.

Double-Dating

Cannes, May 7.

In order to pacify producers who used to complain when their films were given an afternoon screening during the fest here, instead of what was considered a more posh evening slot, fest authorities this year have scheduled two evening screenings, one at 8 pm. and 11 p.m. This will allow each of the two competing pix unspooled each day to have a "prestige" unveiling—meaning that audiences have to wear evening clothes.

For the benefit of the press and others who may not want to see doubleheader at night, both pix will get an additional screening earlier in the day.

A Cannes Cluster: Embassy Echelon

Embassy Pictures is mapping an all-out sales onslaught for this year's Cannes Film Festival, which opens tomorrow (Thurs.). Not only will several of the company's key execs be there personally, but the distrib has also taken special office space apart from its living suites which will be staffed and designed for a hefty sales push.

Leonard Lightstone, Embassy exec v.p., arrives at Cannes today (Wed.). Also making the scene are Bob Edwards, the company's Rome-based foreign v.p., and Ken Hargraves of the distrib's London office. As a special touch, Embassy is also importing secretaries from its Rome office to staff the special layout at the Hotel Carlton.

Embassy prez Joseph E. Levine will arrive at the Fest at its mid point next week, he being presently tied up on the Coast with production conference at Paramount in connection with "The Carpetbaggers" which they're coproducing.

The company has two pix in the Fest itself, both Italian. One, "Queen Bee," is the official Italo entry. The other is Federico Fellini's "8½," which will have the honor of closing the festivities. In all, Embassy will be attempting to sell some 22 features during the Cannes run and will have prints of all completed product on hand for screening for potential customers. Of course, there will be the usual round of parties and such functions.

Last year the distrib had four pictures showing in the Fest but operated for sales and social purposes out of individual's suites. The office idea is something of an innovation at Cannes, which is rapidly developing into the hottest single foreign sales event of the year. Embassy racked up heavy sales last year and is looking, natch, to top its income this semester. For one thing, there'll be a sign in the lobby to help customers to find their way to the special offices.

Universal Out Front at Cannes

Cannes, May 7.

Usually at film fests, or at least at Cannes, which begins Thurs. (9), Metro and 20th-Fox have been the U.S. majors most involved, with United Artists and Columbia runnerups, Paramount showing okay and Universal primarily absent. This year U carries the ball for the first time.

Its new policy of more realistic quality fare has brought U right into the fest ken, and at the Cannes Fest, May 9-23, it has the official U.S. entry in "To Kill a Mockingbird" as well as teeing off the fest with the non-competing "The Birds."

So the local U brass will get its first initiation to fests with its cocktails, parties, handling stars and creators of the pix, relations with the press and the inevitable sweating out of the prizes. U also already holds down the U S official slot at the Berlin Film fest with John Huston's "Freud" and may be heard from at Moscow, Venice et al.

The International Film Scene

Africa	31	Greece	176	Norway	172
Austria	174	Holland	134	Pakistan	147
Argentina	178	Hungary	156	Poland	157
Brazil	178	Hong Kong	145	Russia	157
Chile	178	Italy	35	Singapore	146
Denmark	160	India	147	Spain	162
Finland	172	Iran	146	Sweden	166
France	107	Israel	176	Switzerland	86
Germany	136	Japan	145	Yugoslavia	157
Great Britain	82				

Drive-Ins Spread: 800 to 5,000

U.S. Theatre Totals Since War Off by 1,300—But Cinerama, Art and Offbeat Policies Build Total

Theatres have undergone extremely rapid changes in the United States since the war. Scores, and probably hundreds, of the old outside movie palaces erected during the bond-selling madness of the 1920s have either been razed or their unreasonably large capacities drastically reduced, as at the Capitol in Times Square district.

Meanwhile there has been despite all adversities and discouragements, a small "boomlet" in new, modest-capacity houses, as on the east side of Manhattan Island. Houses specializing in offbeat and art product, European or American, have grown. The spread of Cinerama and other film temples to widescreen product has likewise been notable.

Motion Picture Assn. of America data presents 18,500 as the theatre census for 1948. Today the estimate is 16,700. The significant factor is not the loss of 1,800 situations from the total count but the marked increase in outdoor automobile theatres from around 800 at the end of the war to over 5,000 drive-ins at the present writing.

Baltimore Grievance For Early '63; N.Y. Importers Stalled by News Strike

By LOU CEDRONE

Baltimore.

Local exhibitors of art films differ as to what they want and don't want from overseas. But one thing is certain: they want and need more foreign film product.

Howard Wagonheim, manager of the Schwaber Theatres (Cinema, 5 West and Playhouse), town's leading art houses, says that in his estimation the last six months have been the worst six he has seen since he opened the Playhouse some 12 years ago. Some of this he blames on the weather, and some on the fact that N.Y. importers were holding back features because of the New York newspaper strike.

Wagonheim favors more of the better British comedies and suspense films. And more good Peter Sellers films. Latter has been making so many films of late that his draw here has thinned with uneven quality and perhaps over-exposure.

Brigitte Bardot is now at low ebb. Her biggest draw still remains "And God Created Woman." Marcello Mastroianni is hot at present. "Divorce, Italian Style" did brisk business at the Charles but "Bell' Antonio" with its impotence theme died at the Cinema. It is not a Baltimore obsession.

What Jack Fruchtman, who owns both standard and art houses, would like to see, is more of Melina Mercouri, more of Sophia Loren, more of Fellini, more of "La Dolce Vita" and more of product with backing by Joseph Levine.

Fruchtman, who played "Boccaccio '70" to big biz at both his Charles and Crest houses, is high on Fellini and any of the Italian producers who can give more of the same or another "Two Women" which he played at his Mayfair to good trade.

He's also eager to see more British films. "They're your best bet right now," he said, "but the Italians are closing in."

When it comes to dubbing, Wagonheim and Fruchtman are on opposite sides of the fence. Wagonheim prefers the undubbed product, saying his patrons resent the dubbed versions as a kind of condescension. Fruchtman, on the other hand, prefers them dubbed saying his patrons want their foreign films with English dialogue. "They can't understand it and it's too much trouble for them to read the subtitles," he said.

Ingmar Bergman films are still big here.

Taking it country by country, England seems to do best with Italy second, France third, Germany fourth and the others, including Spain, Sweden, Russia and Japan, tying for fifth.

New Mexico: Brit. Fun Features Succeed Best; 'Marienbad' Real Puzzler

By CHUCK MITTLESTADT

Albuquerque, N. Mex.

Aside from Mexican and occasionally Argentine and other Latin product in Spanish-language houses, Albuquerque is a comparatively new market for foreign films. It is a market yet to be developed but of good potential. Nearby University of New Mexico, with a growing enrollment (more than 8,000 students) is the natural spot to promote and develop such a market. Add also egghead scientists at local atomic installations.

Art and foreign films have been a growing factor on local scene for about two years, and while still in this embryo stage, audiences are starting to develop.

As a result, the lighter comedies and the sex pix are still the safest at the boxoffice for the city's two regular art houses.

Both are located within walking distance of campus. Oldest is Lobo Arts Theatre, 604-seat house owned and operated by Albuquerque Theatres Inc., a subsidiary of Frontier Theatres of Dallas. It was built in 1886, and has been used as a class house and showplace for roadshows, specials and art films. It started an erratic booking of foreign films, when Don Pancho's Art Theatre was opened with an exclusive art policy. The 250-seat Don Pancho's was acquired about a year ago by Louis Sher's chain of arties.

The houses are competitive, but managers of both agree that light comedies are still best at the boxoffice.

Ed Lawrence, manager of Don Pancho's, and Louis Gasperini, city manager (at time of the interview) for Albuquerque Theatres, which operates Lobo, agreed on names like Peter Sellers, Alec Guinness, and Terry-Thomas and the British "Carry On" gang as solid and substantial boxoffice names that draw.

Lawrence, who managed an Art Theatre Guild house in Ohio before coming to Albuquerque, feels the reason for this is that the market is still relatively undeveloped.

"Strictly for novelty value, the public is also interested in church themes and ribald sex," Lawrence says, and he feels "this is a typical aspect of a new budding art film audience, that will wane as audiences get more educated to more substantial and meaty themes."

It goes without saying, but both theatremen volunteered the name of Brigitte Bardot as always a good draw. No theme is really regarded as repulsive locally, all are still looked on at novelty value.

'Never On Sunday' 2 Years

But, if it can be considered a criterion, the Santa Fe Arcodiocese of the Catholic Church has put a ban on Don Pancho's, because of their initial screening of "Never on Sunday" two years ago. The ban has remained on the theatre, ever since, despite repeated attempts to get it lifted.

Lawrence has tried to get personal audiences with Archbishop Edwin V. Byrne, without success. The ban remains, but Lawrence still feels his own house policy is best to police the theatre. He forbids children under 16 to attend the theatre, with or without adults, and has had very little trouble in that respect.

The Archbishop's ban, incidentally, has never been applied against Albuquerque Theatres' Lobo Arts, probably because they've been cautious, and have never gotten into running the Legion of Decency condemned films, and have stayed with the British imports generally.

As far as actually selling pictures, the hardest one in local pictures, the hardest one in local history to peddle was the booking of "Last Year At Marienbad" at Don Pancho's. Gasperini argues that the average American doesn't give a hoot about foreign films. Average American, he says, dotes on happy endings and as result just don't dig "realism" of European pix. He feels such pix are limited to a select "art" audience.

IS PAROCHIAL DENVER SUCCUMBING TO 'ART'?

By T. BIDWELL McCORMICK

Denver.

It varies with the market and the individual showman in America. Here in Denver, F. Larry Goodenough, manager of the Vogue Art Theatre sees the appetite for foreign films well developed. He sees a heightened sophistication among filmgoers, a reaction to travel and ideas, a decline in the old "isolation" of the midcountry.

Some significance should attach to this viewpoint for the Denver of yesteryear was notorious for disinterest in things foreign. Or so the legend of the old Bonfils journalism would have it. It was out-in-a-three country and who cared what European king had been assassinated. Not so now, it would appear.

Until recently there were only two foreign film or art houses, the Esquire (Fox) and Vogue (Art Theatre Guild) but now the latter company has added the 230-seat Capri and the 400-seat, Paris, the latter complete with "sidewalk cafe."

Don Roberts, executive booker for the Wolfberg chain says they never go in for them, this policy generally applies to the other first-runs also which stick to the Hollywood product, including basically American films shot abroad.

Fox Intermountain, which operates the Esquire, doesn't even book its foreign films locally. That chore is handled out of its Beverly Hills office by Emmett Shane.

Stephen Moser of Fox Intermountain declares: "Denver audiences seem to prefer the British comedy. The success of the "carry on" series has led to a general acceptance of this subtle, although slapstick-type of humor. British dramas are also well accepted and are noted for their frankness in the treatment of the subject matter. The French film seems to have lost some appeal. Italian films are slowly gaining a foothold in Denver. 'La Dolce Vita,' naturally had a great deal to do with it, but such names as Marcello Mastroianni, Claudia Cardinale, Vittorio de Sica and Toto are getting to be known. Such directors as Fellini, Antonioni and Bolognini are recognized.

"The German film is, at the present, practically non-existent. Such German actresses as Romy Schneider and Christine Kaufmann, and such actors as Horst Buchholz and Karl Boehm are making films in and for other countries.

"Here Swedish films means Ingmar Bergman. Some of his actors, though, have been noted. Max von Sydow, Mai Zetterling and Ingrid Thulin, for example.

"Japanese films have had poor reception in Denver, hurt, some think, by the dubbing. Spanish, Greek and Scandinavian films have had little impact.

HOW CENSORS WORK IN U.S. STATES & CITIES

Censorship of feature films continues a threat in the United States, but on individual state and individual city lines. A series of victories in the courts, notably the U. S. Supreme Court, during the 1950s has staggered but not dispersed the forces of "reform."

Some considerable part of the present-day hostility has been focused upon films from Europe, especially Italy and France. Middle class and church elements feel that sex is treated too loosely, issues of right and wrong are confused or sullied by "decadent" viewpoints. Those three minutes of passion in "The Lovers" hit one state, Ohio, a former haven of censorship, with earthquake impact. It looked like Ohio might, for a time, declare war on France.

States with censorship still: New York, Maryland, Virginia, Kansas.

Cities requiring prior review and license: Chicago, Evanston, Illinois; Pasadena, Cal.; Atlanta, Ga.

Cities with censor review but no licensing: Spokane, Wash.; Detroit; Little Rock, Ark.; Memphis, Tenn.; Providence, R.I.; Birmingham, Alabama.

Censorship proposals defeated recently: Nevada, Texas, Nebraska, Ohio.

Film industry fees paid yearly to censors: New York State, $800,000; Maryland, $65,115; Chicago, $48,000; Virginia, $43,017; Kansas, $30,175.

Vancouver: Good Town for Imports

Dubbing Helps, Though Criticized — Homosexuality Not B.O. — Like British Comedies

By SAM SHAW

Vancouver.

Sex, sin and spectacle—not always inseparable and not always necessarily in this order—are the key content factors in the boxoffice success of foreign film features, as far as Vancouver audiences are concerned. Also, it's the story, not the star, that counts most with local customers, according to the theatremen most acutely concerned.

While foreign product is a minority of the fare offered locally, it does attract a significant and selective clientele for two of metropolitan Vancouver's 28 downtown, suburban, and drive-in theatres, plus a fair modicum of business for the occasional bookings in the larger downtown chain houses. Vancouver also has a thriving nonprofit film society of 1,400 members, second only to Toronto in size in Canada.

The 400-seat Studio, managed for the past 15 years by Sidney Freedman, is located in the heart of Vancouver. Independently owned by Toronto interests (and booked from that city) it is almost exclusively devoted to foreign pix, including British films, although these latter are hardly considered "foreign" in Canada and particularly in this area. The "foreign" tag here is taken to cover product from Continental Europe, Asia and South America.

"No matter what anyone says," says Freedman, "anything we play with a strong sex element always does well. It's been proven time and time again." He specifically cites such pix as "Room At The Top," "Never On Sunday," "A Cold Wind In August," "A Taste Of Honey" and his current "Divorce, Italian Style," which is now in its second month. Ingmar Bergman's obsession with sin and punishment has also proved popular at the Studio, according to Freedman. "All Bergman films do nicely," he says "and 'Wild Strawberries' and 'The Virgin Spring' did exceptionally nice business."

Standard Type

Freedman is also strong for British comedies of the Peter Sellers and Terry-Thomas ilk. But his customers also turned thumbs down on "The Trial Of Oscar Wilde," an indication to Freedman that homosexuality as a theme is unattractive. Overtones are tolerated, as with "A Taste Of Honey," but for optimum results he-she sex is required. What Freedman would like most, of course, is another "Room At The Top," which set the house long run record of 28 weeks.

Freedman was quite specific about the dubbed versus sub-titled question. "While we are the only downtown house with a small but steady clientele who attend regularly, regardless of title or whether the film is dubbed or titled," he says, "we have to face up to the realities of downtown competition. Because of our main street overhead we have to cater to the transient trade and we are therefore compelled to be more commercial than artistic if we want to survive. Over the long haul we find dubbed versions do much better, although there are occasional exceptions we can exploit like 'Boccaccio 70.' The sub-titled version of "Boccaccio 70", which had first broken at Famous Players' Stanley Theatre in its hard-ticket run as a dubbed film, was played up by Freedman as going "for the first time at regular prices and in its original form" and did far better business in a four-week Studio stand on a pro-rata basis than in its three month roadshow engagement.

Return of 'Gigi'

Freedman cites this but also notes that the multi-Academy Award winner "Gigi" did nothing spectacular in its original downtown run at the 2,200-seat Capitol Theatre. Brought into the Studio and given this house's special type of exploitation, "Gigi" chalked up a solid 12 weeks in its second run. And Freedman is proud of the fact that the Studio was the only theatre in Canada to do well with the British "Expresso Bongo."

Donald Barnes has managed the suburban Varsity Theatre, an Odeon Theatres of Canada house, for the past three years. Under Barnes' guidance the Varsity, also a 400-seater, has switched from its former policy of second-and-third-hand runs of domestic American product to a planned program of artie films, with the emphasis on festival award winners. Barnes agrees with Freedman that sex is often an important boxoffice element, but only if it serves a basic story purpose, and never sex for sex' sake.

"Sex helps," he says, "but doesn't make a movie in the Varsity." What Barnes looks for first is film festival quality since this house is located near the campus gates of the University of British Columbia and caters to a highly selective audience. It is also an articulate audience, made up of groups that will emerge from a film showing and argue endlessly about the meaning of the picture they have just seen. Because of these spirited discussions, Barnes finds, the Varsity benefits greatly from a high percentage of repeat business.

Steady Clientele

While the Varsity (like the Studio) has its hard core of steady customers, newsletters announcing coming attractions are used to advantage and the mailing list is carefully controlled. To get on it people must first write in and Barnes makes a habit of following up with personal contact. Coffee is also served in the lobby, an artie touch.

No dubbed prints are booked into the Varsity and Barnes is as specific on this point as Freedman. "We are more an art house and our people are too selective to put up with bad dubbing. We find we can rebook a film that has been shown downtown in the dubbed version and our sub-titled play will still hold up," he says. He named "Two Women" as an example, and adds that many of his customers make a definite point of skipping the first play if it is dubbed in favor of waiting for the subsequent sub-titled booking.

On themes that are unattractive to his patrons Barnes is not too sure that subject matter is a determining factor but agrees that homosexuality doesn't go. "The odd phone call complaint comes in about what is felt to be overemphasis of sex or sin in some of our films," he says, "but we have not been harassed to any extent by any organized protest pressure nor has there been any suggestion that our films are a threat to local morality."

Special types of promotion by the Varsity include foreign films for children every Saturday morning with prints mostly 16mm, supplied by the National Film Board of Canada or through the Vancouver Community Arts Council.

Appended hereto is a selective list of releases that have played this account. Number in parenthesis indicates the engagement in weeks.

STUDIO THEATRE

"Room At The Top" (Britain) .... ([illegible])
"Never On Sunday" (Greece) .... ([illegible])
"[illegible]" (U.S.) ...... ([illegible])
"Gigi" (U.S.) ..... ([illegible])
"[illegible]" (Britain) .... ([illegible])
"The Virgin Spring" (Sweden) (dubbed) ..... ([illegible])
"A Taste of Honey" (Britain) .... ([illegible])
"Two Women" (Italy) (dubbed) . ([illegible])
"The Sky Above, The Mud Below" (France) . ([illegible])
"A Cold Wind In August" (U.S.) .. ([illegible])
"[illegible]" (Britain) .. ([illegible])
"[illegible]" (Britain) ..... ([illegible])
"Boccaccio 70" (Italy) (subtitled) .... ([illegible])
"Wild Strawberries" (Sweden) (dubbed) ..... ([illegible])
"Expresso Bongo" (Britain) .... ([illegible])
"Divorce, Italian Style" (Italy) (dubbed) .... ([illegible])
"[illegible]" (Britain) .... ([illegible])
"[illegible]" (U.S.) . ([illegible])
"[illegible]" (U.S.) . ([illegible])
"[illegible]" (U.S.) ... ([illegible])

VARSITY THEATRE

(all foreign titles sub-titled)

"[illegible]" (France) ([illegible])
"Last Year In Marienbad" (France) ([illegible])
"[illegible]" (Italy) ...... ([illegible])
"La [illegible]" (Italy) .... ([illegible])
"Two Women" (Italy) .... ([illegible])
"[illegible]" (Britain) .... ([illegible])
"[illegible] of a Summer Night" (Sweden) .... ([illegible])
"[illegible] and [illegible]" (France) .. ([illegible])
"[illegible]" (U.S.) .... ([illegible])
"The [illegible]" (Sweden) . ([illegible])

OTHER THEATRES

"South Pacific" (U.S.) ([illegible])
"Ben Hur" (U.S.) . ([illegible])
"King of Kings" (U.S.) . ([illegible])
"La Dolce Vita" (Italy) (dubbed) . ([illegible])
"[illegible]" (U.S.) .... ([illegible])

MORE LIKE, LESS LIKE, OR BETTER THAN—

[MEANING HOLLYWOOD PICTURES]

Not Just French Language In Canada

Influx of European Immigrants Boom Market For Lingual Features

By CHARLES LAZARUS

Montreal.

Leading exhibitors here in French-speaking Canada attribute the current boom in the foreign film business to the dramatic increase in the number of "new Canadians" from European countries, and the "liberal reawakening" on the part of the Provincial Government to a completely adult attitude in the application of film censorship.

When you add to the relatively "new Canadian" market the existing ready-made market in the French-Canadian population, it is easily understood why the "specialty" houses — not necessarily "art" theatres in the long-hair frame of reference—are doing so well.

The group of New Canadian ticket buyers, of course, is a plus to the French-Canadian patronage which, in recent years, with the raising of educational standards, has created a special brand of clients who select their product very carefully.

The buying power of this foreign element is reflected in the vastly increased number of films from France, Italy, German, Polish, Greek—in fact, name the country, and it's more than likely that you'll find a representative film playing somewhere in the area.

George Destounis, executive vice-president of United Amusements Corp., which in recent years became part of the Famous Players family, pointed out in a recent interview that "Montreal is probably one of the outstanding cities on the continent, when it comes to providing a healthy outlet for foreign pictures. Business is booming, no question about that."

As a prime example of how business is booming, Destounis pointed to the Cinema Place Ville Marie, which opened soon after Place Ville Marie—a huge commercial-shopping-recreation complex in midtown Montreal—went into business early last fall.

"We did $200,000 in the first 25 weeks," he said, and even today, getting a seat on the weekend is a problem of finding the best place in the line.

Cinema Place Ville Marie opened with "Boccaccio '70" which ran SRO for months, and pointing up the solid appeal of the Italian picture, was the way it was played out:

Place Marie, which opened last September, consists of two theatres, a 650- and 150-seat respectively. The combo of a plush, new art theatre and a prime kickoff attraction like "Boccaccio," made it necessary to use both theatres to handle the overflow, the print being bicycled from one projection room to the other.

To understand what foreign films do best at the boxoffice, it is worth noting the William Lester, another United Amusements exec, points out that the French flicks, are a natural, whether they"re of the average, grind nature or something special in terms of critical acclaim that would please the celebrating set.

Sex, as such, says Lester, "is neither a deterrent nor special attraction, probably because of the sophisticated nature of the audience, and the fact that there's enough non-libido product to go around."

Theatres like the Elysee and the recently converted Princess to the Parisien—the former house also has two projection rooms and two auditoriums, playing different pix—shuffle the kind of pictures they play, to bring in the more critical crowd, and the bread-and-butter buyers.

Greek and Polish films have also been enjoying a good play, in a theatre like the uptown Regent, where the population shift has brought in middle and lower middle class immigrants.

Mrs. Yvonne Taylor of Toronto, an experienced and successful hand in operating art houses in Toronto, is 50% owner of the Cinema Place Ville Marie.

Finally, there is the matter of the way the change in Quebec's censorship policies—for many years one of the worst scissor-happy areas in North America—has affected the overall foreign film market, and encouraged distributors to make Quebec a prime target for selling the offbeat and daring.

In fact, the easing of censorship and the change in policy by the Liberal Government is largely credited for making the first art film festival in 1960 the success that it was.

Like the first festival which played at the downtown Loew's for one solid week and with the most avant garde and experimental product, the succeeding festivals have been a smash both boxoffice-wise and critically.

The immediate and permanent effect was that the exhibs and distribs came to the conclusion that, with Quebec now working under one of the most progressive evaluation system possible in the field of censorship, audiences were ready to support the film houses playing foreign and adult-type films.

In Praise of Imports; Memphis Likes Films Differing From Video

By MATTY BRESCIA

Memphis.

Foreign films may become the salvation of the nabe and shopping center theatre owners. So thinks Bill Kendall, manager of the Guild and Studio theatres. Both houses are owned-operated by the Guild theatres of Cleveland, Ohio. They literally book solid with overseas product. Capacities are 400 and 400, respectively.

"It is the atmosphere of the small theatre, comfortable lobbies and frequent display of art attractions which help our business plenty," stated Kendall. He believes European product pleases precisely because it is not tailored to support U. S. taste.

Newly built Studio is within walking distance of Memphis State U. (enrollment 8,000) and attracts a healthy b.o. from this co-ed stand.

Kendall speaks of the unfettered independents who turn out offbeat pictures. "Why it only cost $100,000 to produce 'David and Liza' which is just about the cost of Elizabeth Taylor's wardrobe in 'Cleopatra,'" he said.

He also pointed to Jules Dassin's Greek-made "Never on Sunday," which cost $150,000 to produce and has already grossed better than $8,000,000. This pic played his Studio house and racked up all records in a hold over—"And remember," Kendall remarked, "we didn't use any ads—just word of mouth around the neighborhood and school campus and it paid off plenty at our boxoffice."

Most of foreign pix unreeling at the Studio and Guild are bannered for "Adults Only." However, Kendall clearly stated: "Most foreign films are tasteful and adult in their approach. Yes, I'll admit some very candid, but nothing offensive. They are produced by foreign producers in a tender manner for the more cultured and educated element."

He commented that, best of all, his situations escaped competition with television.

By MORRY ROTH

Chicago.

Depending upon which one you talk to, Chi theatremen who deal in foreign product either want them (a) more like Hollywood films or (b) less like Hollywood films. Whichever their viewpoint, if they had their druthers, they would want them better than Hollywood films. If that kind of signal-calling is not enough to give a Nouvelle Vague producer malaise, then perhaps the following survey of several of Chi's top buyers of international pictures will help.

The participants: Chuck Teitel, owner of the World and Town art houses, the Globe (subrun), and also a distributor; Bruce Trinz, co-owner of the new suburban Edens hardtop and co-owner of the Clark theatre in the Loop, one of the few known houses in the country that changes a double bill every day in the year; and Joe Feulner, buyer and booker for H&E Balaban Corp., owners of Surf and Esquire firstrun art houses and also nabe theatres.

Can a director's name on a foreign film guarantee biz?

Teitel: "It can't insure it, but if the picture is made by Antonioni, Vadim or Fellini, it helps."

Trinz: "Many of my customers will come to see a picture solely because it was made by Bergman, De Sica or Truffault."

Feulner: "No effect at all. I cite you Jack Clayton, who skyrocketed with 'Room At The Top' and fizzled at the boxoffice with 'The Innocents.' Either it's a good picture or it's not."

Do stars in foreign films affect biz as much as they do in U. S. pictures?

Teitel: "They're not quite as important in attracting foreign film customers. Marcello Mastroianni and Jeanne Moreau seem to be very hot with the art film addicts currently."

Trinz: "I guess I attract a lot of what you might call 'art buffs'. They like such pros as De Sica, Jean Gabin and Raf Vallone. Many of the Peter Sellers reruns do very well."

Feulner: "The influence of the star status of a foreign actor or actress on American business is fading fast. I'll give you two examples that used to be sure things and now are dependent upon the quality of the picture—Brigitte Bardot and Gina Lollobrigida. There are many others in the same boat."

There are certain areas where the trio do agree:

(1) Newspaper and magazine criticism influence foreign films more than domestic pix because the people who go to foreign pictures are usually more literate and thusly more inclined to be swayed by reviews;

(2) Foreign picture makers are getting the "Hollywood syndrome" of following their smash successes with carbon copies of it (Feulner: "One more 'Room At The Top' and I'll blow my top");

(3) Sin, sex and nudity still help at the boxoffice, but their impact is being diminished as the novelty wears off, and also as competition in these areas increases from U S producers as censorship attitudes become more liberal.

Countries other than Italy, France, England and Sweden (Bergman) received little comment from the buyers. Teitel said that he had had good luck with Japan's "Utamara" and "Odd Obsession," and Feulner said that he had done well with "Yojimbo." But otherwise they feel the "Made In ——" label only has boxoffice impact from the aforementioned countries. There has been some mild success with Russian films.

What the buyers want from the international producers is probably best summed up by Chuck Teitel: "I know these terms may sound corny and overworked, but ticket buyers for foreign pictures want provocative and adult themes, and I want to accentuate that I don't think sex is the only theme that comes under these categories. We have a potentially big audience, but it's not the kind of mass audience that television is looking for."

Pittsburgh Showmen Credit Scripts; Stars Only Incidental to Imports

By LENNY LITMAN

Pittsburgh.

Foreign film producers should take a look at a picture like "Phaedra" and work from there. Here is a film with a star, good direction, good production and an excellent story. Everything that can be added to this established set of ingredients means dollars at American boxoffices.

In three separate interviews with the biggest exhibitors in the Pennsylvania, West Virginia and Ohio markets, this VARIETY correspondent learned that everything must start with a good story. Stars are important but the play's the thing. Stars like Alec Guiness, Peter Ustinov, Peter Sellers, Sophia Loren, Anita Ekberg, Terry-Thomas, Albert Finley have excellent marquee value and will sell the picture quicker. New names who mean something here are Romy Schneider and Robert Sordi, who was introduced to the United States in "Best of Enemies" which was helped by the presence of David Niven.

The three—Harry Feinstein, zone manager of Stanley Warner in Ohio, Western Pennsylvania and West Virginia; Ernie Stern, president of over 30 Associated Theatres in Pennsylvania and Ohio and Morris Finkel, president of Mt Oliver Theatre Corp—all agree that U. S. exhibitors are looking more and more to the foreign producers for product. They all say there is a definite shortage here and the use of films made in other countries are becoming a larger part of their exhibiting program.

Poor B.O. Vs. Prestige

Finkel, who runs the very successful art house, the Shadyside in Pittsburgh, said, "There is no profit in the true art picture except those made by Ingmar Bergman but they are necessary to the operation of an art house. We did poorly with "Ballad of a Soldier," "Island," "400 Blows" and "Hiroshima, Mon Amour" but will continue to play this type of picture as long as they receive such excellent critical acceptance."

Finkel urged producers to use themes dealing with mystery, comedy mystery, court room scenes and suspenseful drama. He also said he did not think color and size very important although they add a little to those destined for drive-in runs.

Finkel said that he did not think sex did much to help a picture and that the amount of sex in a picture was not an important issue here as long as it stayed within the bounds of good taste. He pointed out that the Catholic Legion of Decency or the church, itself avoided any issue on film sex because of the possibility the attention being brought to a picture would increase its gross and there isn't much anything can be done about it, anyway. He said that sex pictures find themselves mostly in nabe houses where they have built up a clientele like a burly house. He said he would have done three times the business on "Lovers" if it had been attacked as it was in other cities.

Finkel said that New York and Boston were no barometers of the amount of biz a film would do here and that he never really knew what a picture would do until it went on the screen.

Feinstein disagreed strongly with Finkel on this point. With the 56 theatres in his zone, he has found out that if a film does well in New York, it will do good here.

New York Is Different

"New York has an audience for everything," Feinstein said, "and a producer must release his picture there. A picture released in New York gets national attention from magazines and wire services and the demand is felt immediately in other cities. It is only the real way out films, which will do some business in New York, that we find of little value to us."

Feinstein commented that taste varies little around the country and a picture that does good in one city will generally do the same in another.

Feinstein is constntly looking at the foreign product. He said, "There is a definite shortage and we need product and are always looking for a film that will give us a week's business. Good foreign films that used to have a restricted market now get distribution everywhere. We especially like the English films and those with dubbed in sound so that no language barrier is presented. Sub titles are not nearly as satisfactory, except for the real art buff and titles usually limits appeal."

"Foreign film production is not different than domestic," Feinstein added. "We must give something they can't get for nothing. The standard of entertainment is higher today than it ever was. Picture must have quality and build through word of mouth. The public senses a bad picture."

Feinstein has already instituted a one day a week art film in all of his zone's houses. He claims that no town is too small for a one day a week showing and he has found that this policy is paying off for the chain.

Stern also agreed that a producer must start with a good story and keep adding and "everything you add gives you a better chance." He said, "Stars, production, color and size all mean more at the boxoffice. I follow New York and if a picture does well there, it will do good here at a lesser degree. Everyone of the big lavish spectacles from Italy and Japan do business in the drive-ins but I wouldn't play them downtown. Foreign films belong mostly in art houses, except those with American stars and a big Hollywood production.

10 Years of Art House Operation in Atlanta; British Easy Favorites

By SAM LUCHESE

Atlanta.

Melvin Brown, of B & B Theatres Corp., owners and operators of 825-seat Pachtree Art Theatre, lays claim to being the first art house to do business as such south of Baltimore. He started in 1948, and started booking the import product available at the time, which was skimpy.

As Brown puts it, the first 10 years of the operation was "spade and missionary work." It has paid off.

Brown's best moneymakers by country string out about as follows:

(1) Great Britain (a) comedies, such as the "Carry on" series and (b) mysteries, which he considers superior to the domestic brand,

(2) France,

(3) Italy,

(4) Swedish (Bergman, et al, he says, is beyond the ken of his clientele),

(5) Germany (also, for the most part, a puzzlement to his patrons).

Brown hand picks his pictures and the ones that he personally considers "repulsive" or even distasteful never get to his screen. He does not like to play pictures with subtitles because some of his customers complain that they are "an annoyance."

He recalls that French pictures bore a stigma in Atlanta as being "immoral" at onetime, but now they enjoy great popularity. But showman concedes a portion of his audiences is on the "Sensation-seeking" fringe and read into what's going on on the screen something completely different from what the writer, director or producer may have had in mind.

Impact-By-Flags In U.S.A.

In the following reprise of foreign producing nations as their product played off in the domestic U.S.-Canada market in 1962, it must be stressed that the total rentals taken from theatres bears little relationship to the monies actually remitted from New York to the countries of origin. There remains the overhead charges, advertising costs and the other expenses of doing business in the U.S. It has become a truism of import deal-making that unrealistic advance payments handicap both sides. The international film has grown steadily in the States since the end of World War II, overcoming many resistances in the process. Today one hears very little of American objection to British "accent" on the sound track. British comedies are notably well liked by American audiences, especially in the urban, upper crust and collegiate environments.

Capsulated reports on the 1962 market data, as computed (and estimated) by this publication:

GREAT BRITAIN

The major companies continued to account for the lion's share ($[illegible]) of total British film earnings ($24,027,434) in the U.S. last year. However, of the indies share of $5,646,434, Walter Reade's Continental Distributing accounted for almost half, via such pix as "A Taste of Honey," "The Mark" and "Waltz of The Toreadors." Latter starred Peter Sellers, who also showed up (a number of times) in "Lolita." Carrying on the hit tradition of "Carry On, Nurse," was Governor Films' principal 1962 moneymaker, "Carry On, Teacher," which outgrossed both "Carry On, Sergeant" and "Carry On, Constable," which had followed "Nurse" into release this side. Generally speaking, however, it was not a big year for British-type humor. Notable disappointments of the year: the highly-praised "Whistle Down The Wind" and "Victim," both released by the now defunct Pathe-American and which together earned only $[illegible].

ITALY

Total earnings in U.S. last year declined to $8,804,882 from $11,148,570 in 1961, largely as a result of the lack of any new blockbusters being in release for the major part of the year. Expectations for 1963 are considerably brighter, however, when the results of "Divorce, Italian-Style," "Sodom and Gomorrah" and the Fellini's soon-to-be released "8 1/2" will show up on the balance sheets. Earnings of language product, shown without subtitles in houses catering to Italian-speaking audiences, were down to approximately $[illegible] from an estimated $[illegible] in 1961. Reflecting Joe Levine's close ties with Italy, as well as the previously mentioned decline in Italo exploitation pix, usually handled by the majors, total Italo film earnings in the U.S. are almost evenly divided between the majors and the indies.

FRANCE

Largely as a result of the results on "Sky Above—Mud Below," French pix scored the most impressive increase in U.S. earnings last year, up to $6,404,130 from $3,040,000 in 1961. Another hefty money-maker was Continental Distributing's "View from The Bridge," the made-in-France (locations shot in Brooklyn) film adaptation of Arthur Miller's play. It earned close to $1,000,000. Also a hit was Continental's "La Belle Americaine." Other sizable earners were Magna's "Black Tights" (though still an overall disappointment), Audubon's "I Spit on Your Grave" (a hot exploitation item), as well as two Bardot items, the playoff of 1961's "The Truth" and first release of "A Very Private Affair." Together the last two accounted for an estimated $[illegible] in rentals, good by any standards other than Bardot's own previous record in the U.S. market. (The two pix also carried expensive budgets.) A flop in terms of distributor's investment was "Les Liaisons Dangereuses," but "Last Year in Marienbad," about as esoteric as you can get, was in the black with earnings of approximately $175,000. The French also had a lot of prestige going for them in 1962, with, among other pix, the critically acclaimed "Tomorrow Is My Turn" (Passage du Rhin), plus the Oscar-winning "Sundays and Cybele." Results of the latter, which went out at 1962 yearend, will not show on rental totals until next year.

MEXICO

The slight decline, to $3,225,000 in 1962 from $3,427,000 in 1961, does not reflect a dip in the Spanish language market in the States; rather it reflects an effort to differentiate in this year's survey among the language product originating in Mexico, Spain and Argentina. In previous year's surveys, Mexico has been credited with the blanket total, because Azteca and Columbia, which service the Stateside Spanish houses, deal principally in Mex pix. Actual Mex earnings north of the border are estimated to be up.

JAPAN

Of the total of $1,604,011 earned by 176 Japanese films in the U.S. in 1962, an estimated $1,[illegible] was earned by 1[illegible] pix shown in houses catering to Japanese-speaking audiences principally in Hawaii and on the U.S. west coast. However, there were also some respectable earners handled by U.S. distribs, including the sci-fi feature, "Mothra," which accounted for about $[illegible], and such artie items as "The Important Man," "Yojimbo," etc. Expected to have a beneficial effect on creating greater U.S. artie acceptance of Japanese films was the opening in New York, at yearend, of Toho's own Toho Cinema as a Broadway showcase.

DENMARK

Denmark's fantastic upbeat in U.S. rentals last year—to $1,110,000 from $130,000 in 1961—is just that: fantastic. Something over $1,000,000 was earned by three sci-fi items handled by American International Pictures.

W. GERMANY

Biggest single money earner last year was Paramount's "Forever My Love," a dubbed-in-English historical romance starring Romy Schneider. Pic, backed by Par's big distrib organization, got close to half a million dollars in rentals. Rest of the German total of $1,000,000, was earned by German language product for German houses (about $[illegible]) and a batch of exploitation items. With the exception of Allied Artists' continuing playoff of "The Bridge," art entries were scarce.

SPAIN

About half of Spain's $964,000 was brought in by 10 pix seen in the Spanish language houses. Another $[illegible] was earned by a Spanish-Italo coproduction spectacle, listed here as of Spanish nationality.

GREECE

Down sharply in 1962 to $895,365 from the "Never On Sunday"-swollen 1961 total of $3,112,000. Of the 1962 figure, approximately $700,000 reps further dates on "Sunday," plus first release of "Phaedra" and "Electra." Pix aimed at Greek language houses accounted for 80% of the rest.

SWEDEN

Also down sharply in 1962, to $[illegible] from $2,104,300 in 1961. The 1961 figure included $1,[illegible] in rentals on the "Mein Kampf" exploitation pic. Ingmar Bergman continues to draw, accounting for an estimated $[illegible] of the total Swedish earnings last year. His Oscar winners, "Virgin Spring" (1961) and "Through A Glass Darkly" (1962), doing most of the work.

SOVIET RUSSIA

Of the 1962 total of $204,000, almost half was earned by two pix, "A Summer To Remember" and the playoff of 1961's "Ballad of A Soldier." Most of the rest earned by Artkino. No significant monies were taken in by the leftover cultural exchange pix which bolstered Russ earnings briefly in 1960.

ARGENTINA

A healthy increase in rentals last year to $113,000, from $33,000 in 1961, and all but $33,000 earned by seven pix distributed to Spanish language houses. Two Leopoldo Torre-Nilsson pix accounted for that $33,000.

INDIA

Four pix done by Satyajit Ray earned all of India's earnings here last year.

CZECHOSLOVAKIA

Playoff on a puppet film and a film of animated drawings pushed Czech earnings up to $36,000 in 1962 from $30,000 the year before.

POLAND

Still has yet to really crack the U.S. market, despite the critical success of such releases as "Kanal," "Ashes and Diamonds" and "Joan of The Angels", which was last year's only significant new Polish import.

Imports on Seesaw

Continued from page 1

the International Film Edition last year, the 1961 totals were "swollen" abnormally by the huge earnings on such "British" pix as Columbia's "Guns of Navarone," Buena Vista's "Swiss Family Robinson" and Paramount's "World of Suzie Wong," which together accounted for rentals of $24,000,000.

There were no such comparable "British" blockbusters in 1962. Indeed, only four made-in-Britain major company releases earned $1,000,000 or more: Metro's "Lolita" ($4,300,000); United Artists' "Road to Hong Kong" ($2,300,000); Warners' "Roman Spring of Mrs. Stone" ($1,400,000) and 20th-Fox's "The Innocents" ($1,000,000). (The U.S. majors did have their blockbusters last year, but all were either made in the States, or as completely U.S. productions lensed abroad.)

While only a handful of individual imports in 1962 exceeded $1,000,000 in U.S. rentals, or even approached that golden mark, there were about 14 more which brought in receipts in excess of $[illegible], an extremely healthy return for the more esoteric imports if acquired at the right price.

Because the vast majority of imports fit either into the erotica (exploitation) or esoterica (art) category (but seldom into both, with any ease), it's easy to understand why the Joe Levine's French import, "The Sky Above—The Mud Below," wound up as the year's most successful ($1,100,000) language feature (dubbed, of course, with English narration). The beautifully photographed, comparatively highbrow travelog played both sides of the street ("See white men forced into intimacies with their native hosts!" was one of the approaches). It also played a key part in the big upbeat in U.S. rentals on French pix in 1962—$6,404,130, compared with $3,040,000 in 1961.

Levine product-and-promotion also accounted for almost one-third of the $8,804,882 total earned in the States last year by Italo pix, the biggest earner being "Two Women," which went out in 1961 but, hypoed by Sophia Loren's Oscar in April of last year, went on to account for another million or so in 1962. The former Boston showman also parlayed another Loren film, "Boccaccio '70" into hefty grosses, despite a Legion of Decency condemnation and only so-so reviews.

The U.S. market for Italo spectacles now appears to be leveling off but holding firm. After 1960, when 18 specs earned a whopping $8,[illegible],113 (almost as much as all Italo pix earned here last year), the total for 15 spear-and-sandal opus in 1961 dropped sharply to $4,[illegible],000. Last year, however, the decline slowed up, with 13 pix accounting for $3,[illegible],000.

A country-by-country analysis of foreign film rentals in the U.S. in 1962 is presented herewith. It should also be emphasized that the figures quoted represent distributors' share of rentals.

'Major' Vs 'Indie' Distribs Share of Foreign U.S. Dates

The following table breaks down the share of foreign film rentals earned in the U.S. in 1962 between the major companies and independent distributors. Number of films shown in parentheses.

COUNTRY OF ORIGIN	MAJORS' SHARE OF ESTIMATED RENTALS		INDIES SHARE OF ESTIMATED RENTALS	
Britain	$18,381,000	(22)	$ 5,646,434	(100)
Italy	4,[illegible]	(14)	4,[illegible]	(78)
France	[illegible]	(2)	5,[illegible]	([illegible])
Mexico	[illegible]	([illegible])	2,[illegible]	([illegible])
Japan	200,000	(1)	1,404,011	(175)
Denmark	1,100,000	(3)	10,000	(2)
Germany	[illegible]	(3)	[illegible],000	([illegible])
Spain	700,000	(13)	264,000	(11)
Greece	none		895,365	(36)
Sweden	none		510,000	(17)
Russia	none		204,000	([illegible])
Argentina	none		113,000	(9)
India	none		75,000	(4)
Czechoslovakia	[illegible]	(1)	[illegible]	(1)
Poland	none		17,000	(4)
TOTALS	$27,341,000	(70)	$22,[illegible]	(761)

While, in terms of dollars, the indies' 1962 share of $22,[illegible] was off slightly from the comparable 1961 figure ($22,[illegible]), they leaped ahead percentage-wise. This was a reflection of the sharp decline in earnings registered by the majors on their made-in-Britain pix, down to $18,381,000 from $34,[illegible] in 1961. It should be pointed out, however, that the majors' 1961 figure was abnormally big because of the huge earnings on "Guns of Navarone," "Swiss Family Robinson" and "World of Suzie Wong," three blockbusters who together accounted for rentals of $24,000,000. The biggest made-in-Britain moneygrosser in 1962 was Metro's "Lolita," which brought in $4,300,000. Nothing else came close to that total.

For the purposes of this survey, Lopert Films, a subsidiary of United Artists, and Kingsley Union, which functioned as Columbia's U.S. artie distrib, are considered to be independent distributors.

EVEN TINY TOWNS GET 'FOREIGN' PIX

By LENNY LITMAN

Pittsburgh.

Harry Feinstein, zone manager for Stanley-Warner in Western Pennsylvania, West Virginia and Ohio, declared that he is introducing art films into all the small houses in the circuit. He reported great success in cities like Lima, Ohio, and will soon be shown in towns like Punxsutawney, Pa., with a population of only 9,000.

Feinstein said that this expanding market should be considered by foreign film producers and that the art film will soon be seen in every town and hamlet in the country.

"Each town, no matter its size," said Feinstein, "has a population of professional people, teachers and others of highly developed taste who may not want the ordinary run of film fare but will come out for the art picture."

"We dress it up a little and have one show at 8:30 and where we formerly got something like $75 on the night we now see grosses of over $300."

"Big cities have already played the good foreign films that were made in England or the dubbed in version of pictures like "Boccaccio '70" and "Divorce, Italian Style" but now we are showing Ingmar Bergman in Lima and plan to show his pictures all over, including Punxsutawney."

Non-Alike Twin Cities; St. Paul Resists Le Sexy

By ROBERT REES

Minneapolis.

In the Twin Cities (Minneapolis-St. Paul) with more than 1,500,000 practically all British pictures imported to the U.S. get a playoff. In Minneapolis, with its large Scandinavian population, very few of the better foreign pictures reaching this country are overlooked for exhibition. But across the Mississippi River in St. Paul, with more than 300,000 residents and an influential Catholic clergy, the British comedies and some of the serious films from the British Isles alone are "welcome."

Bob Hazelton and Martin Field agree that for both British product, especially the comedies with Peter Sellers, Terry-Thomas and Alec Guinness represent far and away the best boxoffice weight among imported films.

Hazelton is general manager of the Ted Mann circuit which, in Minneapolis alone, has five theatres playing foreign films—four of these houses are neighborhood art stands which present them regularly. Field serves in a similar capacity for the Harold Field chain which has two Minneapolis theatres offering foreign films occasionally—the first-run Park and the subsequent-run Uptown.

In St. Paul even "Never on Sunday" (UA), a smash boxoffice hit in various Minneapolis situations, has never been shown. The Midtown neighborhood theatre there tried to operate as an art house with foreign pictures, but finally forgot it.

Hazelton points out that the Swedes here respond fairly well to the Ingmar Bergman releases from Sweden. But the Italian and French sensationals are a dubious commodity, seldom predictable. When it is necessary to fly the "adults only" banner, that crimps biz with kids and teeners, a reliable segment of trade. Subtitled imports encounter their own resistances.

"Many people certainly are disturbed in this area by the subject matter of the adult films, especially the foreign releases, now being presented on our screens," says Field. "However as a rule we find the person complaining about one of our movie's content is thinking not what he or she themselves would like to see, but what they think others should see."

Field also makes the point that a non-British film with a star like Sophia Loren can display boxoffice pull in Minneapolis.

Britain, Italy, France Tops In U.S.

The following chart is a country-by-country breakdown on the estimated U.S.-Canadian rentals earned by product originating from abroad in 1962, with comparable figures for 1961 shown in the parentheses. The totals include rentals on those features either wholly or partially financed by Americans and which are either in a foreign language and or qualify as "local productions under the laws of the countries in which they were made.

ORIGIN	NO. OF PIX		RENTALS	
Britain	122	(100)	$24,027,434	($40,[illegible],000)
Italy	89	(79)	8,804,882	(11,148,570)
France	97	([illegible])	6,404,130	(3,040,000)
Mexico*	101	(104)	3,225,000	(3,427,000)
Japan*	176	(274)	1,604,011	(1,772,000)
Denmark	5	(3)	1,110,000	(130,000)
Germany	63	([illegible])	1,000,000	(1,237,000)
Spain*	24	(13)	964,000	(368,[illegible])
Greece	36	(30)	895,365	(3,112,000)
Sweden	17	(20)	519,500	(2,104,300)
Russia	[illegible]	(61)	204,000	(707,000)
Argentina*	9	(15)	113,000	(33,000)
India	4	(4)	75,000	(102,000)
Czechoslovakia	2	(1)	36,000	(30,000)
Poland	4	(20)	17,000	(12,000)
Philippines	0	(20)	none	(150,000)
Cuba	0	(1)	none	(1,000)
Norway	0	(1)	none	(1,000)
Yugoslavia	0	(1)	none	(300)
Totals	[illegible]	([illegible])	$48,427,011	($[illegible],178,[illegible])

Films tabulated were released by 38 independent and 10 "major" distributors. Included in the latter category are American International, Allied Artists, Columbia, Metro, Paramount, 20th-Fox, Universal, United Artists, Warners, and Buena Vista.

*The bulk of this revenue was earned by unsubtitled product shown in special foreign language theatres catering to ethnic groups.

AS ROMANS NOW DO: CARRY ON

Italian B.O. Winners, 1962-63

(Midseason Key City First Runs)

Note: films marked (*) are still running, and three films in particular, "8½", "The Leopard," and "How the West Was Won" are rated strong seasonal contenders despite their late start. 'Leopard' would probably rate third.

1—"Longest Day" (20th)
2—"Mutiny on the Bounty" (Metro)*
3—"Il Sorpasso" (Fairfilm-Incei)
4—"Mafioso" (DeLaurentiis)
5—"Sodom and Gomorrah" (Titanus)
6—"Touch of Mink" (U)
7—"Donna nel Mondo" (Cineriz)*
8—"Notorious Landlady" (Col)
9—"Liberty Valance" (Par)
10—"8½" (Cineriz)*
11—"West Side Story" (UA-Dear)*
12—"Marcia su Roma" (Fairfilm-DeLaurentiis)
13—"Counterfeit Traitor" (Par)
14—"Guerre des Boutons" (Euro)*
15—"Taras the Magnificent" (UA-Dear)
16—"Snowwhite and Seven Dwarfs" (Disney-Rank)
17—"Four Days of Naples" (Titanus-Metro)
18—"Sweet Bird of Youth" (Metro)
19—"Hatari" (Par)
20—"Lolita" (UA-Dear)
21—"Prisoners of Altona" (Titanus)
22—"Amore Difficile" (SPA)*
23—"Venere Imperiale" (Royal)*
24—"How West Was Won" (Cinerama-Metro)* (1 city only)
25—"Birdman of Alcatraz" (Dear-UA)
26—"Processo di Verona" (DeLaurentiis)*
27—"Phaedra" (Dear-UA)
28—"Cronaca Familiare" (Titanus-Metro)
29—"La Parmigiana" (DeLaurentiis)
30—"Venere in Pijama" (Metro)

Common Market's TV Sets

Millions of Sets

	1958	1959	1960	1961
West Germany (54,000,000)	2,120	3,375	4,634	5,887
Belgium (9,200,000)	0,223	0,302	0,619	0,846
France (44,500,000)	0,988	1,368	1,901	2,554
Italy (51,000,000)	1,066	1,572	2,133	2,790
Luxembourg (300,000)	0,002	0,004	0,007	0,009
Holland (11,400,000)	0,391	0,584	0,801	1,030
Common Market (175,000,000)	4,830	7,205	10,117	13,121

Italo Revenues by Flag

(% of Total Boxoffice Grosses By Producing Countries)

YEAR	ITALY	USA	FRANCE	BRITAIN	OTHERS	TOTAL
1957	30.0%	58.9%	3.0%	5.4%	2.7%	100%
1958	32.6%	55.2%	2.8%	5.8%	3.6%	100%
1959	36.0%	50.7%	3.1%	5.6%	4.6%	100%
1960	41.2%	45.6%	2.6%	4.9%	5.7%	100%
1961	41.9%	45.6%	2.2%	5.2%	5.1%	100%

1962:—45% approx, others drop, partial returns.

Export Value of Italian Films

Year	No. countries	Minimum guarantees and outright sales	Total all sums accrued, including min. guar. outright, percentages, etc.
1958	82	$ 7,520,000	$14,400,000
1959	82	11,040,000	19,200,000
1960	86	17,120,000	24,000,000
1961	88	19,840,000	31,200,000
1962	94	22,000,000	36,300,000

All Kinds of Situations

[YEAR ROUND, SUMMER, PARISH CINEMA]

Rome.

(Following statistics show number of houses actually in operation. Number of permits still valid is much higher).

Commercial, open year round	3,858
Commercial, summer only	1,300
Commercial, irregular	2,062
Parochial, 35mm projection	2,750
Parochial, 16 and 8mm projection	721
Various, 16mm and 8mm projection	246
Total	11,641

(A) Commercial houses absorb 94.1% of total money spent by public.
(B) Total seating capacity in authorized Italian theatres: 6,644,022.

Admissions in Italy

(Millions of Tickets)

1938	344	1953	778
1942	470	1954	801
1946	417	1955	819
1947	532	1956	790
1948	566	1957	758
1949	616	1958	730
1950	662	1959	747.9
1951	706	1960	744.8
1952	740	1961	741
		1962 (estimate)	740.1

MAGIC NO MORE, SKILLS PREVAIL

By ROBERT F. HAWKINS

Rome.

Crisis or no crisis?—that seems to be the main question currently debated in the Italian film industry.

The failure of several companies in recent months, the even more recent production slowdown of one of this country's main filmmaking companies, Titanus, have inevitably brought things to a head and accented a situation which has been known but not openly discussed for some time.

Inevitably too, these rumors and reports have brought understandable denials of trouble from those directly involved and, at the same time, stimulated exaggeratedly pessimistic predictions by press and other sources over the local motion picture future.

The situation is indeed a serious one, and more heads may roll before it ends. But few informed observers here feel it is—at this time—a critical one, one which would spell the end of an unprecedented Italian cinema boom which has lasted several years and firmly established Rome as one of the film capitals of the world.

For the present, troubles are, if analyzed, primarily financial. The Italian Banks and other sources of film credit have shut up tight, cutting off almost all sources of film subsidy. It will be a while before they regain confidence in the film medium. Until then, only those companies with a sound financial status of their own and or access to foreign guarantees, will be able to proceed.

Fortunately for the local industry, there are still several of these.

Big Promise Items

Also, and perhaps more importantly, there is no dearth of ideas among Italo film shapers. Interesting projects abound. Top directors and writers are busy on current or future projects. "Divorce, Italian Style", "La Dolce Vita" and other well-traveled releases have already been followed by Fellini's new "8-1 2" and Luchino Visconti's "The Leopard". Pietro Germi plans to start his follow-up to "Divorce" this summer. Dino DeLaurentiis is preparing "Sacco and Vanzetti" and many more pix of international scope as well as, of course, his "The Bible".

Italian production costs have skyrocketed. Some blame visiting Yank showmen. Others blame Italy's own overproduction and the resultant shortage of competent manpower. Suffice that costs must come down.

Whether it be 200, 250, or 270, the fact remains that too many films—especially too many unprofitable items—were made during 1962; the discrepancy in totals is the result of totting up all films, including coproductions, which eventually qualify as Italian, or only all films made in this country, of all films started during the twelve months, etc.

Over-optimistic as to the new maturity of film audiences, producers went overboard on arty items from youngsters just breaking into films (though several such films were commercially as well as critically successful). Too costly spectacles did not find the easy market of some years back.

Over-Estimated

The United States market has likewise been generally over-estimated as a surefire market for certain films. The success of certain key Italo features in the U.S., plus the high prices paid (and then regretted) by some U.S. firms have contributed to this Roman euphoria, which in turn has helped up prices and totals.

Wiser now, companies have turned to low- or medium-budgeted "local" comedies for insurance. Many of these are spoofs of current releases ("The Shortest Day", "Toto and Cleopatra", etc.) Others, especially those made with such names as Alberto Sordi and Ugo Tognazzi, are cut several notches over this norm and have a certain foreign potential.

Rome Crowded With Internationalists; Many Own Homes, Make Many Films

Rome.

The Italian production boom has consequentially drawn the usual large number of foreign stars to Rome. Apart from the various trends (the spectacle vein which has brought in a large contingent of muscle men) and the coproductions with France and other countries which have made it profitable for quota-filling foreign stars to reside here, Rome has long been the home-away-from-home for many citizens of Hollywood and other film capitals.

Thus Anita Ekberg, long a busy local resident; and Robert Wagner, who rents a Rome apartment as a European headquarters; or Mark Damon, whose eight European films in the past 18 months must surely be a record of sorts for the Golden Globe winner; or the ubiquitous Orson Welles, who owns a home in seaside Fregene; or Steve Reeves, who as "Hercules" became the symbol of a trend which still lasts; or Channing Pollock, who turned in his magico cape to begin acting in films—and stayed to open a Roman gift shop as well; and many many others who are more or less permanent Rome scene fixtures.

More recently, Rod Steiger came in for an Italian film, "Hands Upon the City," plans another, has taken a flat and been joined by his wife, Claire Bloom and family. The entire "Cleopatra" contingent, from Elizabeth Taylor, Richard Burton, Rex Harrison (who owns an Italian Riviera villa) to the remainder of the huge rosters of stars and technicians certainly helped inflate the lists of visiting vips.

Certainly Frank Wolff deserves special mention for an unusual facet of his burgeoning career here: after jelling a local reputation playing a Sicilian bandit in Francesco Rosi's "Salvatore Giuliano," this American actor has gone on to a key cameo—again playing an Italian—in Italy's Oscar contender, "Four Days of Naples," and has since played no less than Count Ciano, Mussolini's son-in-law, in "Verona Trial" as well as a starring role in "The Demons."

Without regard to order of time and or importance, here are some of the other film names linked with Rome in recent months.

Fredric March, Maximilian Schell, Françoise Prevost, Burt Lancaster, Cyd Charisse, Hugh O'Brian, John Gavin, George Sanders, Shirley Jones, Jose Ferrer, Reginald Kernan, Anthony Steel, Walter Pidgeon, Dahlia Lavi, Edward G. Robinson, Kirk Douglas, Arthur Kennedy, Hardy Kruger, Peter Sellers, David Niven, Ben Gazzara, Gordon Scott, Fernando Lamas, Esther Williams, Edmond Purdom, Linda Christian, Lex Barker, Brett Halsey, Barbara Steele, Howard Duff, Curt Lowens, Stewart Granger, Jacques Bergerac, Eddie Bracken, Jackie Lane, Richard Harrison, Sean Flynn, John Erickson, James Mason, Lilli Palmer, Tania Lopert, Joe Robinson, Ingrid Thulin, Brad Harris, Stephen Boyd, Norma Benguel, Akim Tamiroff, Jayne Mansfield, Eleanor Parker, Mike Connors, Claude Rains, Hava Harareet, George Nader, Vincent Price, Boris Karloff, Gordon Mitchell, Don Burnett, Jennings Lang, Martin Balsam, David Opatoshu, Stanley Baker, plus such German names as Ruth Leuwerick, Gerd Froebe, Peter Carstens, Bernard Wicki, Hildegarde Neff, O. W. Fischer, Walter Giller, Nadia Tiller, Romy Schneider, Mario Adorf, Marianne Hold, and many others.

In the French group are, to name a few, Emanuele Riva, Brigitte Bardot, Philippe LeRoy, Maurice Chevalier, Mylene Demongeot, Charles Aznavour, J. P. Belmondo, Fernandel, Jean Sorel, Alain Delon, Pascale Petit, Micheline Presle, Michele Morgan, Annie Girardot, Michel Piccoli, Gerard Blain, Paul Guers, Alexandra Stewart, Pierre Mondy, Michele Mercier, Madeleine Lebeau, Anouk Aimee, Magali Noel, Jacques Perrin, Jean Louis Trintignant, Georges Wilson, Beatrice Altariba, Bourvil, Pierre Brice, Helene Chanel, George Marchal, and Catherine Spaak who has during the past year become the symbol of the Italian teenager — though a foreigner — just as Marina Vlady (also still busy here) shaped her film career in Italy, only later going on to success in her native France.

And there have been many visiting directors as well, several of them imported from the US for local pix, such as George Marshall, Gerd Oswald, Hugo Fregonese, Andre de Toth, Rudy Mate, Joseph Losey, Joseph Anthony and others.

Prize-Prone And Proud: That's Italy

Rome.

The Italian Film Industry is proud of its continued success on the international film scene, as demonstrated by the prestige accrued at 1962 festival as well as by the monetary revenue — and flattering comments — garnered during the past 12 months by the exported Italo pic, spearheaded by such items as "Divorce, Italian Style," "Boccaccio," "Eclipse," "Salvatore Giuliano," and many others.

Indications are that a repeat performance is planned for 1963 as well. Italy has strong contenders once more in the prestige and or boxoffice class, beginning with Federico Fellini's "8½" and Luchino Visconti's "The Leopard," and ending with Pietro Germi's currently-prepping new item, "Seduced and Abandoned," Renato Castellani's "Crazy Sea," the new Claudia Cardinale starrer, "Bube's Girl," and many others.

But to get back to 1962, the list is indeed an impressive one. At Mar Del Plata, Elio Petri's "The Numbered Days" won an undisputed Grand Prix, the Gaucho de Oro, for its producers, Titanus-Metro.

At Cannes, Pietro Germi's Vides Production of "Divorce, Italian Style" won the first of its many kudos as best comedy of the Festival, while Michelangelo Antonioni's "Eclipse" won a distinguished second prize. Soon after, at Berlin, Francesco Rosi was tabbed best director for his stint on "Salvatore Giuliano," which won the Silver Bear at the German event.

Another Grand Prix, the Concha de Oro, rewarded Italy's entry at San Sebastian, "Arturo's Island," directed for Titanus-Metro by Damiano Damiani. The best direction prize at the same event went to Mauro Bolognini for "Senilita" (Arco), in which Anthony Franciosa appeared opposite Claudia Cardinale. At the Czech spa of Karlovy Vary, Pier Paolo Pasolini took a second prize for his "Accattone" (Arco).

Locarno's Silver Sail award subsequently went to Luigi Zampa for his work on "Anni Ruggenti," while Italy also copped the best documentary award at the Swiss event.

Venice followed, and again a Titanus-Metro production, "Family Chronicle," directed by Valerio Zurlini, came out on top, sharing the Gold Lion Grand Prize with Russia's "Childhood of Ivan." Also at the lagoon event, two first feature efforts, Eriprando Visconti's "Milanese Story" and Orsini and Taviani's "A Man for Burning," won special mentions.

Mar Del Plata 1963: Dino Risi sets the ball rolling again with the first Italian win of the year, as best director for his "Il Sorpasso" (Fairfilm).

Last but not least by local estimations is the recent Oscar prize for best screenplay, which went to Pietro Germi, Alfredo Giannetti, and Ennio de Concini for their work on "Divorce, Italian Style," the first time Italian citizens have won in this specialized category.

Taxation, Television And Finances Haunting Italy

By EITEL MONACO
President, A.N.I.C.A. (Italian Film Industry Association)

Rome.

Italy's film industry at the present time is endeavoring to solve three problems, all of them equally interesting. These are, respectively:

1) Abolition of taxes on tickets of admission

2) Relations to television

3) A new plan for self-financing of production within a frame of more extensive agreements among all the film industries of countries belonging to the European Economic Community

The heavy levy which the exceptional taxes now in force in Italy make on the earnings of film theatres, is well known, but it is still worth remembering. Last year, on a total earning of 132 billion lire (about $220 million), taxes on tickets have brought the State a revenue of over $50 million. As such taxes are applied to tickets according to a progressive percentage of their prices, and as these prices are slowly and steadily going up, the weight of this heavy taxation is also increasing, thus reducing in a most drastic way the net earnings of exhibitors, distributors and producers.

The two industrial organizations of the Italian film industry — A N I C A for producers and distributors, and A G I S for exhibitors — have been for some time engaged in an energetic action which aims at obtaining from the new Parliament the complete abolition of the exceptional taxes now levied on box-office earnings. This would re-establish a situation of equilibrium in the field of international competition as regards film industries of those countries, such as the United States, Great Britain, Germany and others, where the nearly complete abolition of taxes is already a reality.

Such abolition would also end the unfair situation existing in our country in the matter of taxation, and which is all in favour of television and against our film industry. The number of television sets in Italy now exceeds $3,500,000, and—which is even worse—60,000 of them are installed in places open to the public, such as hotels, restaurants, clubs or entertainment halls, which are very often transformed into real television theatres, and which are completely free from taxation.

Deadly B.O. Rival

All this makes it urgent and essential for us to tackle also the second problem: the problem, that is, concerning relations between cinema and television, which have gradually become more and more difficult since the Italian television network has started to broadcast more (and better) feature films. Unfortunately some American film companies have recently sold to RAI-TV about 200 feature films at ridiculously low prices; and some of these films, although produced some time ago, still hold a remarkable artistic and commercial value; their showing on television screens here has proved a great negative influence on our cinema business.

To demonstrate against taxes on admissions and against competition by television, Rome's film exhibitors, a few weeks ago, closed their theatres for a whole day. It is foreseen that similar actions will be taken also in other Italian cities. Indeed, this demonstration, for which exhibitors had the full support of producers and distributors, has already obtained a first result: the Television service, which is here exclusively controlled by the State, has undertaken to show only one film a week for each of the two channels, and this never on holidays nor on the days immediately before holidays.

But this is not enough: we must obtain that the massive buying of foreign or national films by television be stopped, we must assure to exhibitors the priority rights on pictures which may be subject to a further exploitation by cinema theatres; we must obtain that telefilms, films that is, which are meant for television showings, be really and thoroughly different from the pictures which are normally shown in cinema theatres.

These two difficult problems, abolition of taxes and better discipline in the relations between cinema and television, are presently the object of a very intense activity of the international organizations. The *Bureau International du Cinema*—B.I.C.—in particular, has constantly included these two items in the Agenda of its works, and since its inception. It is well known that B.I.C. acts as co-ordinator of the activities of all the international federations existing in the field of films: I.F.F.P.A. for producers, F.I.A.D. for distributors, U.I.E.C. for exhibitors and C.I.T.C. for technical industries.

In the course of the General Assembly of B.I.C., held in Milan in April 1962, it was decided to endorse a very definite attitude to adopt towards these two problems, and to draw the lines of a really strong action to be taken in the next months. We trust that Motion Picture Export Assn. on behalf of the whole American film industry, will play an effective part in the action undertaken for the solution of these problems essential to the survival of the European film industry: which they can do simply by avoiding that the lamented inconveniences caused by the massive sale of films to the Italian television, should happen again. We sincerely hope that the American film industry, and MPEA will be ready to show their solidarity with the European organizations and industries, not by adopting a hostile attitude towards this new, powerful means of diffusion; not by hindering its programs; but only helping to avoid the building up between cinema and television of a seriously discriminating situation in the very field of film showing.

Self-Financing

As for the third problem, concerning relations between the State and the film industry, the Italian industry has started on a wide action which, in the frame of more extensive agreements among all the countries which are members of the European Economic Community, aims at obtaining substantial modifications in the legislations now in force.

As soon as the abolition of the exceptional taxes on box-office earnings will establish an equal situation in the matter of taxation with regard to films and any other industry or service, the Italian film industry is ready to give up every aid and contribution by the State.

On the other hand, as it is unanimously recognized that the greatest risks and the greatest economic difficulties are those met with by film producers, a draft agreement has already been reached with the Exhibitors' Association, for the realization of an organic plan for *the self-financing of the production*.

This plan is based on principles which are very simple and inspired by the most absolute equity. A share of the earnings of all film performances, free from every burden of heavy taxation, shall be destined to the financing of production. The amount of such share—which would vary from five to ten percent of the net earnings—will be decided upon by the various branches concerned, and made obligatory by a special provision of law.

Each country shall chose the most suitable way of distributing the revenues of the self-financing Fund. Absolute priority, however, will be granted to the automatic integration of the earnings accruing to each national film from the normal commercial exploitation of the same film; and also to the reduction of interest paid on loans in favour of production. All the advantages thus granted to the producers of national films, will automatically also benefit films recognized as national by the other C.E.E. countries, when similar provisions will be adopted in those countries. Our final purpose is to obtain, on a strict basis of reciprocity, that every film produced within the Common Market area, may receive in all member countries of the Community the same treatment and the same benefits. Even those countries which are not included in the European Economic Community could adopt a similar policy: a good example of this kind has recently come from Sweden, where a law inspired by the above said principles, is now being discussed.

Nor should the American film industry be afraid that dangers or hindrances may derive to it from the realization of these plans. First, because the amount of shares accruing to the financing of national production will be in any case inferior to the amount of those taxes which we want to abolish. Second, because also the American companies will be able to benefit, through appropriate coproduction or joint-production agreements, from the advantages of this self-financing scheme. And finally because in the present, seriously defective situation of the world film industry, any initiative aiming both at the revival and at a fair organic development of the industry, is bound to give a valuable contribution to the actual survival of the film industry itself.

Every film industry, in every corner of the free world, must share this same, precise interest: an immediate strengthening of all their defenses against the more and more dangerous competition of the latest ways of employing free time, and above all against the continuous spread and the continuous technical progress of television.

Investment In Italian Films

(In case of Italian coproductions, Italian share of total costs only included).

1946:	Lire	3,300,000,000	($ 5,120,000)
1956:	Lire	21,300,000,000	(34,080,000)
1959:	Lire	18,400,000,000	(29,440,000)
1960:	Lire	27,000,000,000	(43,200,000)
1961:	Lire	30,000,000,000	(48,000,000)
1962:	Lire	42,000,000,000	(67,200,000)

(Note: Total production costs for all film activity in Italy during 1962, including newsreels, documentaries, didactic, industrial, advertising, and of course feature films, was about Lire 60,000,000,000, or close to $96,000,000.

ROME & PARTNERS

FEATURES

1958—36

1959—167
(of which 31 on foreign initiative)

1960—160
(of which 27 on foreign initiative)

1961—188
(of which 44 on foreign initiative)

1962—230
(of which 31 on foreign initiative)

COPRODUCTIONS

1958—64 features
(39 with France; 4 with Germany; 10 with Spain; 2 with Yugoslavia; 2 with Argentina; 7 tri-partite)

1959—74 features
(61 with France; 3 with Germany; 7 with Spain; 3 tri-partite)

1960—87 features
(70 with France; 1 with Germany; 5 with Spain; 2 with Argentina; 9 tri-partite)

1961—97 features
(88 with France; 2 with Germany; 4 with Spain; 3 tri-partite)

1962—114 features
(77 with France; 15 with Spain; 5 with Germany; 2 with Yugoslavia; 15 tri-partite)

TOTAL COPRODUCTIONS
(1/1/50-1/1/63)

With France:	371
Spain:	91
Germany:	36
Argentina:	4
Yugoslavia	4
tri-partite (with Fr. and Ger.):	42
Total .... (features)	728

ROME WAGE ESTIMATES

Rome.

Points of resemblance between the film industry of Italy and that of United States are numerous but one significant difference lies in the comparatively impossible-to-confirm facts of individual Italian talent compensation. So rare is salary insight in the Rome film colony that it was big word-of-mouth locally when a tradepaper here, "Rome Presents" threw light on paycheck averages. The data which follows is reprinted here to fill a gap by express permission of "Rome Presents."

Categories marked with an asterisk indicate that the compensation is not union-controlled.

1.	SCRIPT (includes story purchase title purchase)	$ 1,000 - 16,100
2.	SCREENPLAY & DIALOGUE*	$ 3,200-22,000
3.	TYPING & TRANSLATION	$ 1.00 p/page & up
4.	DIRECTOR GENERAL*	$ 9,000 - 18,000
5.	PRODUCTION MANAGER*	$ 1,000 - 5,000
6.	INSPECTOR OF PRODUCTION	$ 120.00 p/week
7.	SECRETARY OF PRODUCTION	$ 105.00 "
8.	ADMINISTRATOR (CASHIER)	$ 105.00 "
9.	TYPIST	$ 50.00 "
10.	DIRECTOR*	$ 8,000 - 24,000
11.	ASSIST. DIRECTOR	$ 120.00 p/week
12.	SECRETARY TO DIRECTOR	$ 105.00 "
13.	SET DESIGNER*	$ 3,200
14.	BUYER*	$ 800.00 - 5,000
15.	ASSISTANT BUYER	$ 30.00 p/week
16.	CHIEF CAMERAMAN	$ 200.00 - 5,000
17.	FILM EDITOR (during shooting)	$ 130.00 p/week
18.	ASSISTANT FILM EDITOR	$ 105.00 "
19.	CAMERAMAN	$ 130.00 "
20.	I ASSISTANT CAMERAMAN	$ 105.00 "
21.	II ASSISTANT CAMERAMAN	$ 80.00 "
22.	SET PHOTOGRAPHER	$ 105.00 "
23.	SOUNDMAN	$ 120.00 "
24.	SOUNDTRACK OPERATOR	$ 105.00 "
25.	MICROPHONIST	$ 105.00 "
26.	CHIEF MAKEUP MAN	$ 136.00 "
27.	MAKE-UP MAN	$ 120.00 "
28.	ASSISTANT MAKE-UP MAN	$ 50.00 "
29.	HAIRDRESSER	$ 120.00 "
30.	ASSISTANT HAIRDRESSER	$ 50.00 "
31.	CHIEF ELECTRICIAN	$ 80.00 "
32.	ELECTRICIAN	$ 50.00 "
33.	PROPERTY MASTER	$ 60.00 "
34.	PROP MAN	$ 60.00 "
35.	WAREHOUSE MAN	$ 60.00 "
36.	GENERATOR OPERATOR	$ 60.00 "
37.	SHOE REPAIRMAN	$ 60.00 "
38.	ARMORY SPECIALIST	$ 60.00 "
39.	[illegible]	$ 60.00 "
40.	SEAMSTRESS	$ 60.00 "
41.	ASSISTANT SEAMSTRESS	$ 50.00 "
42.	STARS (Italian)	$ 1,070 - 160,000
43.	PRINCIPLE ACTORS	$ 835.00 - 16,700
44.	ACTORS SECONDARY	$ 65.00 - 250.00 p/day
45.	EXTRAS	$ 5.00 p/day
46.	BIT EXTRAS	$ 9.00 "
47.	SETMAN	$ 13.00 "
48.	PRESS RELATIONS	$ 3,200

REDUCED INFLOW OF PRODUCT TO ITALY

Rome.

Some 201 features were imported into Italy from 14 different countries during 1962, as against 240 from 19 during 1961:

Argentina	1
Austria	5
Brazil	1
France	26
West Germany	24
Japan	10
G. Britain	25
Yugoslavia	5
Mexico	8
Spain	9
USA	100
Sweden	3
Switzerland	1
USSR	4

'Leopard' Leads Italo Pic Parade to Cannes

Rome.

Italy will be represented at the Cannes Film Festival by four features, three of them in competition.

"The Leopard", Titanus Film production starring Burt Lancaster, is officially designated entry. Pic, based on the Prince Tomasi di Lampedusa novel, was directed by Luchino Visconti and is currently big boxoffice throughout Italy.

Two other films have been officially invited by Cannes. They are "Una Storia Moderna; L'Ape Regina" ("Queen Bee") produced by Sancro Films with Marco Ferreri directing Ugo Tognazzi and Marina Vlady; and "I Fidanzati" (The Fiancés), directed for Titanus Films by Ermanno Olmi with a cast of unknowns.

Fourth Italo item to be seen along the Croisette is Federico Fellini's "8-1/2" (Cineriz), which will wind up the Riviera event with a non-competitive showing.

Interesting footnote: Yank companies hold non-Italian release rights to three of the four above pix. Embassy Pictures has both "8-1/2" and "Queen Bee", while 20th has "The Leopard".

Educated Guesses On Top Talents' Salary Range

Rome.

For various reasons, Italian thesps and directors have always been very reluctant to disclose figures on their earnings. However, the Italian weekly, "Epoca", recently and with every possible reservation as to accuracy, ran the following figures, which might be considered indicative but no more, since the task of checking and/or confirming them would be impossible.

ACTORS

Alberto Sordi 100-150 Million Lire
(1 Million is approx. $1,600)

Marcello Mastroianni	80 Million
Ugo Tognazzi	50 Million
Toto	40 Million
Nino Manfredi	35 Million
Peppino DeFilippo	30 Million
Renato Salvatori	25 Million
Vittorio Gassman	25 Million
(probably higher now because of recent hits)	
Enrico Maria Salerno	20 Million
Gabriele Ferzetti	15 Million
Giorgio Albertazzi	15 Million
Romolo Valli	10 Million

ACTRESSES

Sophia Loren	60 Million up
Gina Lollobrigida	100 Million
Silvana Mangano	100 Million
Claudia Cardinale	60-80 Million
(now probably higher)	
Monica Vitti	40-60 Million
Eleonora Rossi Drago	30 Million
Antonella Lualdi	20 Million
Rossana Schiaffino	30 Million
Giovanna Ralli	20 Million
Sylva Koscina	15 Million
Rossana Podesta	15 Million
Lea Massari	8 Million

DIRECTORS

Federico Fellini	no figure
Luchino Visconti	no figure
Vittorio DeSica	150 Million
Michelangelo Antonioni	100 Million
Renato Castellani	100 Million
Roberto Rossellini	80 Million
Alessandro Blasetti	80 Million
Pietro Germi	80 Million
Alberto Lattuada	60 Million
Mauro Bolognini	60 Million
Mario Monicelli	60 Million
Valerio Zurlini	60 Million

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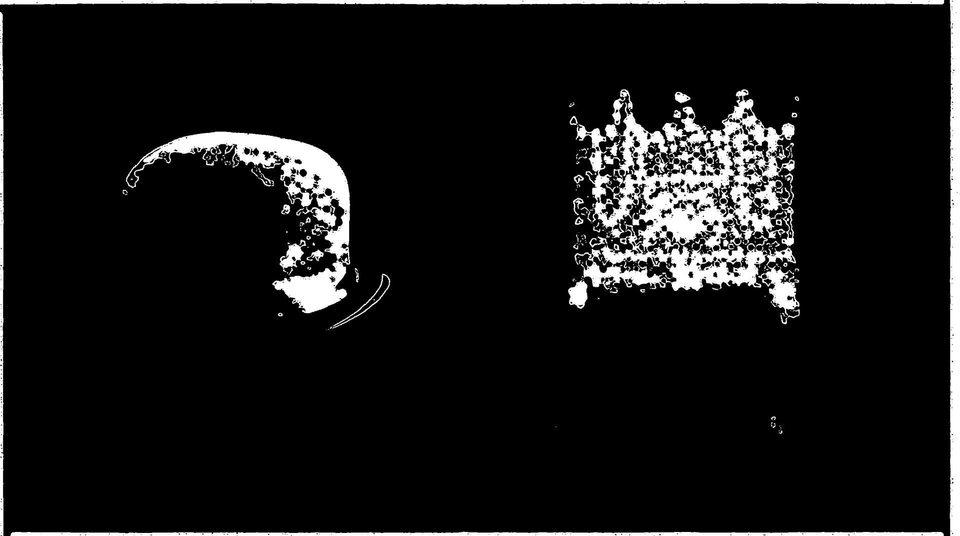

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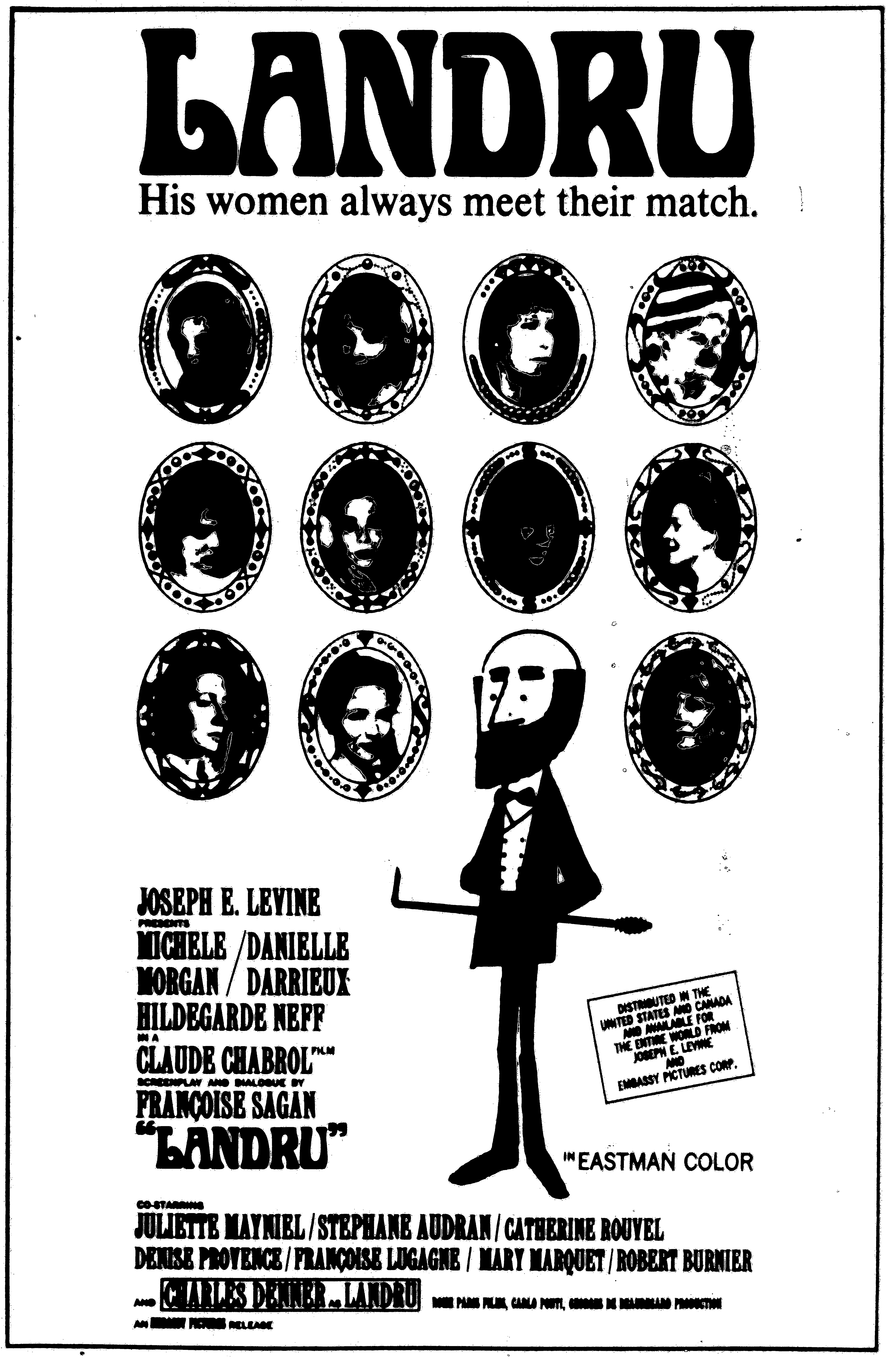
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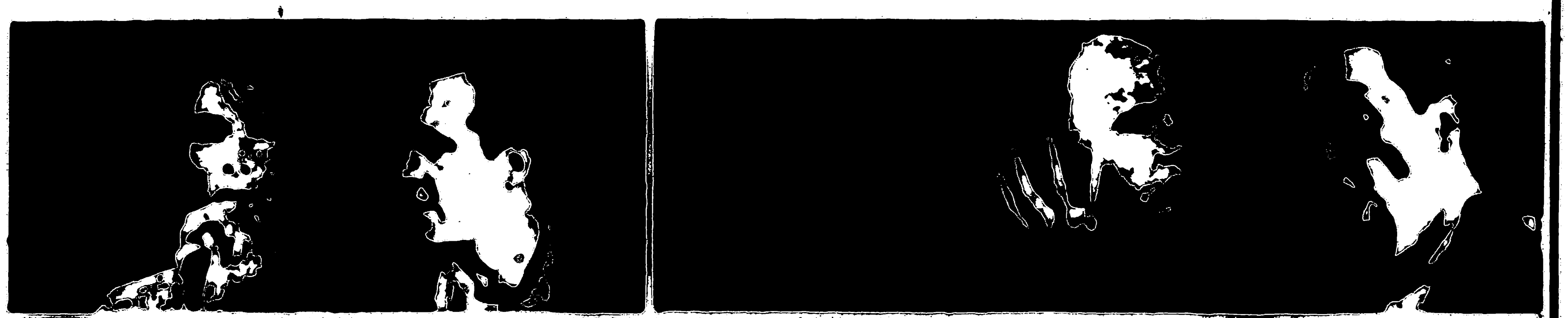

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JOSEPH E. LEVINE presents

YESTERDAY, TODAY AND TOMORROW

DISTRIBUTED IN THE U.S. AND CANADA AND AVAILABLE FOR THE ENTIRE WORLD FROM JOSEPH E. LEVINE AND EMBASSY PICTURES CORP.

produced by

CARLO PONTI

screenplay by

CESARE ZAVATTINI AND EDUARDO DE FILIPPO IN COLOR AND WIDE SCREEN

TO BE FILMED IN NAPLES, ROME AND MILAN AN EMBASSY PICTURES RELEASE

Joseph E. Levine presents

BRIGITTE BARDOT
JACK PALANCE FRITZ LANG

A GHOST AT NOON

DISTRIBUTED IN THE U.S. AND CANADA AND AVAILABLE FOR THE ENTIRE WORLD FROM JOSEPH E. LEVINE AND EMBASSY PICTURES CORP.

co-starring

GEORGIA MOLL MICHEL PICCOLI

adapted for the screen by JEAN-LUC GODARD from the novel by ALBERTO MORAVIA

directed by JEAN-LUC GODARD produced by CARLO PONTI TECHNIRAMA 70 COLOR

to be filmed in ROME and CAPRI AN EMBASSY PICTURES RELEASE

A day that history and Africa will never forget! When the silent courage of 130 British Lancers faced the deafening might of 4000 Zulu Warriors... A day at Rorke's Drift... Etched in the Blood of two nations!

JOSEPH E. LEVINE presents
THE STANLEY BAKER,
CY ENFIELD production of

ZULU

starring
STANLEY BAKER JACK HAWKINS
ULLA JACOBSSON JAMES BOOTH

DISTRIBUTED IN
THE UNITED STATES AND CANADA
BY JOSEPH E. LEVINE
AND EMBASSY PICTURES CORP.
AND DISTRIBUTED THROUGHOUT
THE REST OF THE WORLD
BY PARAMOUNT PICTURES

also starring
MICHAEL CAINE
screenplay by JOHN PREBBLE and CY ENFIELD from an original story by JOHN PREBBLE
produced by STANLEY BAKER and CY ENFIELD directed by CY ENFIELD
AN EMBASSY PICTURES/DIAMOND FILMS LTD. PRODUCTION
AN EMBASSY PICTURES RELEASE

Joseph E. Levine Presents

Queen Bee

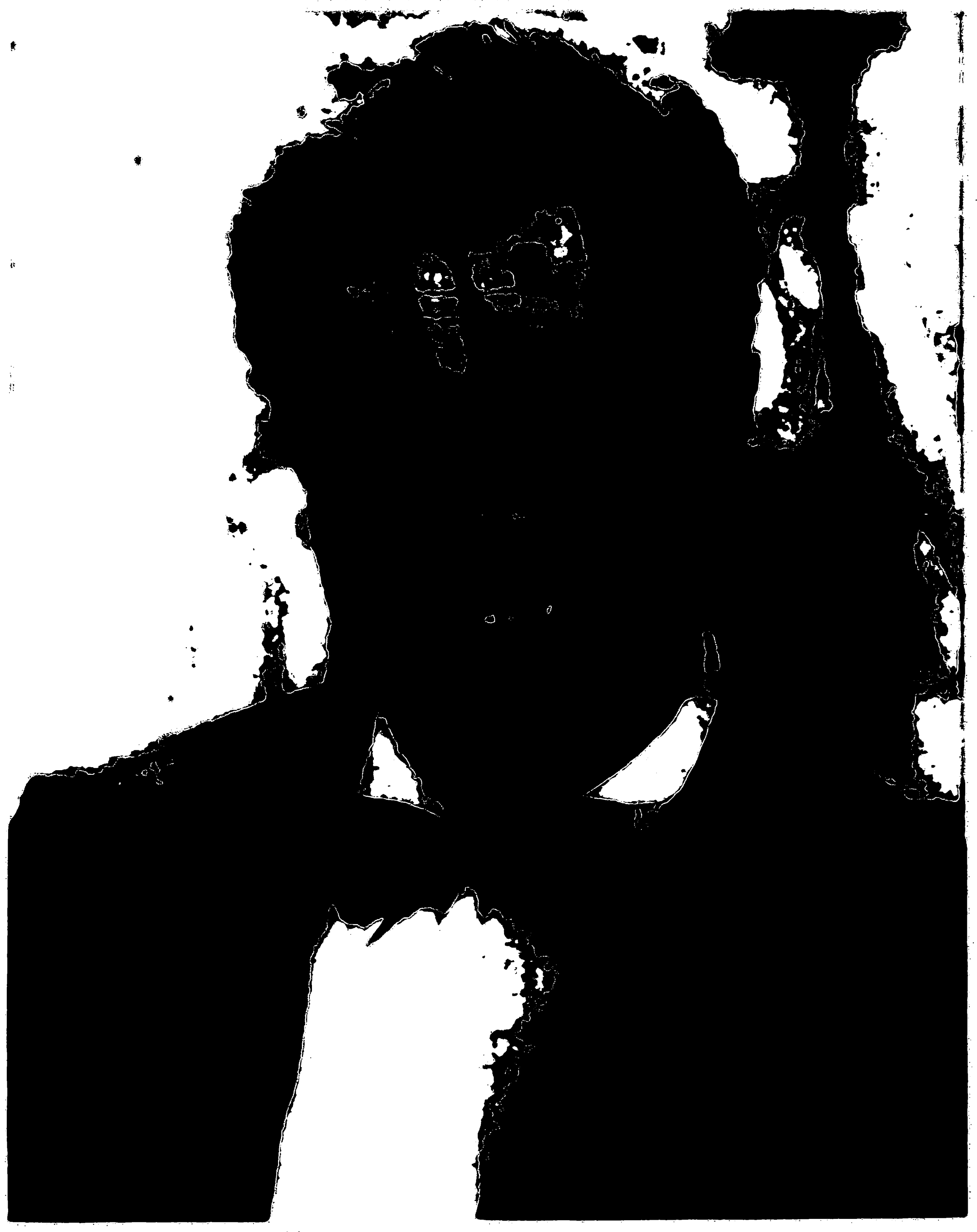
(TENTATIVE TITLE)

(L'APE REGINA)

DISTRIBUTED IN THE U.S. AND CANADA AND AVAILABLE FOR THE ENTIRE WORLD FROM JOSEPH E. LEVINE AND EMBASSY PICTURES CORP.

with
Ugo Tognazzi / Marina Vlady / Walter Giller / Linda Sini
Riccardo Fellini / Igi Polidoro / Nino Vingelli / Jacqueline Perrier
An Embassy Pictures Release

JOSEPH E. LEVINE presents
MARCELLO MASTROIANNI
and
an exciting
international cast



CASANOVA

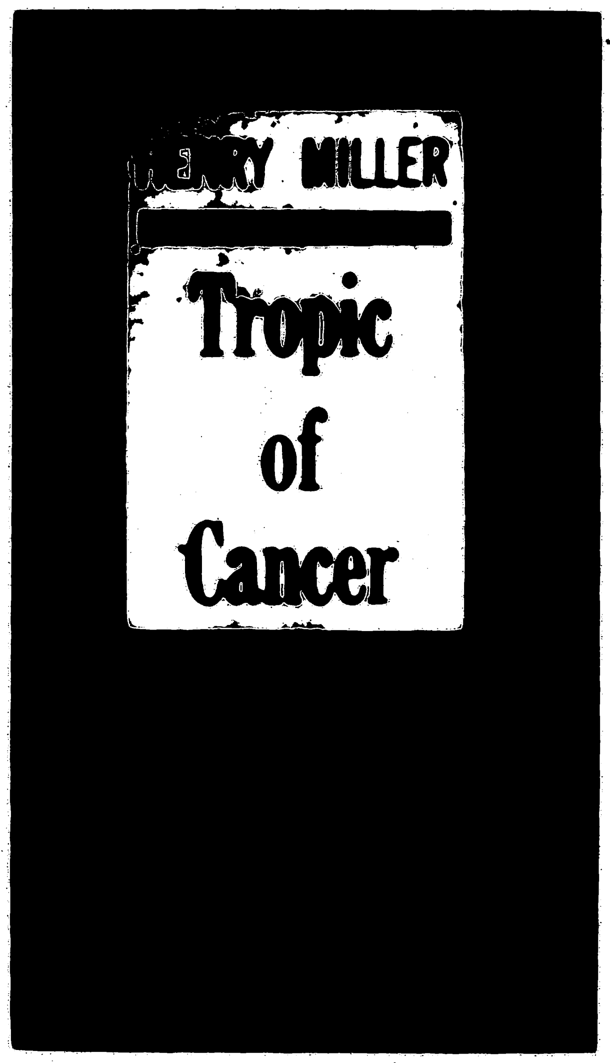
DISTRIBUTED IN THE U.S. AND CANADA AND AVAILABLE FOR THE ENTIRE WORLD FROM JOSEPH E. LEVINE AND EMBASSY PICTURES CORP.

produced by CARLO PONTI directed by MAURO BOLOGNINI
screenplay by the "DOLCE VITA" team of TULLIO PINELLI AND ENNIO FLAIANO
filmed in TECHNIRAMA 70MM and COLOR in Italy, France, Germany, Spain, England and Switzerland

From the world's most talked about novel

Joseph E. Levine presents

TROPIC OF CANCER

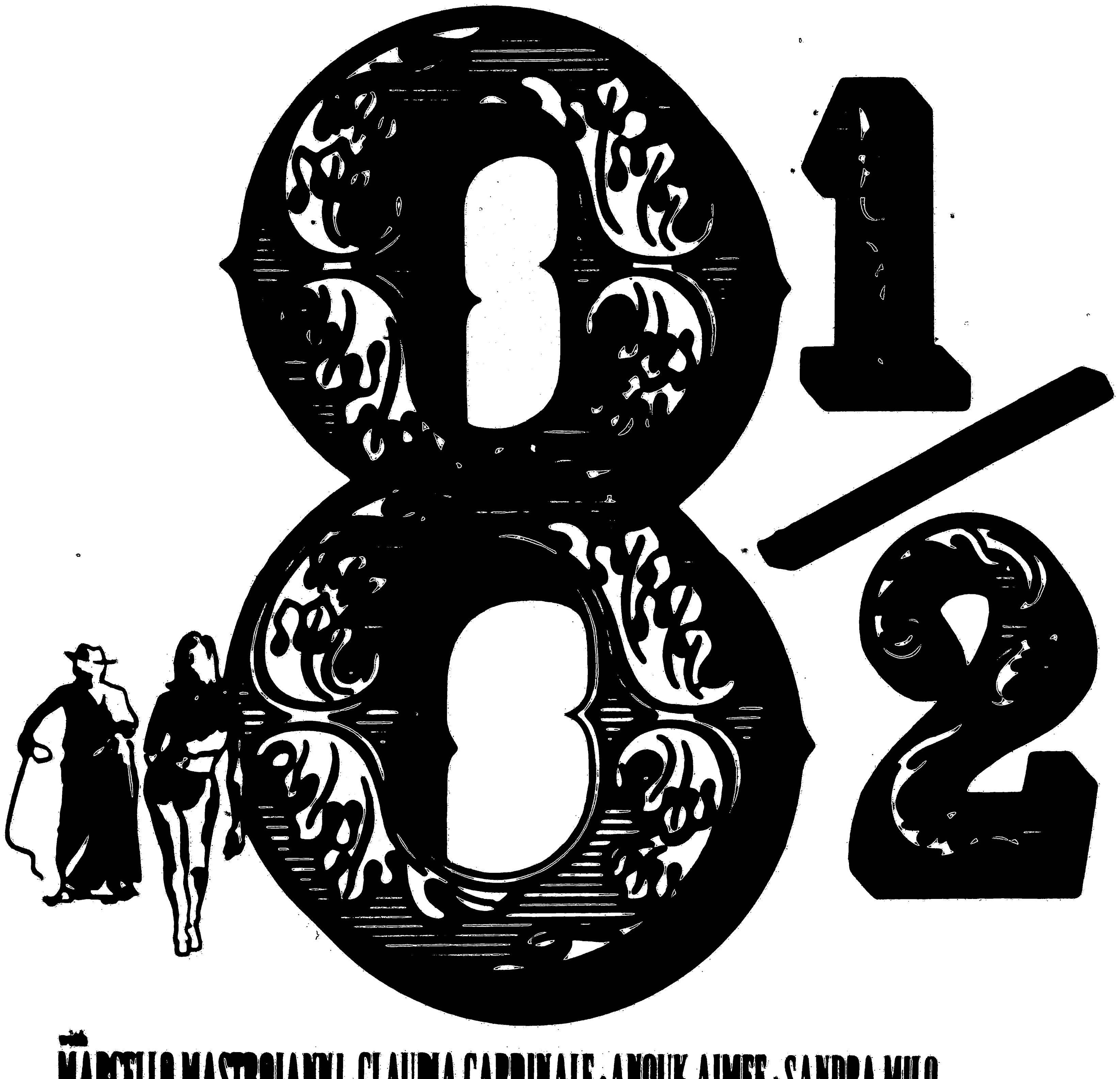


DISTRIBUTED IN THE U.S. AND CANADA AND AVAILABLE FOR THE ENTIRE WORLD FROM JOSEPH E. LEVINE AND EMBASSY PICTURES CORP.

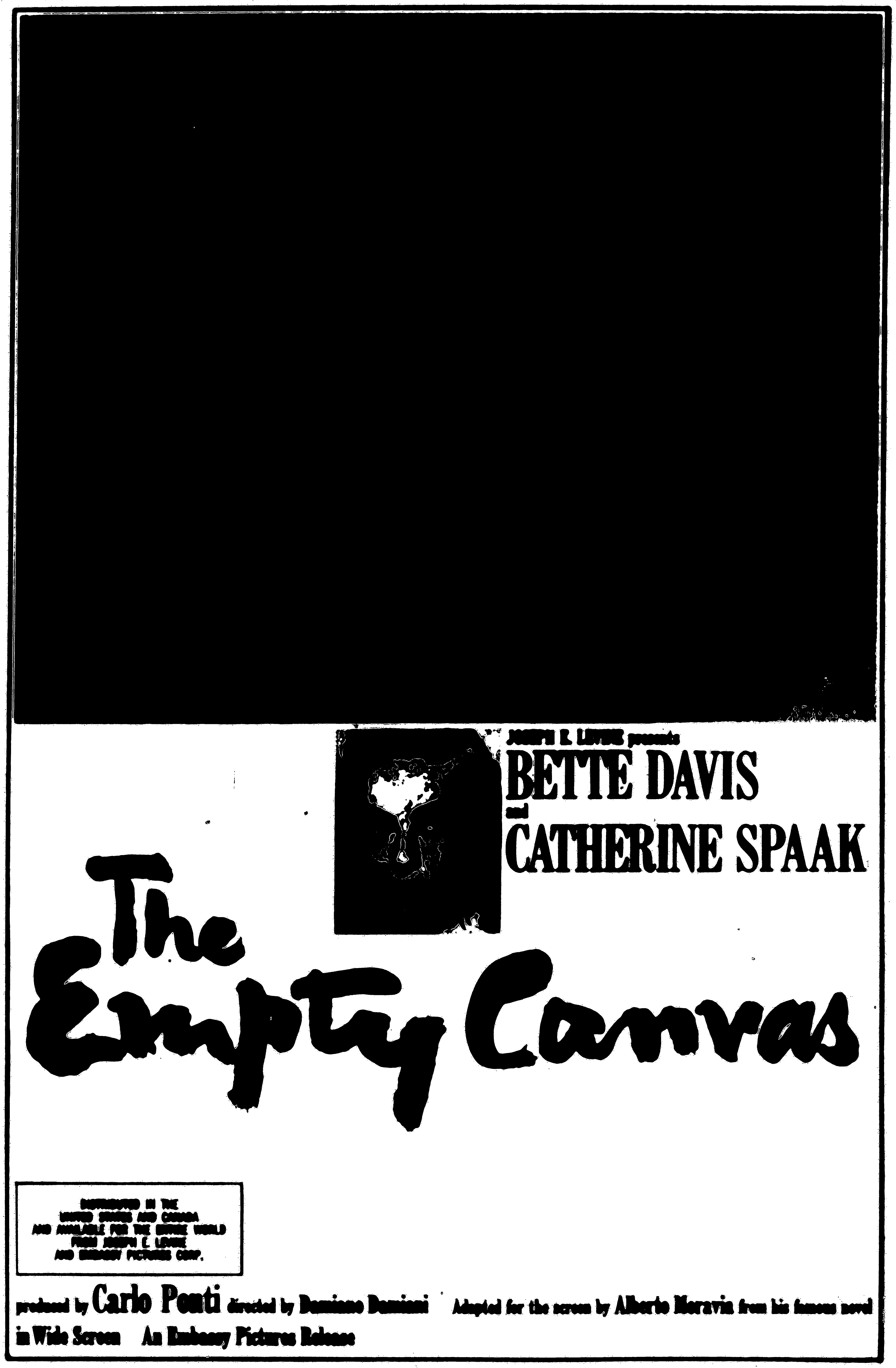
Produced by **Elliott Kastner**
and **Stan Shpetner**
An Embassy Pictures Release
To be filmed in Paris

DISTRIBUTED IN
THE U.S. AND CANADA
BY JOSEPH E. LEVINE
AND
EMBASSY PICTURES CORP.

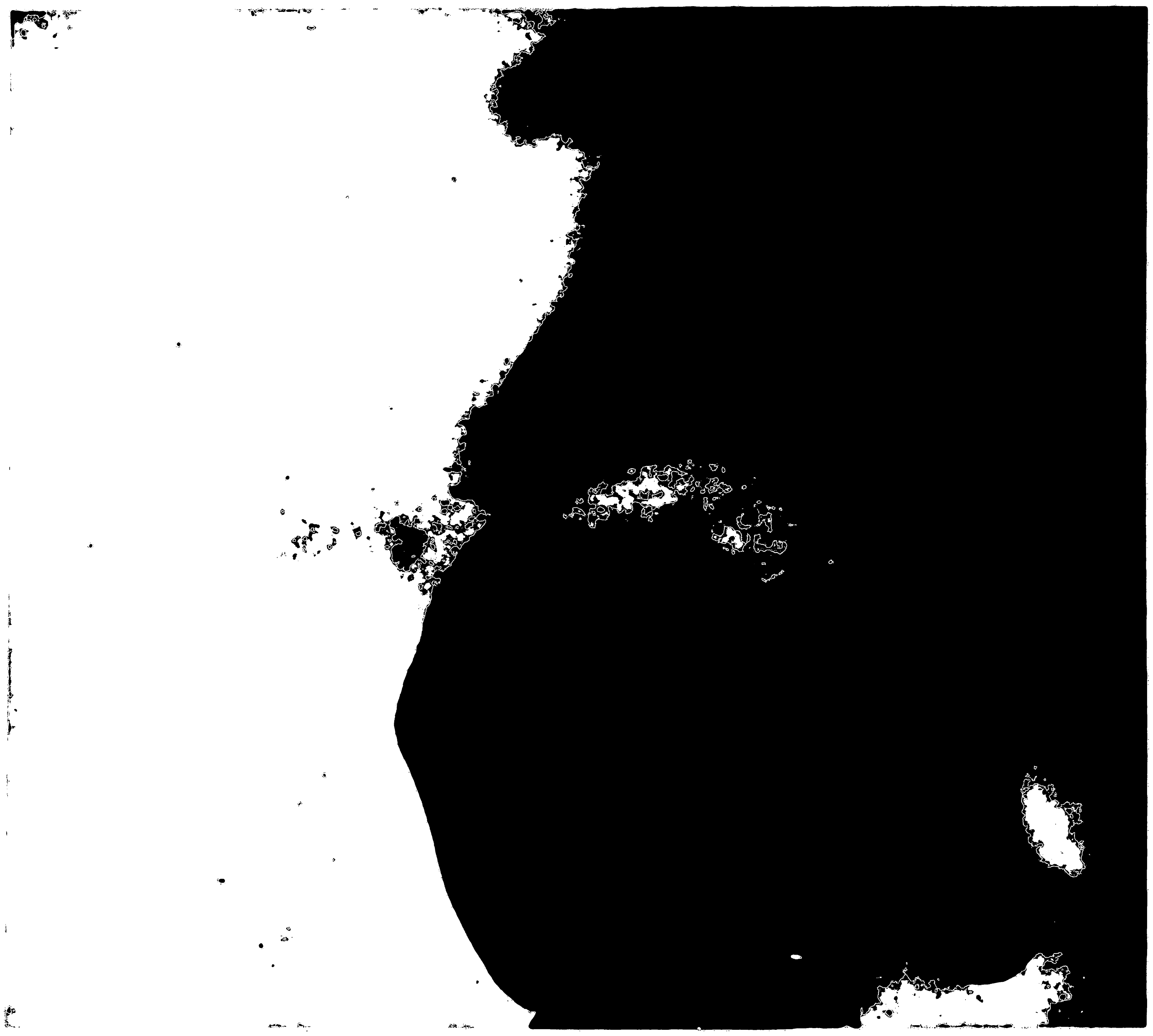
JOSEPH E. LEVINE
presents
FEDERICO FELLINI'S



with
MARCELLO MASTROIANNI CLAUDIA CARDINALE · ANOUK AIMEE · SANDRA MILO
ROSSELLA FALK · BARBARA STEELE · Screenplay by FEDERICO FELLINI · TULLIO PINELLI · ENNIO FLAIANO · BRUNELLO RONDI · Story by ENNIO FLAIANO · FEDERICO FELLINI · Produced by ANGELO RIZZOLI · AN EMBASSY PICTURES RELEASE


BETTE DAVIS
CATHERINE SPAAK
The Empty Canvas
Carlo Ponti

Her name is Beverly
Today she is going to fall in love for the very first time
JOSEPH E. LEVINE presents
Light Fantastic
DOLORES McDOUGAL · BARRY BARTLE · JEAN SHEPHERD
"THE THEME From LIGHT FANTASTIC" on Columbia Records.
Filmed entirely in New York
DISTRIBUTED IN THE U.S. AND CANADA AND AVAILABLE FOR THE ENTIRE WORLD FROM JOSEPH E. LEVINE AND EMBASSY PICTURES CORP.



JOSEPH E. LEVINE presents

YOU HAVE
NEVER SEEN ANYTHING
IN THE WORLD LIKE

WOMEN OF THE WORLD

(LA DONNA NEL MONDO)

DISTRIBUTED
IN THE U.S. AND CANADA
BY JOSEPH E. LEVINE
AND
EMBASSY PICTURES CORP.

directed and produced by GUALTIERO JACOPETTI
IN TECHNICOLOR FILMED ON LOCATIONS THROUGHOUT THE WORLD
AN EMBASSY PICTURES RELEASE

ONLY ONE

NEW YORK

DISTRIBUTED IN THE U.S.
AND CANADA AND AVAILABLE
FOR THE ENTIRE WORLD
FROM JOSEPH E. LEVINE
AND
EMBASSY PICTURES CORP.

It's a Who's Zoo of Hilarity!

Joseph E. Levine presents RENATO RASCEL • FRANCIS BLANCHE and STAR OF THE GREAT CIRCUS "GOCHA" in "THE BEAR" A FILM BY EDMOND SECHAN
Based on the story by ROGER MAUGE • Adapted and Dialogue by Roger Mauge and Edmond Sechan
MUSIC BY JEAN PRODROMIDES • An Embassy Pictures Release

DISTRIBUTED IN
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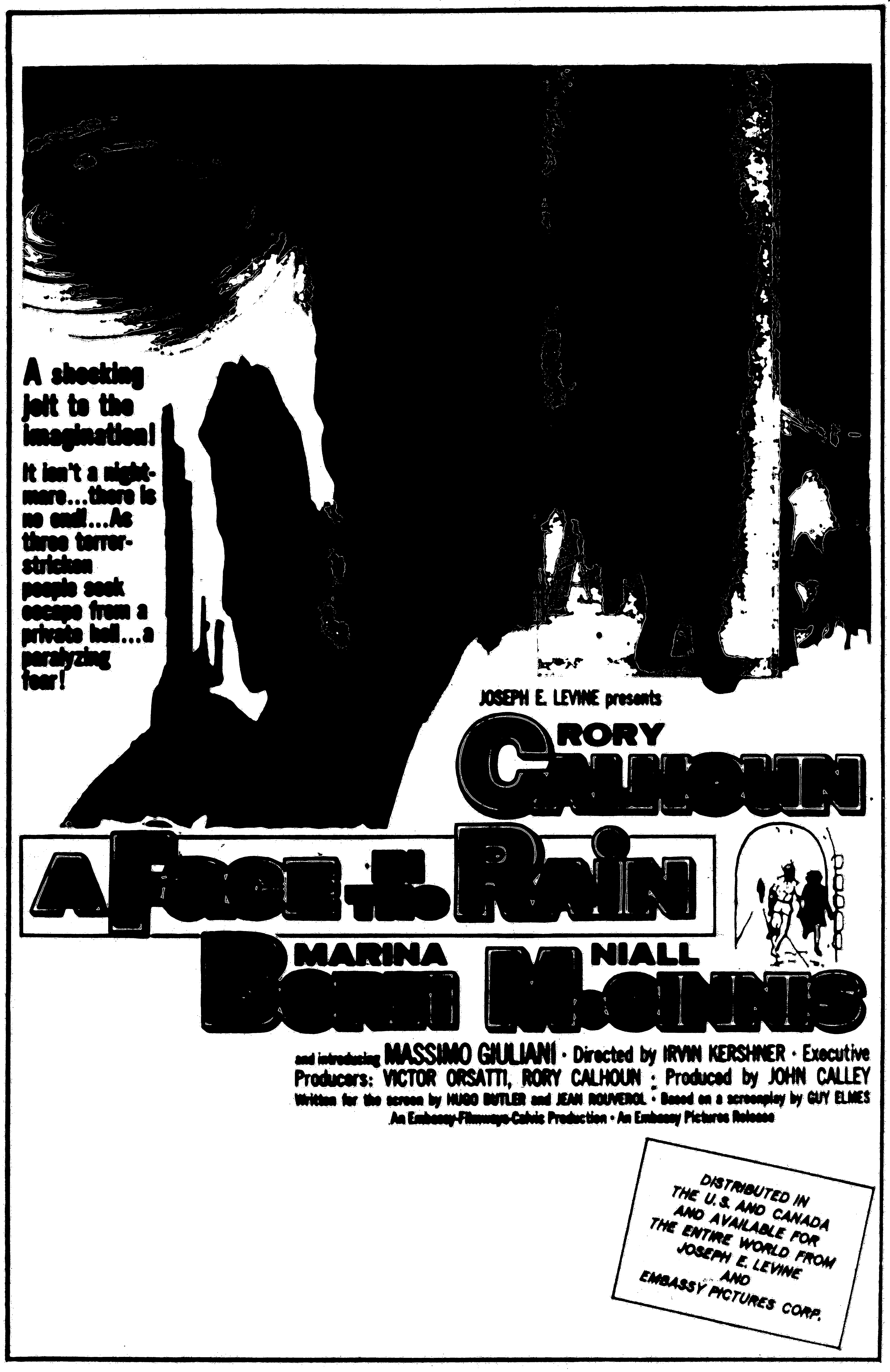
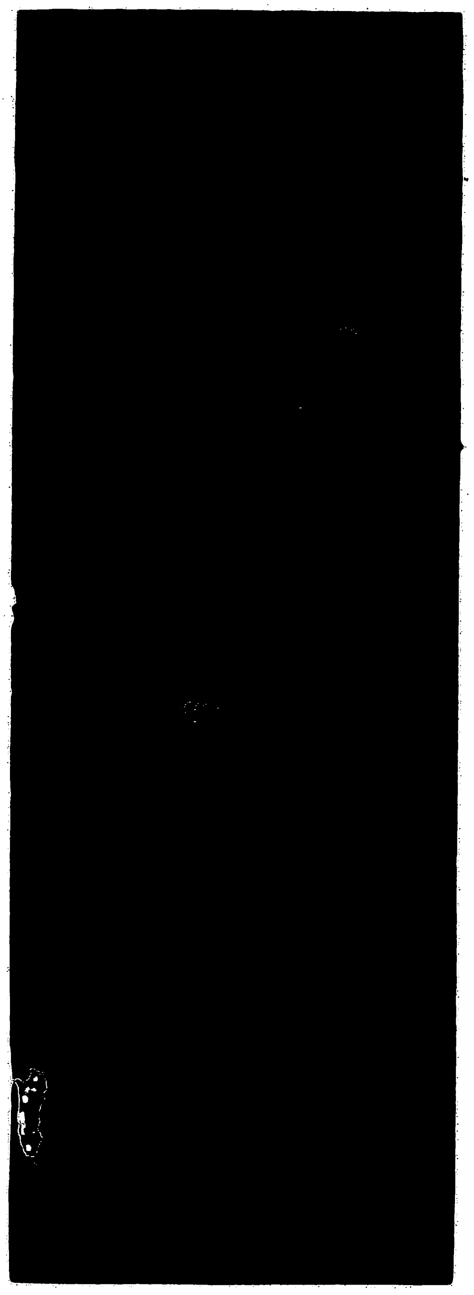

A shocking jolt to the imagination!
It isn't a nightmare...there is no end!...As three terror-stricken people seek escape from a private hell...a paralyzing fear!
JOSEPH E. LEVINE presents
RORY CALHOUN
A FACE IN THE RAIN
MARINA BERTI
NIALL McGINNIS
and introducing MASSIMO GIULIANI · Directed by IRVIN KERSHNER · Executive Producers: VICTOR ORSATTI, RORY CALHOUN : Produced by JOHN CALLEY
Written for the screen by HUGO BUTLER and JEAN ROUVEROL · Based on a screenplay by GUY ELMES
An Embassy-Filmways-Calvic Production · An Embassy Pictures Release
DISTRIBUTED IN THE U.S. AND CANADA AND AVAILABLE FOR THE ENTIRE WORLD FROM JOSEPH E. LEVINE AND EMBASSY PICTURES CORP.

JOSEPH E. LEVINE presents

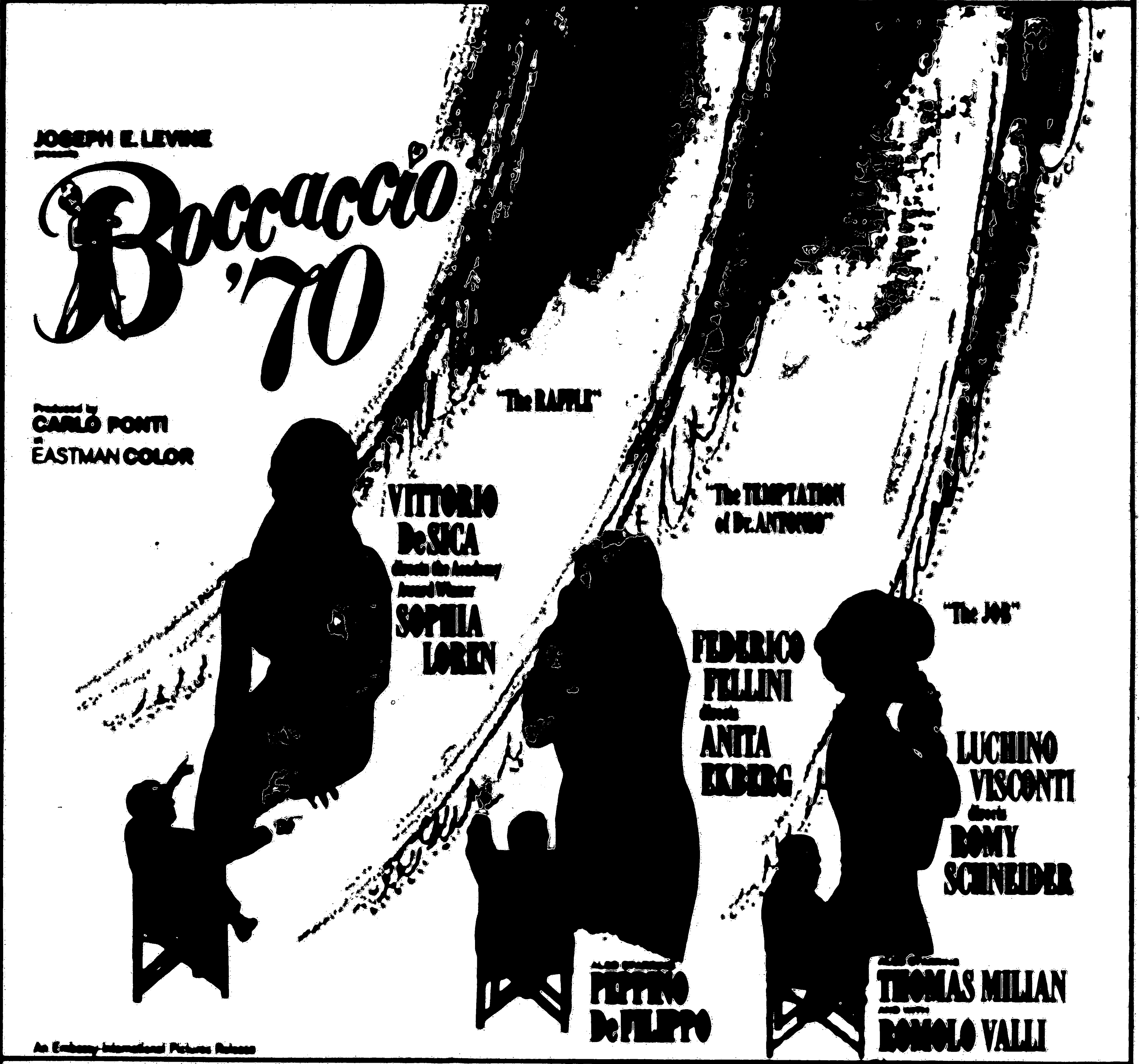
YOUNG GIRLS of GOOD FAMILIES

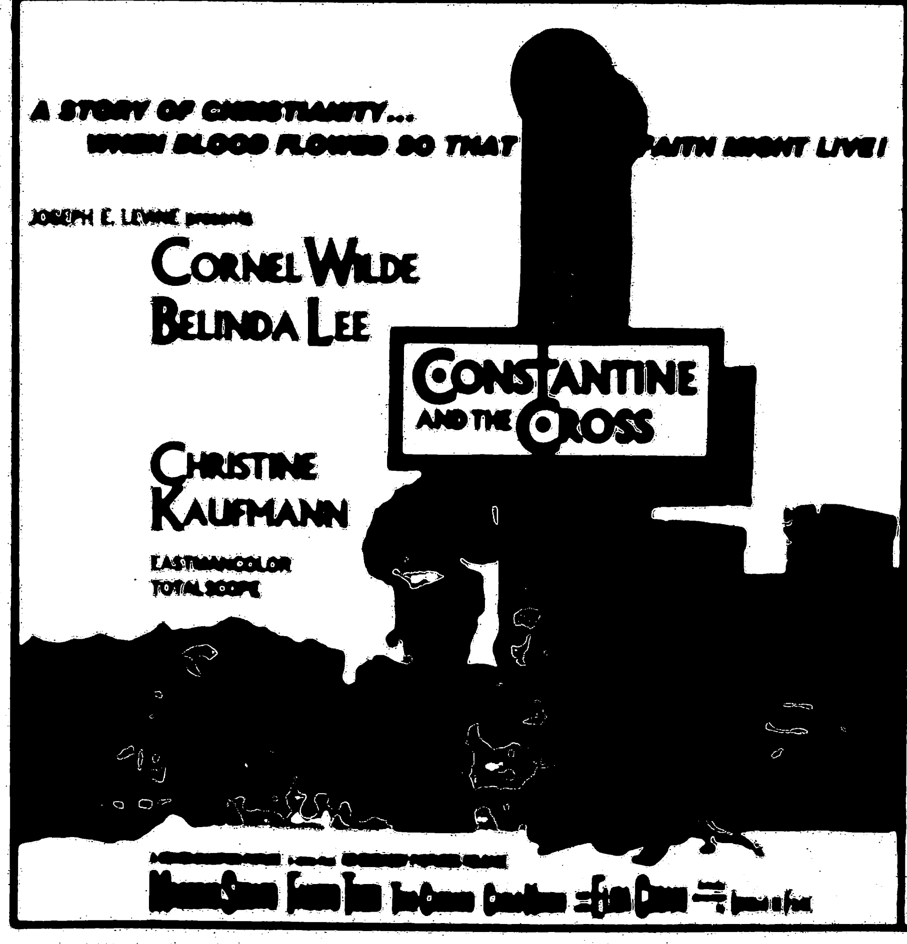


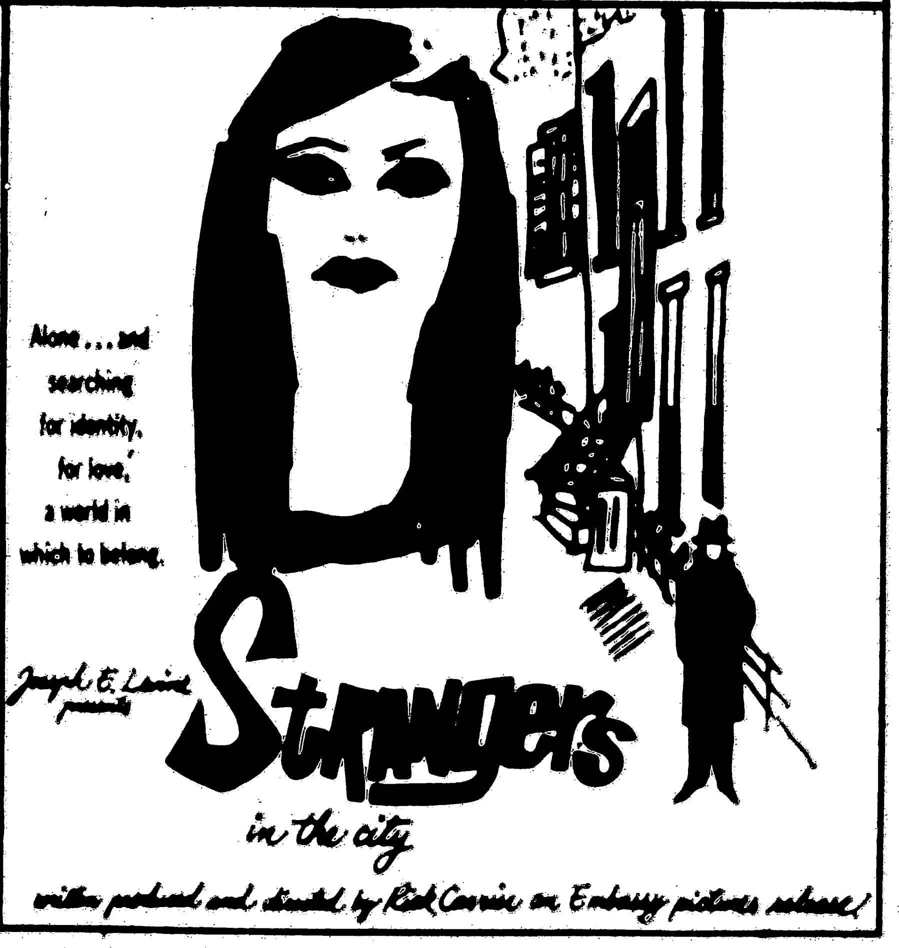
starring
MARIE-FRANCE PISIER / MICHEL SUDOR / LILO / ZIVA RODANN
FRED CLARK / ODILE VERSOIS GISELE SANDRE
directed by PIERRE MONTAZEL / AN EMBASSY PICTURES RELEASE

DISTRIBUTED
IN THE U.S. AND CANADA
AND AVAILABLE FOR
LATIN AMERICA AND JAPAN
FROM JOSEPH E. LEVINE
AND
EMBASSY PICTURES CORP.

SOME TERRITORIES STILL AVAILABLE







Newsreel Systems Round World

TV (Home) Big New Influence

By SANDRO PALLAVICINI

Rome.

It might be thought that, with the increasing spread of television, and the correlative rise in the numbers viewing television newsreels, theatre newsreels would gradually lose their appeal. But the most authoritative international organizations, specialized in pelts, affirm just the contrary.

The television newsreel, with its numerous daily editions, "inflates" news items, presenting them one after the other in such a rapid way that they end up by assuming the same value, that is, a mediocre value, in the eyes of the viewer.

This peculiar technique, which television must necessarily adopt owing to time and program requirements, leads to a levelling process and the parallel decline of the interest of the public. A news item appearing in the television newsreel, even if it is given particular stress, is practically wiped out by the other innumerable and similar news items, broadcasted on the same day or even in the same newsreel. The result of all this is complete "cancellation" of all the images from the viewer's memory.

Nevertheless, the television newsreel unquestionably offers the advantage of immediate viewing, accessible to all social levels, like the daily newspaper. The cinema newsreel, on the contrary, especially in its present evolution, which will be even more marked in the near future, is equivalent to a popular illustrated magazine in cellulold, that is, it provides a selection of the most important events of the week, and not of the day, and a critical interpretation of their contents, which often constitute the theme of a journalistic survey.

On the other hand, it is necessary to take into consideration the different psychological and environmental conditions in which the two productions are viewed. The television newsreel penetrates into the home, attracting the interest, which is often discontinuous or superficial, of a family group; the cinema newsreel, on the contrary, is addressed to a public of cinema goers, where concentration of interest is normal, while the collective reactions themselves represent a further incentive to participation by the spectators.

The Private Newsreel

The common viewer knows that the television newsreel, even if it is composed with objectivity, is a State product in many countries, and he also knows that the events presented are subjected to the judgment of a superintending committee, a judgment which is nearly always impersonal or conformist. The spectator's mental attitude towards a cinema newsreel produced by private enterprise is quite different. Any political event presented by a cinema newsreel prevails in the spectator the conviction that it is the most important event of the week. The very fact that it has been chosen by private newsreel production constitutes the proof of its intrinsic value, that is, of its interest quite apart from State considerations, in other words, the force of penetration of the cinema newsreel is not only immensely greater than that of the television newsreel, but has far more lasting effects in spite of the very different numerical proportion of their respective publics.

In Italy, the cinema records an annual attendance of a public of about eight hundred million, and this means that, every day, over two million persons enter the cinemas. This heterogeneous public is now accustomed to seeing, together with the film, a cinema newsreel in which events, even if there is a time lag in comparison with the television newsreel, are presented in a completely different version. The same viewer who has followed an official ceremony on the television screen, finds a different perspective and greater power of expression when he sees it again on the large cinema screen.

National Policies

Information detailed below is extracted from a research of Sandro Pallavicini of Rome, Italy, where he is (1) President of the Centro Cinematografico e Televisivo (2) President of the Unione Nazionale Produttori Cortometraggi-ANICA and (3) President of the International Newsreel Assn. Except where parenthetically noted as a greater or lesser number all newsreels are issued 52 times annually.

This further fact ought to be borne in mind: state-owned newsreels are part of a government educational and/or propaganda policy. Typically state-owned newsreels are obligatory playoff for all theatres.

Absent from the Pallavicini compilation is the United States where because of double features and tv, newsreels have fallen upon hard times, though they thrived during the war years.

Foreign newsreels tend to range in length from 180 to 300 meters per issue.

ARGENTINA
1) Sucesos Argentinos
2) Noticiero de America
3) Noticiero PanAmericano
4) Argentina Private Al Dia
Prints Per edition 24
Obligatory playoff
State % Contribution

AUSTRIA
Wochenschau, 60 prints
Weltjournal, 30 prints
Non-obligatory

BELGIUM
Belgavox, 80 prints
Non obligatory
State % contribution
400 average outlets

BULGARIA
Kinohronika
60 35 m prints
60 16 m prints
Obligatory, 1,287 theatres
State operated

CZECHOSLOVAKIA
1) Czechoslovensky Film, all theatres
300 prints
2) Tyden ve Filmu, all theatres
300 prints
3) Televychova a Sport, all theatres
All state-owned
Paid by state
Not obligatory

COLUMBIA
1) Actualidad Panamericana, 170
2) Hechos y Private Centro*, 60
15 prints
Not obligatory
*Edited by insurance company

BRITAIN
1) Pathe News, 200 prints
2) British Movietone, 100 prints
1,300 and 700 bookings
State % contribution

FRANCE
1) Les Actualities Francaise, 250 prints
2) Eclair Journal, 210
3) Fox Movietone, 200
4) Gaumont Actualities, 230
5) Pathe Journal, 340
All save foreign-owned Fox Movietone get state % contribution

GERMANY (EAST)
Der Augenzeuge DEFA, 700 prints
2,500 theatres
State-owned
Obligatory, daily

GERMANY (WEST)
1) Deutsche Wochenschau, 900 prints
6,504 theatres
20% state-owned
Agreement with theatres for daily projection
2) UGA-Wochenschau
3) 20th Century-Fox
300 prints
Privately-owned
4) Blick in die Welt
220 prints
Privately-owned

HOLLAND
1) Neerlands Nieuws, 346 theatres
2) Nederland in Klank en Beeld, 112 theatres
3) Polygoon Wereld Nieuws, 238 theatres
Not obligatory
All privately owned

HUNGARY
1) Les Actualities Hongroises, all theatres
300 prints
2) Les Actualities Mondiales, all theatres
60-80 prints
3) Les Actualities des Sports, all theatres
60-80 prints
All state-owned
Obligatory

INDIA
Indian News Review, 160 prints
2,000 theatres
State-owned
Paid by state
Obligatory

IRELAND
Amharc Eireann, 58 theatres
10 prints
Privately-owned
State contribution
Not obligatory

ISRAEL
Carmel-Herzlich, 200 theatres
10-20 prints
Privately-owned
Paid by state
Obligatory

ITALY
1) La Settimana INCOM, all theatres
156 editions annually
260 prints
Privately-owned
State contribution: 1.79% of gross takings
Obligatory on alternate days
2) Cinegiornale SEDI
156 editions
160 prints

(Continued on page 170)

Italy's Shipping Print Count, '62

Rome.

Italy exported during 1962 prints of feature films to the number of 2,397 copies. The contrast is to export total of 1,946 back in 1952. This is the division of the copies last year:

Albania	30
America (Central)	27
America (South)	30
Argentina	34
Australia	30
Austria	22
Belgium	31
Bolivia	38
[illegible]	8
[illegible]	36
Brazil	30
Bulgaria	3
Canada	74
Czechoslovakia	15
Ceylon	30
Chile	11
Cyprus	15
Colombia	32
Korea (South)	8
Cuba	5
Denmark	12
Egypt	36
Ecuador	6
Ethiopia	140
Philippines	30
Finland	35
Formosa	36
France	47
Germany (West)	62
Germany (East)	3
Japan	66
Jordan	8
Greece	66
Hong Kong	32
Indonesia	18
India	16
Great Britain	21
Iraq	30
Iran	38
Yugoslavia	36
Israel	62
Lebanon	36
Libya	165
Morocco	6
Singapore	30
Malta	62
Mexico	15
Norway	11
Netherlands	60
Pakistan	38
Paraguay	32
Peru	32
Poland	30
Portugal	60
Puerto Rico	4
Rumania	11
San Domingo	4
Thailand	36
Syria	32
Somaliland	30
Spain	32
U.S.A.	60
Sweden	32
Switzerland	165
Africa (South)	36
Turkey	60
Hungary	30
U.S.S.R.	9
Uruguay	12
Venezuela	17
Other Countries	1,387

Trade Voices in Italy

Rome.

Officially, the film industry comes under the Ministry of Tourism & Entertainment, headed by a Minister and two Under-Secretaries directly answerable to him. In turn, the "Direzione dello Spettacolo," long headed by the recently retired Nicola de Pirro, is responsible for all entertainment matters to the two Under-Secretaries. Apart from film matters, "Direzione dello Spettacolo" also is charged with general supervision, in Italy's state— subsidized industry setup, of such various pic activities as production, import, and export, etc. as well as many other subsidized and semi-subsidized sectors of the Italo film industry picture. Herewith other film trade associations and authorities:

Associazione Nazionale Industrie Cinematografiche ed Affini (ANICA) —Overall industry association charged with supervision and negotiation of industry problems—with sole exception of exhib sector—both nationally and internationally. President: Eitel Monaco.

Unione Nazionale Distributori Film (UNDF)—National film distributors union, part of ANICA, handling national release problems of member companies, which include Yank outlets in Italy. President: Franco Penotti.

Unione Nazionale Produttori Film (UNPF)—National producers association under ANICA, deals exclusively with problems pertaining to production sector. President: Goffredo Lombardo.

Unione Nazionale Produttori Cortometraggi (UNPC)—Grouping under ANICA of Italian producers of newsreels, documentaries, and TV-Films. President: Sandro Pallavicini.

Unione Nazionale Industrie Tecniche Cinematografiche (UNITC)—Group handling all technical sectors on local industry, divided into separate organizations, including film studios, labs, dubbing studios, and auxiliary equipment concerns. Part of ANICA. President: Alberto Gemmi.

Unione Nazionale Cinematografie Specializzate (UNCS) — ANICA subdivision including groups covering fields of 16mm production, Educational and Didactic Films, Industrial Films, and Animated Films. President: Giuseppe Taranto.

Associazione Generale Italiana dello Spettacolo (AGIS)—Overall exhib association covering and dealing with all problems in sector on national and international level. Besides all pic theatres, AGIS also covers legit, tent shows, and other types of theatres.

Associazione Nazionale Esercenti Cinematografici (ANEC)—National pic exhibitors association under AGIS, handling labor and other problems of sector.

Associazione Cattolica Esercenti Cinematografici (ACEC) — Group running Catholic parochial houses on commercial basis.

Associazione Direttori Cinoproduzioni (ADC)—Italo Film Producers and production managers dealing for sector in labor and union problems mainly.

Associazione Italiana Cineoperatori (AIC)—Film Cameramen with labor and union functions.

Associazione Nazionale Autori Cinematografici (ANAC)—Grouping film "authors": directors, writers, on various problems concerning sector.

Centro Cattolico Cinematografico (CCC)—Catholic Film Office with national and international functions both on theoretical and practical level. Rates features according to Catholic moral code, issues specialized publications, coordinates all Catholic Church activity in film sector.

Sindacato Nazionale Giornalisti Cinematografici (SNGC)—National (and only) pic critics association, which each year awards Silver Ribbons for outstanding film achievements.

Unitalia Film—Organization coordinating and expediting propaganda activity for Italian film industry abroad via publications, "film weeks" and other ventures in public relations sector.

INTERNATIONAL FILM ASSOCIATIONS

B.I.C. Bureau International du Cinema was constituted some years ago to examine and coordinate common problems relating to film industry on a world-wide basis. B.I.C. is made up of the following member associations:

FIAPF (International Federation of Film Producers Associations);
FIAD (Int'l Federation of Film Distributors Associations);
CITC (Int'l Confederation of Technical Industries);
UIEC (Int'l Union of Film Exhibitor Associations).

Chairman of B.I.C. since its formation: Eitel Monaco.

Working committee repping each organization within B.I.C.: Dr. Brisson for FIAPF, Dr. Schwaller for FIAD, M. Trichet for UIEC, M. Weil-Lorac for CITC.

B.I.C. secretariat, with Achille Valignani and Enrico Giannelli in charge of Secretariat General, is located permanently in Rome's ANICA offices. Among principal objects of current B.I.C. activity is de-taxation of various film industries and bettering of tv vs. pic relations.

Video Cinematografica Nearly Alone In Italy To Develop Performers

Rome.

Only Italian production company which maintains and supports a permanent school for young thesps is Franco Cristaldi's Vides Cinematografica. Vides is also one of the very few companies in this country which keeps a number of actors—mostly youngsters—under contract. The two activities are interdependent, as the base of the school's activities (which may however be attended by outside performers) is the training of Vides' star roster.

Claudia Cardinale is probably the best-known star (and Vides contractee) to emerge from courses at the school (which she still attends) into the international spotlight. More recently Thomas Milian has made a name for himself, while others, such as Serena Vergano, Barbara Nelli, Margherita Girelli, Gianni Garko, Enzo Cerusico, and Giuliano Gemma are awaiting their chances and picking up cameos in various Italian pix.

The Vides school, which is headed by legit and pic director Luciano Lucignani, and is located some 10 miles from Rome in a country villa. Essential equipment includes spots, a tape recorder, microphone setup, a basic library, etc. Course began last September, and continues on a twice-weekly (sometimes thrice-weekly) basis, with "sessions" from 4-8 p.m. on Tuesdays and Fridays.

Director Lucignani claims the school has no strict "method" of its own, "though methods and techniques are discussed, from Brecht to Stanislavski to other newer ones". But basically, he notes, school is designed to prep youngsters for practical work in films, "enabling them to be more than inert objects in the hands of the director."

"We are not out to create great 'stars', but merely to discover, or to accelerate the discovery, of an actor's qualities, enabling him to work more profitably and probably more easily—and to keep him 'in training'."

FRANCO CRISTALDI

IN ASSOCIATION WITH SOME OF THE MOST VITAL PRODUCTION FORCES IN THE ITALIAN (LUX FILM, DEAR FILM, ULTRA FILM, VIDES CINEMATOGRAFICA) AND FOREIGN FILM INDUSTRIES,

ANNOUNCES FOR 1963:

JANUARY: **MARE MATTO** (Crazy Sea)

FEBRUARY: **I COMPAGNI** (The Strikers)

MARCH: **LE TRUFFE PIU' BELLE DEL MONDO** (The World's Most Memorable Swindles)

APRIL: **LA RAGAZZA DI BUBE** (Bube's Girl)

MAY: **OMICRON** (Omicron)

JUNE: **SEDOTTA E ABBANDONATA** (Seduced and Abandoned)

JULY: **GLI INDIFFERENTI** (Time of Indifference)

AUGUST: **PARA'** (The Paratrooper)

SEPTEMBER: **ALLE PORTE DEL FUTURO** (The Future Has Begun)

OCTOBER: **FEFE'** (Baron Fefe')

NOVEMBER: **TRIBOLAZIONI DI UN CINESE IN CINA** (Adventures of a Chinaman in China)

DECEMBER: **L'ANTIMIRACOLO** (The Phony Boom)

GINA LOLLOBRIGIDA
JEAN PAUL BELMONDO
TOMAS MILIAN

MARE MATTO

(CRAZY SEA)

DIRECTED BY
RENATO CASTELLANI

A film just like the sea: calm, happy, stormy, lively crazy!

An Italian-French coproduction: LUX-VIDES (Rome)-FILMS ARIANE (Paris)

I COMPAGNI

(THE STRIKERS)

MARCELLO MASTROIANNI HEADS A GROUP OF IMPROBABLE CHARACTERS IN THE FIRST AND MOST ABSURDLY UNSUCCESSFUL STRIKE, IN THE UNKNOWN ITALY OF THE NINETIES

DIRECTED BY MARIO MONICELLI

MARCELLO MASTROIANNI
RENATO SALVATORI
FOLCO LULLI – BERNARD BLIER – FRANCOIS PERIER – GABRIELLA GIORGELLI
and ANNIE GIRARDOT

An Italian- French coproduction: LUX-VIDES (Rome)-MEDITERRANEE (Paris)

HOW SAD THE WORLD WOULD BE WITHOUT SWINDLERS! 5 BRILLIANT YOUNG DIRECTORS FOR 5 EXCITING UNUSUAL STORIES

LE TRUFFE PIU' BELLE DEL MONDO

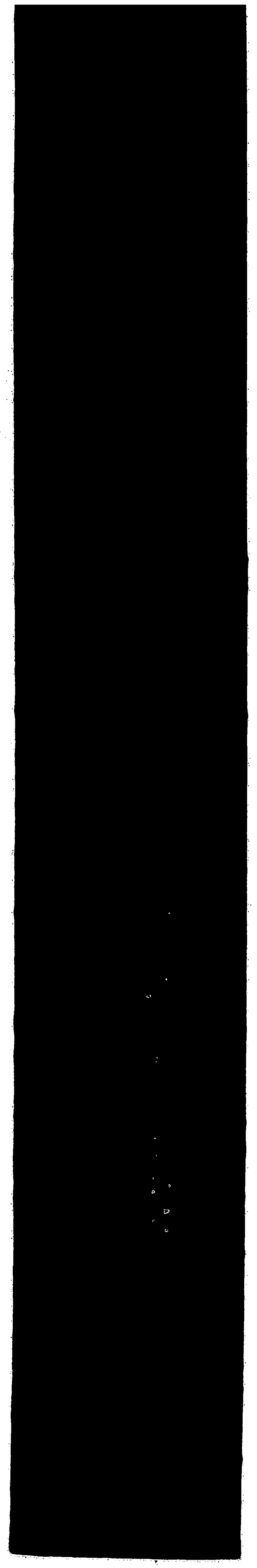
(THE WORLD'S MOST MEMORABLE SWINDLES)

DIRECTED BY

GREGORETTI - GODARD - POLANSKI
CHABROL - HORIKAWA

JEAN SEBERG - CHARLES DENNER - JEAN PIERRE CASSEL
GABRIELLA GIORGELLI - NICOLE KAREN

An Italian-French coproduction: VIDES (Rome)-ULYSSE (Paris)



A world wide best seller, a provocative love story, two young fascinating stars!

CLAUDIA CARDINALE - GEORGE CHAKIRIS

LA RAGAZZA DI BUBE

(BEBO'S GIRL)

DIRECTED BY

LUIGI COMENCINI

based on Carlo Cassola's novel "Bebo's Girl"

OMICRON

(OMICRON)

A curious impossible story for an original and advanced film by one of the most interesting Italian directors of the new generation

UGO GREGORETTI

PIETRO GERMI

After the worldwide success of "DIVORCE ITALIAN STYLE," Oscar-winner, Pietro Germi sketches a strange "marriage italian style"!

SEDOTTA E ABBANDONATA

(SEDUCED AND ABANDONED)

GLI INDIFFERENTI

(TIME OF INDIFFERENCE)

From the unsurpassed masterpiece by **ALBERTO MORAVIA** *a sensual excursion into the ambiguous life of a corrupt family!*

WITH AN

OUTSTANDING INTERNATIONAL CAST

A well-bred young European reared on vitamins, good manners and foreign languages, brings civilization to the colonies: destruction, torture, murder!

A FILM DIRECTED BY

GILLO PONTECORVO

AUTHOR OF "KAPO"

PARÁ

(THE PARATROOPER)

How the next generation will live when current scientific discoveries find their fullest application.
A fascinating and amusing panorama filmed around the world.

ALLE PORTE DEL FUTURO

(THE FUTURE HAS BEGUN)

DIRECTED BY

VIRGILIO SABEL

An Italian-French coproduction: LUX-VIDES (Rome)-FILMS ARIANE (Paris)

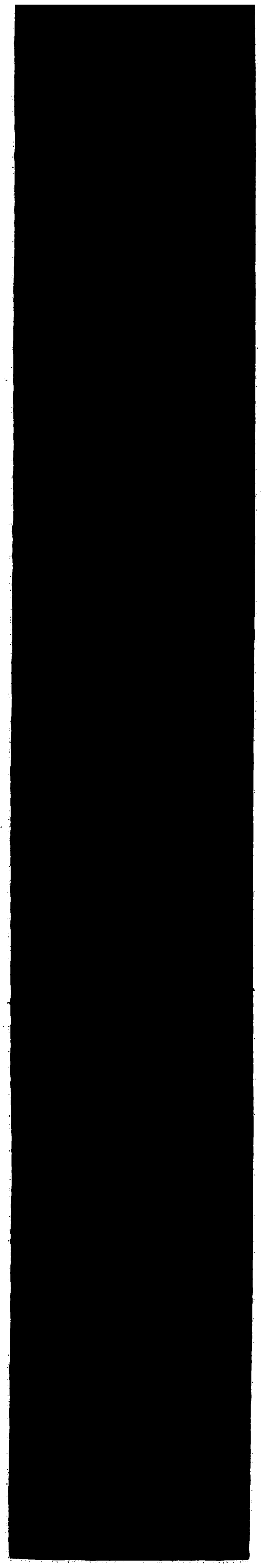
MARCELLO MASTROIANNI *the unforgettable creator of Baron Fefe in* **"DIVORCE ITALIAN STYLE"** *returns to the same role in a new picture directed by Oscar-winner Alfredo Giannetti*

FEFE'

(BARON FEFE)

DIRECTED BY

ALFREDO GIANNETTI



JEAN PAUL BELMONDO

in a fabulous adventure based on the famous novel by Jules Verne, with as many plot twists as the ideograms of the Chinese alphabet!

TRIBOLAZIONI DI UN CINESE IN CINA

(ADVENTURES OF A CHINAMAN IN CHINA)

DIRECTED BY
DUCCIO TESSARI

An Italian-French coproduction: VIDES (Rome)-FILMS ARIANE (Paris)

ITALO PRODUCT READYING FOR MARKET

AGER
Prepping two pix at moment: "I Fuorilegge del Matrimonio" (The Outlaws of Love) and "La Caduta dei Savoia" (The Fall of the House of Savoy).

APO FILMS
Aldo Pomilia's outfit recently wound lensing of "Assassinio Made in Italy" (Assassinio), with Cyd Charisse and Hugh O'Brian. Now packaging "Aquile di Roma" (Eagles of Rome), a spectacle-epic. Also handles worldwide sales of pic on "Ecumenical Council".

ARCO
Alfredo Bini's recent release slate includes "Rogopag," "La Bella di Lodi" (The Beauty of Lodi), and others. Currently setting plans for five features during current year with such directors as Claude Autant-Lara, Mauro Bolognini, Ugo Gregoretti, Pier Paolo Pasolini.

ATLANTICA
Marco Vicario has completed "The Fall of Rome" is pondering other pix including "Impotenza Generandi" for his company.

CERVI
Antonio Cervi's production of "Deserto Rosso" (Red Desert), first color pic by Michelangelo Antonioni, stalled but hopes to start soon, along with other projects.

CINERIZ
With Federico Fellini's "8½" a hit as well as Gualtiero Jacopetti's "Women of the World" Angelo Rizzoli's plans include "Mondo Cane No. 2," a medium-budgeter, "Un 'Occasione D'Amore" (An Occasion of Love) which marks directional debut of M. Franciosa and P. F. Campanile, with Francoise Prevost and Gabriele Ferzetti co-starred, and others still to be announced. Among them, a probable new pic by Fellini.

CIRAC
Rudy Solmsen and Giorgio Agliani readying a Gordon Scott starrer, "The Hero of Babylon."

DDL
"L'Onorevole" (The Honorable), with Ugo Tognazzi, looks to follow "Le Ore dell'Amore" (The Hours of Love) and "La Voglia Matta" on DDL sked.

DE LAURENTIIS
"The Bible" is the major item on the DeLaurentiis agenda for the year, with Christopher Fry scripting and Orson Welles, Robert Bresson, and Luchino Visconti set to direct so far. Also on the 1963 slate: "Sacco and Vanzetti," directed by Richard Fleischer; "The Boom," directed by Vittorio DeSica, with Alberto Sordi; "The Dolls"; a feature starring ex-Empress Soraya; Elio Petri's "The Monsters," with Alberto Sordi; Vittorio DeSica's "Story of a Woman," with Silvana Mangano; Alberto Sordi's "General Custer's Trumpeter," to be shot entirely in the USA; "La Violenza" (Violence), directed by Gianfranco Mingozzi.

DOCUMENTO
Gianni Hecht Lucari's company completed several, including "La Parmigiana" and "Renda Casaroli" in recent months, now embarks on Paolo Nuzzi's Mondo Matto" (Crazy World), and others.

DUILIO
Duilio Coletti's major project for 1963 is "Operation Crossbow," W.W. II epic. Company recently delivered "Verona Trial" to DeLaurentiis. Has other plans, still unannounced.

FAIRFILM
Mario Cecchi Gori has just wound "Il Successo" (Success) with Vittorio Gassmann and Jean Louis Trintignant (who scored in Gori's recent hit, "Il Sorpasso") returning this time teamed with Anouk Aimee. Then comes "Il Maestro di Vigevano" (The Teacher of Vigevano), with Dino Risi directing Ugo Tognazzi; "I Comunisti" (The Communists), also with Tognazzi and Gassmann, whom Gori has on exclusive pact; and "I'ammazzadonne" (The Ladykiller), starring Vittorio Gassmann.

FICIT
Enrico Bomba's company recently wound "Storm over Ceylon," directed by Gerd Oswald, and Hugo Fregonese's "Broken Coin," as well as several others. Future projects, including "Latin Lover," still unannounced.

FILMAR EXPORT
"The Old Testament," "The Fury of Hercules," "Year 79 After Christ," "Orient by Night," "Africa al Neon," "Infamous World," among current and choice items on Filmar and Cineproduzioni lists.

JOSEPH FRYD
With "Gladiators Seven" and "Gold for the Caesars" under his belt, Fryd now tackles "Hercules, Sampson, and Ulysses," as well as "In the Day of his Death," "Lancers of the Khyber Pass," and has "Naked World" already shooting.

GALATEA
Lionello Santi's company busy as ever with: "Hands upon the City" directed by Francesco Rosi and starring Rod Steiger; "Dark Purpose" directed by George Marshall with Shirley Jones, Rossano Brazzi, George Sanders, Georgia Moll, Micheline Presle toplined; "Beta Som," directed by Charles Frend with James Mason and Lilli Palmer; "Black Sabbath," with Mario Bava directing Boris Karloff, Mark Damon; "La Rimpatriata," Damiano Damiani's new pic, which features Walter Chiarri; "Italiani Brava Gente" (shooting in Russia) directed by Giuseppe DeSantis; Lina Wertmuller's "I Basilischi"; Leonviola's "Taur, the King of Brute Strength"; Gianfranco DeBosio's "The Terrorists," and "Le Gladiatrici," again directed by Leonviola. "L'Attico" (The Penthouse) a recent release.

GLOBE INT'L
Henry Lombroso's company completing "Forbidden World," directed by Fabrizio Gabella, and has "I, Semiramis," "The Nun of Monza," "Carmen of Trastevere" on recent distrib slates, with many more to come.

MALENOTTI
"Cyrano and D'Artagnan," with Jose Ferrer, a recent item ready for release soon, and "Bel Ami '63" on production sked, among others, together with "Summer Frenzy."

CARLO PONTI
Champion Films has at least five slated for '63: "Ghost at Noon," with Jean Luc Godard directing Brigitte Bardot, Jack Palance, and Fritz Lang already started; "Yesterday, Today, Tomorrow," in which Vittorio DeSica directs Sohpia Loren and Marcello Mastroianni; Mastroianni also becomes "Casanova" for Ponti and director Mauro Bolognini; while producer has announced Bette Davis and Catherine Spaak in Damiano Damiani's "Empty Canvas," based on Alberto Moravia's "La Noia." "La Donna Scimmia" (The Ape Woman), with Ugo Tognazzi, and Arco Ferreri's direction, is item number five on Ponti's partial local listings, with more to come. First four are in partnership with Embassy Pictures.

ROYAL
After "Venus Imperial," Guido Giambartolomei produces "La Pupa," with Michele Mercier under Giuseppe Orlandini's direction, and "I Tabu" (The Taboos), directed by Romolo Marcellini. Also has Luigi Zampa prepping "Il Carozzone."

SANCRO
"Queen Bee" is finally releasable after censor trouble, as is "L'Omicida," directed by Claude Autant-Lara, "Adultress," Kafka's "The Castle," and other items being mulled.

TITANUS
With "The Leopard" a record-breaker here, Goffredo Lombardo has couple of items almost finished: "Il Demonio" (The Demon) and "Giovane Europa" (Young Europe), while recent company slowdown will delay such announced items as "The Challenge," with John Gavin, and "Tonio Kroger," directed by Mauro Bolognini, as well as other future plans.

ULTRA
"Jague Nana" directed by Alberto Lattuada being planned for African locations while "Il Fornaretto di Venezia" is already shooting in Venice; Duclo Tessari directs Michele Morgan and large cast. Ultra also making "La Ragazza di Bube" (Bube's Girl), starring Claudia Cardinale, with Vides Films.

VIDES
Franco Cristaldi's firmly established with its worldwide "Divorce Italian Style" impact, follows up with new Germi pic, "Seduced and Abandoned" and Renato Castellani's "The Crazy Sea," with Gina Lollobrigida and J. P. Belmondo, plus new Marcello Mastroianni starrer, "I Compagni" (The Strikers) directed by Mario Monicelli. Also teamed with other firms on "La Ragazza di Bube" (Bube's Girl) and others.

ZEBRA
Moris Ergas back into production after hiatus with "Sesannonatissimo." Plans "A Woman a Day," with Roberto Rossellini and others.

Venice's Arts

Venice.

The film festival held on the Lido Beach across the lagoon from Venice proper is one of a number of community celebrations of various art forms in the former maritime republic on the Adriatic Sea. Events for this summer of 1963 are these:

July 10-20
Documentary Film Festival
(14th year)

July 10-20
Children's Film Festival
(15th year)

* * *

Aug. 24-Sept. 7
Feature Film Festival
(24th year)

* * *

Aug.-Sept.
Exhibit of Film Publications
(7th year)

* * *

Oct. 20-Nov. 3
Exhibit of Scientific Films
(8th year)

Documentaries And Newsreels

Herewith the figures on Italy's production rate on documentary films and newsreels for the past seven years:

Year	Doc	News
1955:	1,140	401
1956:	157	433
1957:	350	402
1958:	305	546
1959:	344	600
1960:	507	671
1961:	310	501
1962:	300	560

Gross Film Receipts

Rome.

1955:	$100,720,000
1956:	105,000,000
1957:	100,400,000
1958:	177,300,000
1959:	165,000,000
1960:	160,000,000
1961:	200,000,000
1962:	212,000,000

PIX TO ITALY

Rome.

Year	Totals	from USA
1946	856	600
1947	794	507
1948	874	668
1949	[illegible]	502
1950	530	304
1951	342	230
1952	304	246
1953	350	222
1954	307	[illegible]
1955	367	344
1956	302	342
1957	[illegible]	[illegible]
1958	415	307
1959	412	[illegible]
1960	400	167
1961	340	160
1962	301	150

Italo Distributors' Race, 1962-1963

Rome.

Status of Italo Distrib Companies (as of April 6) on seasonal 1962-63 key first run totals in order:

1—Metro
2—Dear-UA
3—Titanus
4—Paramount
5—DeLaurentiis
6—Cineriz
7—20th
8—Celad-Columbia
9—Euro
10—Universal
11—Incel
12—Warners
13—Globe
14—Rank
15—Interfilm
16—Atlantis

Same companies, but on average-per pic basis for key city firstruns; also to April 6:

1—Incel
2—DeLaurentiis
3—Titanus
4—Euro
5—20th
6—Dear-UA
7—Cineriz
8—Metro
9—Paramount
10—Universal
11—Celad-Columbia
12—Rank
13—Interfilm
14—Warners
15—Globe
16—Atlantis

Italy Holds Cost Line to '62 Levels; Still Less Than Britain and France

By ROBERT F. HAWKINS

Rome.

Contrary to some widely-circulated opinion, production in Italy can be achieved in many—not all—fields at about the same cost as last year and even, in some sectors, for less money than before.

It goes without saying that cost-cutting and "savings" can only be achieved by adroit, pre-prepared "shopping" and/or the use of a savvy local observer or one of the several reputed service companies which operate in Rome and are able to furnish anything from a non-venomous asp for a Nile epic to a cheese sandwich for hungry extras.

Though some costs (non-specialized) have risen, others (specialized) have dropped some because of less demand. The balance, when compared with 1962 figures, is about equal to last year's over-all totals.

Rating Italy cost-wise at 100, Britain would figure at some 120 and France higher, at 125. Spain has crept up some, cost-wise, since last year—at least in local estimates—and is rated about 90 to Italy's 100. Yugoslavia and Greece, less completely outfitted, figure at roughly 70 by comparison.

The Rome Studio situation is generally considered that of a buyers market.

Last year's boom brought with it several new plant ventures, led off by Dino DeLaurentiis' large new complex, as well as several other smaller studios erected to take advantage of space shortage occasioned by "Cleopatra's" protracted stay at Cinecitta, and by the booming Italian rhythm as well.

Now, though Cinecitta has several contracts for later this year, and though Titanus' Farnesina Studio is about to be parceled out as real estate, there is still plenty of open space in local plants. Hence, once again, buyers can be choosers—and this is said to apply in the equipment market as well, where prices last year had likewise risen over average. And the discounts are back again.

Exact figures being quoted in various sectors vary greatly and there are very few firm figures, except, perhaps some union minimums in the categories covered by these. But generally, it's still the savvy entrepreneur who can come up with the best deal. Meaning that in almost every bracket, the fee is negotiable.

Italian Features As Exported

Year	permits	to USA
1946	121	11
1947	354	53
1948	827	42
1949	644	37
1950	848	35
1951	848	60
1952	1046	21
1953	1716	30
1954	2130	43
1955	2240	57
1956	2032	57
1957	1864	42
1958	2207	50
1959	2782	60
1960	3031	82
1961	3086	36
1962	3007	43

TV Buys Yank Films; Ruckus In Italy

Rome.

Though recently sealed with a non-aggression pact of sorts, the long-dormant war between the Italian motion picture industry and RAI-TV, the Italian television net has come out into the open, and both sides are fighting for key positions.

The situation has been brought to a head by several concurrent factors, first and foremost the recent purchase, mostly from Yank majors, of some 300 features to be screened on the single Italian video net, together with a massive buy of available US-made TV-Film material.

Okay Until Recently

Until now, Italian motion picture loppers could afford to worry less than some of their foreign colleagues about the TV menace; true, registered video sets in this country have swelled steadily to a recent 3,300,000 but at the same time the Italian pic admission total had not dropped alarmingly. In fact, the local situation was one of the rosiest when compared to almost all film markets where television was on a competitive footing.

But recently, the psychological impact of a certain number of classic oldies, and especially an early Garbo series, brought the situation to a head, and industryites began to worry. This was compounded by the fact that the Italian press made of the series, of Garbo's "re-discovery," etc., with the result that attendance for the first time began to drop significantly on holidays and holiday eves when RAI-TV "maliciously" slotted the revivals.

Theatres Stage Protest

The Italian industry reaction was forceful and clear: over 500 film houses in the Rome area shut down tight for a day in "protest" against unfair competition from RAI-TV, and especially the fact that while the film industry is heavily taxed in every sector and activity, RAI-TV enjoys relative immunity in its new openly and directly competitive position—because of its government-subsidized setup.

The recently-agreed on pact between the pic industry and the television organization is, despite certain specific promises designed to avoid direct conflicts, a fairly vague one. Local observers feel the peace will be short-lived.

Meanwhile, the film industry is making the most of its opportunity in using the video danger argument as a major lever with which to win government de-taxation of all film sectors, felt a major step towards self-sufficiency in a growingly competitive entertainment world.

Rome, Milan, Turin, Pisa Stages

ROME

CINECITTA—14 stages
No. 1—18 x 30 x 9.50 metres
No. 2—20 x 40 x 9.50 metres
No. 3—20 x 40 x 9.50 metres
No. 4—18 x 30 x 9.50 metres
No. 5—40 x 80 x 13.50 metres
No. 6—20 x 40 x 9.50 metres
No. 9—18 x 30 x 9.50 metres
No. 11—18 x 36 x 11.50 metres
No. 12—10.50 x 10.50 x 7 metres
No. 13—20 x 40 x 9.50 metres
No. 14—20 x 40 x 9.50 metres
No. 15—9.50 x 80 x 13.50 metres
No. 16—9.50 x 41.50 for back projection
No. x—20 x 41 x 7 for special effects
Tank: 23 x 42—1.20 to 2.20 deep
Tank: 160 x 80—average 2 m. deep

Studio also has some 400,000 square metres free terrain for constructions, plus full range of accessory facilities and technical equipment. Large number of American spectacles have been shot here, latest being 20th's "Cleopatra."

TITANUS FARNESINA—5 stages
No. 1—46 x 20 metres
No. 2—60 x 20 metres
No. 3—30 x 20 metres
No. 5—46 x 20 with tank 12 x 10 x 4
No. 6—35 x 20 with wings of 12 and 40 m.

Studio also has some 20,000 sq. metres of free terrain for outdoor set constructions, plus full range of additional facilities and technical equipment.

(Rome's Titanus Farnesina Studios may eventually be sold to a real estate development. There is a Titanus Film project to build a Studio in Sicily, and another project is being discussed for the construction of a Studio on island of Sardinia).

TITANUS APPIA—6 stages
No. 1—14 x 40 x 9 metres
No. 2—14 x 30 x 9 metres
No. 3—30 x 25 x 21 metres
No. 4—10 x 14 x 8 metres
No. 5—15 x 30 x 12 metres
No. 6—40 x 25 x 15 metres

TITANUS TUSCOLANA (Centro Sperimentale)—3 stages
No. 1—40 x 36 metres
No. 2—16 x 36 metres
No. 3—44 x 22 metres

PONTI-DE LAURENTIIS—4 stages
No. 1—21 x 25 x 9.50 metres
No. 2—22 x 14 x 8.50 metres
No. 3—27 x 30 x 9.50 metres
No. 4—20 x 13 x 8 metres

In addition to full range of studio and technical facilities and equipment, studio has some 16,000 sq. metres of free terrain for outdoor constructions.

SAFA-PALATINO—3 stages
No. 1—25 x 16 x 9.50 metres
No. 2—20 x 11 x 7 metres
No. 3—60 x 25 x 14 metres

CENTRO INCOM—2 stages; 3 more in construction
No. 1—22 x 16 x 10 metres
No. 2—24.50 x 12 x 8 metres
Tank: 20 x 8 x 40 metres

Labs, plus full range of other facilities and equipment, with over 15,000 sq. metres of terrain free for outdoor constructions. Also specializes in advertising shorts, newsreel production, educational films, and documentaries.

DE PAOLIS (INCIR)—8 stages
No. 1—16 x 16 x 16 metres
No. 2—20 x 16 x 16 metres
No. 3—22 x 16 x 16 metres
No. 4—20 x 14 x 16 metres
No. 5—25 x 20 x 16 metres
No. 6—100 x 40 x 20 metres
No. 7—25 x 22
No. 8—25 x 30

Some stages have tank facilities. Studio also some 60,000 sq. metres of terrain for outdoor constructions.

ISTITUTO NAZIONALE LUCE—2 stages
No. 1—20 x 13 metres
No. 2—22 x 22 metres

Studio has own labs, full range of technical facilities, including shooting of scientific documentaries, as well as 2,000 sq. metres of open space for outdoor constructions.

A. T. C. STUDIOS—2 stages
No. 1—30 x 25 x 16 metres
No. 2—22 x 18 x 16 metres

New setup located at km. 14 of Via Tiburtina, near Technicolor labs. Stage No. 1 includes tank adaptability. Self-sufficient power plant, 8 individual dressing rooms, projection rooms, offices, restaurant, bar, ground for exteriors, cutting room. Also includes such equipment as Mitchell, Arriflex, Cameflex, Crab cameras, Mole Richardson lighting equipment; Western and Perfectone recording units.

CENTRO PRODUZIONI DINO DE LAURENTIIS —4 stages (in construction)
No. 1—100 x 35 x 20 metres
No. 2—80 x 40 x 21 metres
No. 3—80 x 40 x 21 metres
No. 4—40 x 20 x 16 metres (all will have tank facilities)

Newest complete-cycle studio is currently in construction 23 kms. south of Rome on Via Pontinia on an area of 182 hectares, 60 of which house the physical plant, 30 the worker's residential areas, rest the back lot for exteriors. Planned as the most up-to-date plant of its kind in the world DeLaurentiis Studio will also be equipped to handle pic from pre-production planning to final print, via black and white and color labs, sound studios, printing plant, process lensing facilities, and many other facets currently requiring dependence on facilities in other countries.

INTER FILM STUDIO (Grottaferrata)—2 stages
No. 1—17 x 25 metres
No. 2—15.50 x 25 metres

SPES—1 stage

CAPITANI—1 stage

NOTE: Prices on all Roman studio facilities are regulated by a 1952 convention, but it's accepted practice for companies desiring to rent space and/or equipment to negotiate final rentals time by time, with often very sizeable discounts granted by most studios, depending on length of rental period, amount of space and equipment involved, and method of payment.

MILAN

ICET-DE PAOLIS—2 stages
No. 1—26 x 15.50 metres
No. 2—26 x 15.50 metres
2 stages in construction

DONATO—1 stage
16 x 12 x 8 metres
Mostly tv and publicity film work.

TURIN

FERT—3 stages
No. 1—31 x 23 metres
No. 2—20 x 16 metres
No. 3—44 x 20 metres
Mostly tv and publicity, some feature work.

PISA

TIRRENIA (Cosmopolitan)—4 stages
No. 1—10 x 20 metres
No. 2—20 x 40
No. 3—25 x 25 semi-circular, with tank
No. 4—25 x 32
No. 5—40 x 80

Back lot space for exteriors: 150, sq. metres

Located at Tirrenia, 12 kms. from Pisa and 10 from Leghorn. Studio has recently been taken over by new firm, Cosmopolitan, and is being completely refurbished and updated with latest equipment.

Runaways?: Italy's Got 'Em Too

Rome.

Runaways? An Italian problem too. For not only are Italian productions trekking to France, Spain, Germany, Yugoslavia, and other areas where coproduction lures make the trip worthwhile—even necessary — but be it for reasons of cost or the lure of the far-away the fact remains that rarely as in the past year have so many films been made outside this country. And the trend still appears to be going strong, if a frightened local film union report that out of 80-odd films begun by Italian companies so far in 1963, only 18 actually predominantly used Italian studio facilities.

Apart from the "Mondo Cane" type of feature documentaries, which make up a large percentage of these so-called "suitcase" films, the past year has seen quite a large number of foreign locations creeping into Italo production slates.

Around the World

One of the most distant was "Tikoyo and his Shark," made for Titanus-Metro by Folco Quilici on a Pacific Isle. "Copacabana Palace" took a flock of local thesps to South America, while another contingent is working in Russia on "Italiano Brava Gente" (Italian Good People), directed by Giuseppe DeSantis. "Russia Sotto Inchiesta," a feature documentary by Romolo Marcellini and Leonardo Cortese, preceded it on Soviet soil, as did "Io Amo, Tu Ami" (I Love, You Love), directed by Alessandro Blasetti.

"Two Enemies," some time back, saw a local team go to Israel for locales, while several pix during the past year were shot in Egypt ("The Golden Arrow" for Titanus, and others). More recently, Alberto Sordi, director Gian Luigi Polidoro, and cameraman Aldo Tonti made a successful junket into Scandinavia and came back with a feature, "The Devil," (DeLaurentiis) which is currently big in local houses. Another DeLaurentiis item, "Man's Paradise," took an Italian crew to Japan, while one episode of Arco's "Rogopag" was shot in the Far East with Rossana Schiaffino and Bruce Balaban working there under Roberto Rossellini's direction. "Hong Kong—A Goodbye" is another Italo item shot in that faraway spot.

Ran Away to L.A.

"Smog," directed by Franco Rossi, was made practically in the home of runaway-ism: Los Angeles. This switch on the Hollywood habit is not expected to be the last one, either. Dino DeLaurentiis plans to shoot most if not all of his upcoming "Sacco and Vanzetti" in the States—New England to be exact—with Richard Fleischer directing, while still for DeLaurentiis, Alberto Sordi will make "Custer's Trumpeter" in the American West.

In fact, the success of "The Devil" will probably see Sordi go through with his long-planned series of films shot in various parts of the globe, in which the Italian actor-comedian will be afforded ample opportunities to act and react in and to the foreign locales which increasingly are luring Italian filmmakers.

Censoring Goes Its Confused Way In Italy, But Eased

Rome.

Uncertainty has characterized the Italian censorship situation during the past year. Several dramatic cases helped further to focus attention on what still remains a problem to Italo film creators—as it does to those in many other countries as well.

Though a new censorship structure was set up last year, calling for a different composition of censorship groups (which now include film critics as well as production reps) as well as a stronger accent on the eventual and final decision by the Italian judiciary, the results have not been encouraging.

Irrational Behavior

It is not that censorship has become more strict; in fact, there are indications that in some sectors —notoriously a long string of out-and-out sexploitation pictures spotlighting nudity and striptease around the globe—it has almost become lax. Certainly films in which the subject matter as well as the treatment would never before have been passed, have recently been passed.

But it is the aforementioned uncertainty and seemingly irrational behaviour of the various organs able to exert direct or indirect pressure on local filmmaking which has become an increasing source of worry to local industry people. For while before the new legislation films which had been okayed were fairly safe once in release, now films previously passed by the various bodies risk (and have risked) banning by one or another of the Italian civil courts which have a final say on whether or not a certain feature is obscene, offensive to religion, or a potential danger to public safety—three major denominators under the new censorial setup.

Also, it had been established by law that any such court action, if and when, should be initiated only in the city in which each film first had its opening in public. But here again, there have been cases of films opening in one city and banned by court in another.

The major censorship hassles (the minor ones are too many to mention) have during the past year centered around four films—three Italian and one Spanish-Mexican—all of which have made national headlines and triggered innumerable protest meetings and rallies. They are Luis Bunuel's controversial Cannes Festival winner, "Viridiana"; Gualtiero Jacopetti's "La Donna nel Mondo" (Women in the World); Marco Ferreri's "The Queen Bee"; and "Rogopag," a multi-episoder in which Pier Paolini's segment, "La Ricotta" was singled out.

Though there were cases of suggested cuts and other harassment, no US film had similar trouble or made similar headlines during the past year.

'Viridiana' For Example

The "Viridiana" case was a particularly confused one. It saw the film get its regular release visa, go into theatres throughout the country, then suddenly be called back and banned. It eventually won its case on appeal, but the damage to the local distributor was considerable nevertheless, since all bookings had to be canceled and then resumed several weeks later, after massive public and press protests helped bring about a reversal of the decision. The film has not been "molested" since.

The case of "Donna nel Mondo" was resolved before the film reached the theatres, though here again previous bookings had to be postponed. A few scenes were re-edited, others were substituted, and the film finally emerged and is doing very well at the boxoffice. Ironically, the version still screened here has indirectly brought official Israeli Government protests because it shows some Israeli Army girls taking showers, naturally in the nude.

The third, more clamorous, incident was brought on by Pasolini's segment of "Rogopag" which incidentally features Orson Welles as director of a film-within-the-film Crucifixion sequence which a Rome court felt blasphemous enough to sentence Pasolini to a three-month (suspended) jail sentence. At the same time it banned the sequence, ostensibly forever.

Nothing Sure

Ostensibly, because with regard to Italian censorship procedure, nothing seems permanent or sure.

Take clamorous case number four: Marco Ferreri's "Queen Bee." For unspecified reasons, but apparently because of its non-conformist views on marital conventions and Catholic mores, the picture was banned before release and mixed once more in appeal. According to the local legislation, once appeal has been turned down, there is nothing a producer can do but shelve his picture. Yet a loophole was found nevertheless: Slightly abridged, the film was re-submitted, with an important addition: a "new" title. Instead of "Queen Bee," it was called "A Modern Story: The Queen Bee." This time, it passed with flying colors, and is one of Italy's representatives at the Cannes Film Festival.

CINERIZ

DISTRIBUZIONE S.p.A.

AFTER THE WORLDWIDE SUCCESS OF LA DOLCE VITA AND MONDO CANE, PRESENTS AT THE CANNES FILM FESTIVAL →

FEDERICO FELLINI'S

8½

PRODUCED BY

ANGELO RIZZOLI

Starring

MARCELLO MASTROIANNI

CLAUDIA CARDINALE

ANOUK AIMEE

SANDRA MILO

Rossella Falk ★ Barbara Steele

CINERIZ EXPORT

Foreign Sales:

★ VENERE IMPERIALE

TECHNICOLOR (Imperial Venus) TECHNIRAMA

starring: GINA LOLLOBRIGIDA • STEPHEN BOYD

produced by ROYAL FILM – CINERIZ (ROME) –
S.N.E. GAUMONT FRANCE CINEMA PROD. (PARIS)

★ LA DONNA NEL MONDO

(Women in the World)

TECHNICOLOR

directed by GUALTIERO JACOPETTI and
FRANCO PROSPERI • PAOLO CAVARA

★ LIOLA'

from the play by LUIGI PIRANDELLO

directed by ALESSANDRO BLASETTI

with UGO TOGNAZZI • ANOUK AIMEE
PIERRE BRASSEUR • GIOVANNA RALLI

produced by NAPOLEON FILM – FEDERIZ – CINECITTA – FRANCINEX (PARIS)

GUALTIERO JACOPETTI'S

★ MONDO CANE No. 2

TECHNICOLOR

directed by MARIO MAFFEI

★ AFRICA ADDIO

(Africa Goodbye)

TECHNICOLOR

directed by GUALTIERO JACOPETTI
and FRANCO PROSPERI

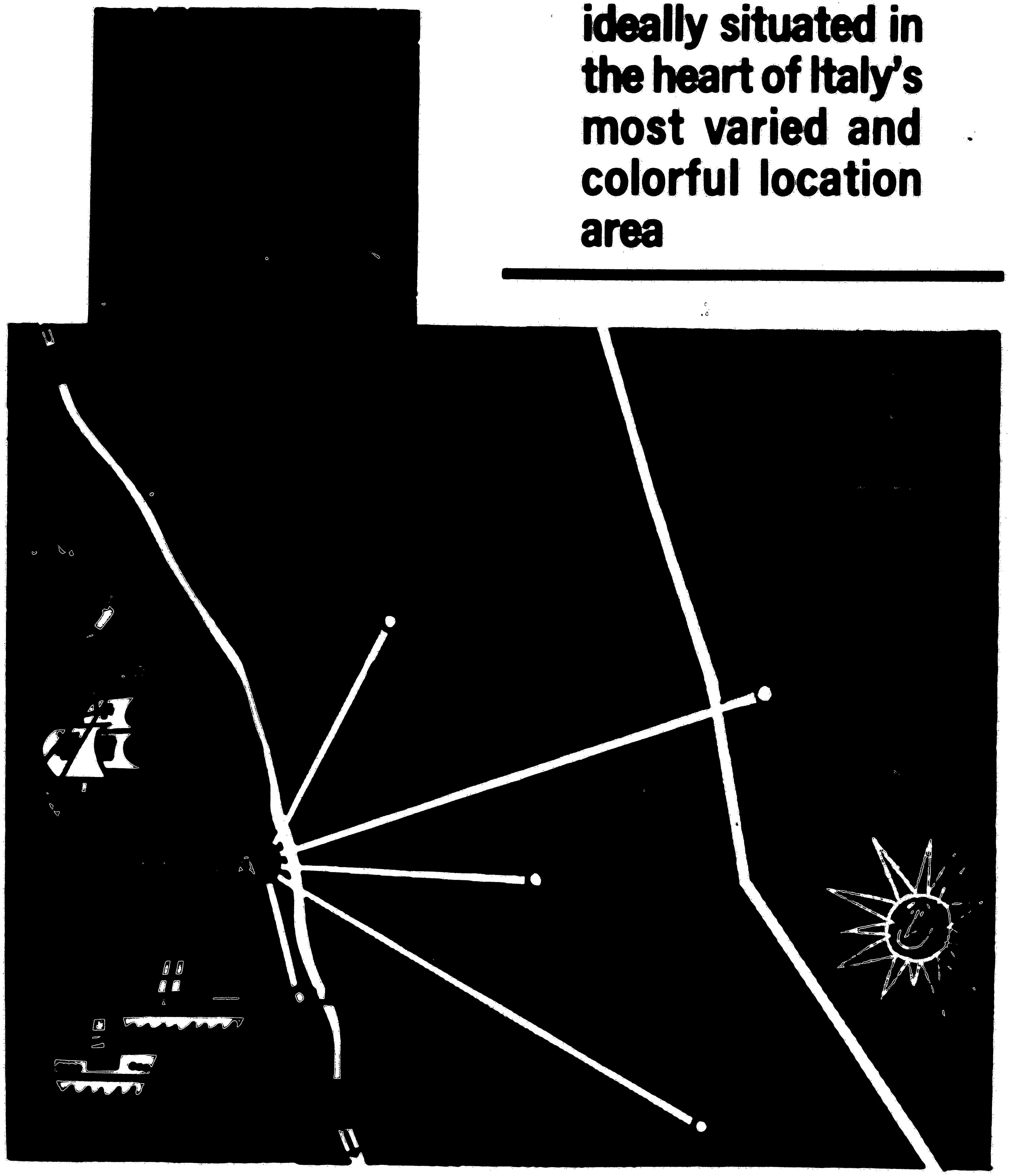
CINERIZ

Distribuzione S.p.A.
Rome Italy

At Cannes: Mr. Moresco
Martinez Hotel

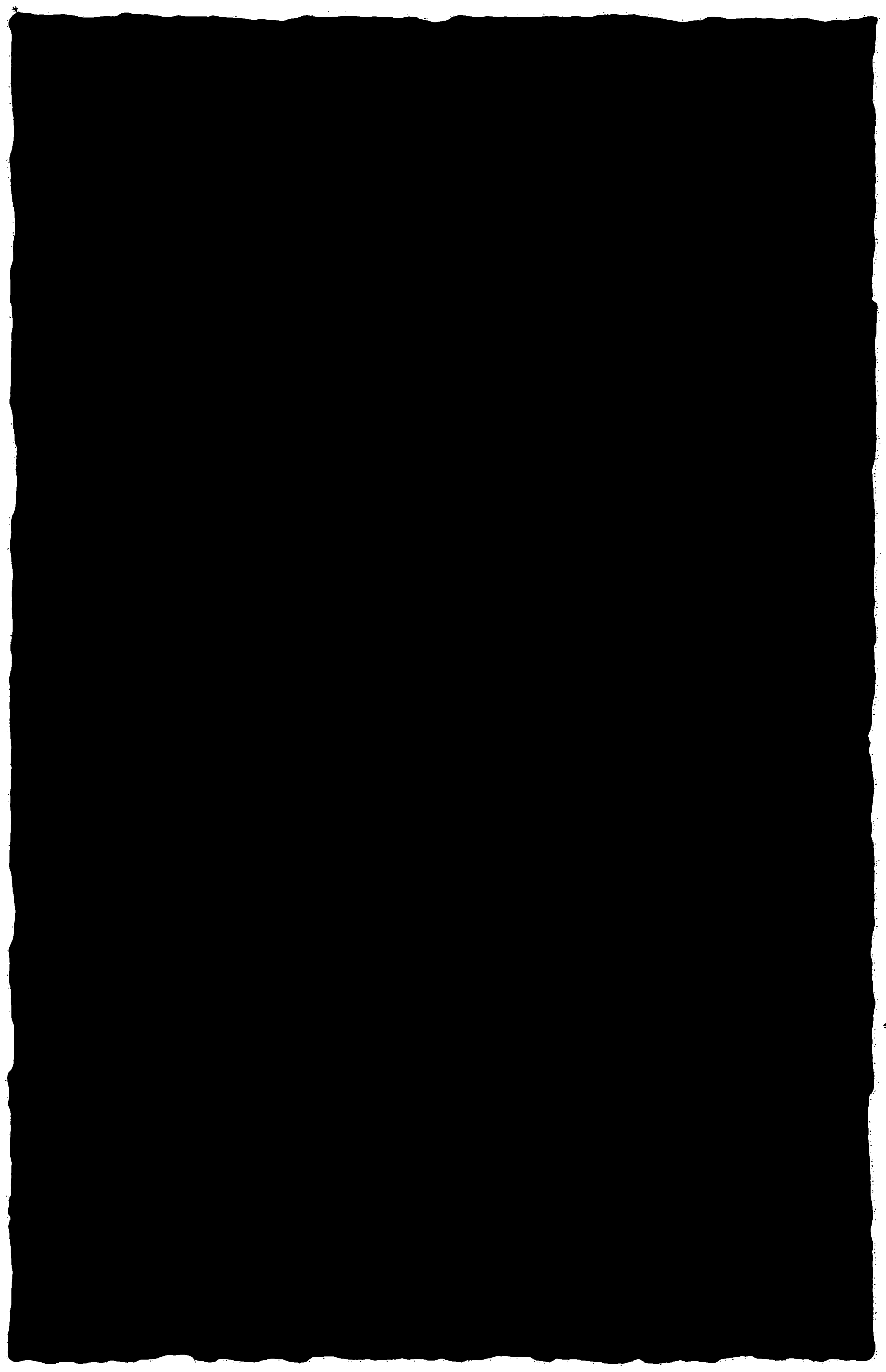
TIRRENIA

serving producers from all the world



ideally situated in the heart of Italy's most varied and colorful location area

STUDIOS



Films produced at Tirrenia:

MADAME SANS GENE
Produced by MALENO MALENOTTI and CARLO PONTI
Directed by CHRISTIAN-JAQUE; with SOPHIA LOREN

LE ITALIANE E L'AMORE
(Love and the Italian Woman)
Produced by MALENO MALENOTTI
Survey of love in Italy conducted by CESARE ZAVATTINI

A FACE IN THE RAIN
A FILMWAYS Inc. Production
Directed by IRVIN KERSHNER, with RORY CALHOUN, MARINA BERTI, NIALL McGINNIS

I SEQUESTRATI DI ALTONA
(The Prisoners of Altona)
Produced by CARLO PONTI for CHAMPION-TITANUS
Directed by VITTORIO DE SICA, with SOPHIA LOREN, FREDRIC MARCH, MAXIMILIAN SCHELL, ROBERT WAGNER

CYRANO AND D'ARTAGNAN
Italo-French-Spanish Coproduction
Directed by ABEL GANCE, with JOSE FERRER, J. P. CASSEL, SYLVA KOSCINA, DALIAH LAVI

BOCCACCIO '70
Produced by CARLO PONTI
Directed by FELLINI, MONICELLI, VISCONTI, DE SICA
Stars SOPHIA LOREN, ANITA EKBERG, ROMY SCHNEIDER

L'ISOLA DI ARTURO
(Arturo's Island)
Directed by DAMIANO DAMIANI, with WILHELM GERACI, REGINALD KERNAN, KEY MEERSMAN, VANNI DE MAIGRET
From the novel by ELSA MORANTE

Films to be produced in 1963-64:

BEL AMI '64
Produced by MALENO MALENOTTI
Modern version of the well known novel by GUY DE MAUPASSANT

FRENESIA DELL'ESTATE
(Summer Frenzy)
A Merry and Piquant Riviera Adventure
Produced by MALENO MALENOTTI

IL DISPREZZO
(Ghost at Noon)
Produced by CARLO PONTI
Directed by JEAN-LUC GODARD; Stars BRIGITTE BARDOT

LA NOIA
(Empty Canvas)
Produced by CARLO PONTI
Directed by DAMIANO DAMIANI
With BETTE DAVIS, CATHERINE SPAAK

IERI, OGGI, DOMANI
(Yesterday, Today, Tomorrow)
Produced by CARLO PONTI
Directed by VITTORIO DeSICA; Stars SOPHIA LOREN, MARCELLO MASTROIANNI

CASAVANO
Produced by CARLO PONTI
Directed by MAURO BOLOGNINI; Starring MARCELLO MASTROIANNI

DOCTOR ZHIVAGO
Produced by CARLO PONTI

COSMOPOLITAN FILM s.p.A. Stabilimenti di produzione cinematografica - Tirrenia (Pisa) - Italy
Rome office - Via Nizza 56 - Tel. 847.984 - Rome - Italy

THE ITALIA
SALU
THE INTERNATIONAL FI

Awards to Italian films at the

MAR DEL PLATA
Concha de Oro Grand Prix for "I Giorni Contati," directed by Elio Petri

CANNES
Second Prize to "L'Eclisse," directed by Michelangelo Antonioni
Prize for Best Comedy: "Divorzio All'Italiana," directed by Pietro Germi

BERLIN
Silver Bear for Best Director to Francesco Rosi for "Salvatore Giuliano"

SAN SEBASTIAN
Concha de Oro Grand Prix to "Isola di Arturo," directed by Damiano Damiani
Prize for Best Direction to Mauro Bolognini for "Senilità"

ANICA
—Via 4 Fontane, 20—ROME

Italian Motion Picture Association
Affiliated Organizations:
Film Producers Union
Film Distributors Union
Studio and Technical Services Union
Specialized Motion Pictures Union

N CINEMA
TES
LM FESTIVALS OF 1963

1962 Festivals:

KARLOVY VARY

Second Prize to "Accattone," directed by Pier Paolo Pasolini

LOCARNO

Silver Sail to "Anni Ruggenti," directed by Luigi Zampa
Gold Sail for best documentary to "Gente di Trastevere," directed by Michele Gandin

VENICE

Gold [illegible] Grand Prix ex-aequo to "Cronaca Familiare," directed by Valerio Zurlini
Special Jury Mention for "Best first film efforts" to: "Una Storia Milanese" directed by Eriprando Visconti, and "Un Uomo da Bruciare," directed by Orsini and P. and V. Taviani

MEXICO

Prize for best foreign film of year to "La Notte," directed by Michelangelo Antonioni

UNITALIA film

—Via Veneto, ROME

Organization for the Promotion of the Italian Film Abroad
Foreign Offices:
Delegations: Argentina, France, Germany, Great Britain, Spain
Representatives: Austria, Belgium, Brazil, Turkey, United Arab Republic
Correspondents: Greece, Iran, Israel, Japan, Korea, Lebanon, Mexico, Pakistan, Sweden

LIONELLO SANTI

President of GALATEA S.p.A.

announce the first release for 1963-64:

LE MANI SULLA CITTA
(Hands Upon the City)
Directed by Francesco Rosi
With Rod Steiger and Salvo Randone

James Mason, Lilli Palmer, Gabriele Ferzetti
in

FINCHE DURA LA TEMPESTA
(While the Storm Lasts)
A Film by Charles Frend
Directed by Bruno Vailati
with
Alberto Lupo, Valeria Fabrizi, Renato de Carmine,
Daniela Vargas,
Andrew Keir, and with Andrea Checchi
and with Geoffrey Keen as Hodges

I TRE VOLTI DELLA PAURA
(Black Sabbath)
Directed by Mario Bava
with Boris Karloff, Mark Damon, Susy Andersen,
Glauco Onorato, Massimo Righi, Jacqueline Pierreux,
Milly Monti, Gustavo de Nardo, Harriet Medin,
Michele Mercier, Lidia Alfonsi

LA RIMPATRIATA
Directed by Damiano Damiani
With Walter Chiari, Francisco Rabal, Leticia Roman,
Riccardo Garrone, Dominique Boschero,
Nino Guerrini, Mimma di Terlizzi, and with Paul Guers

L'INTRIGO
(Dark Purpose)
A Film by George Marshall
Directed by Vittorio Sala
With Shirley Jones, Rossano Brazzi, George Sanders,
Georgia Moll, Micheline Presle

ITALIANO BRAVA GENTE
(Italian, Good People)
Directed by Giuseppe DeSantis
With Arthur Kennedy, Tatiana Samoilova,
Raffaele Pisu, Andrea Checchi, Nino Vingelli,
V. Somov, Gianna Prokhorenko

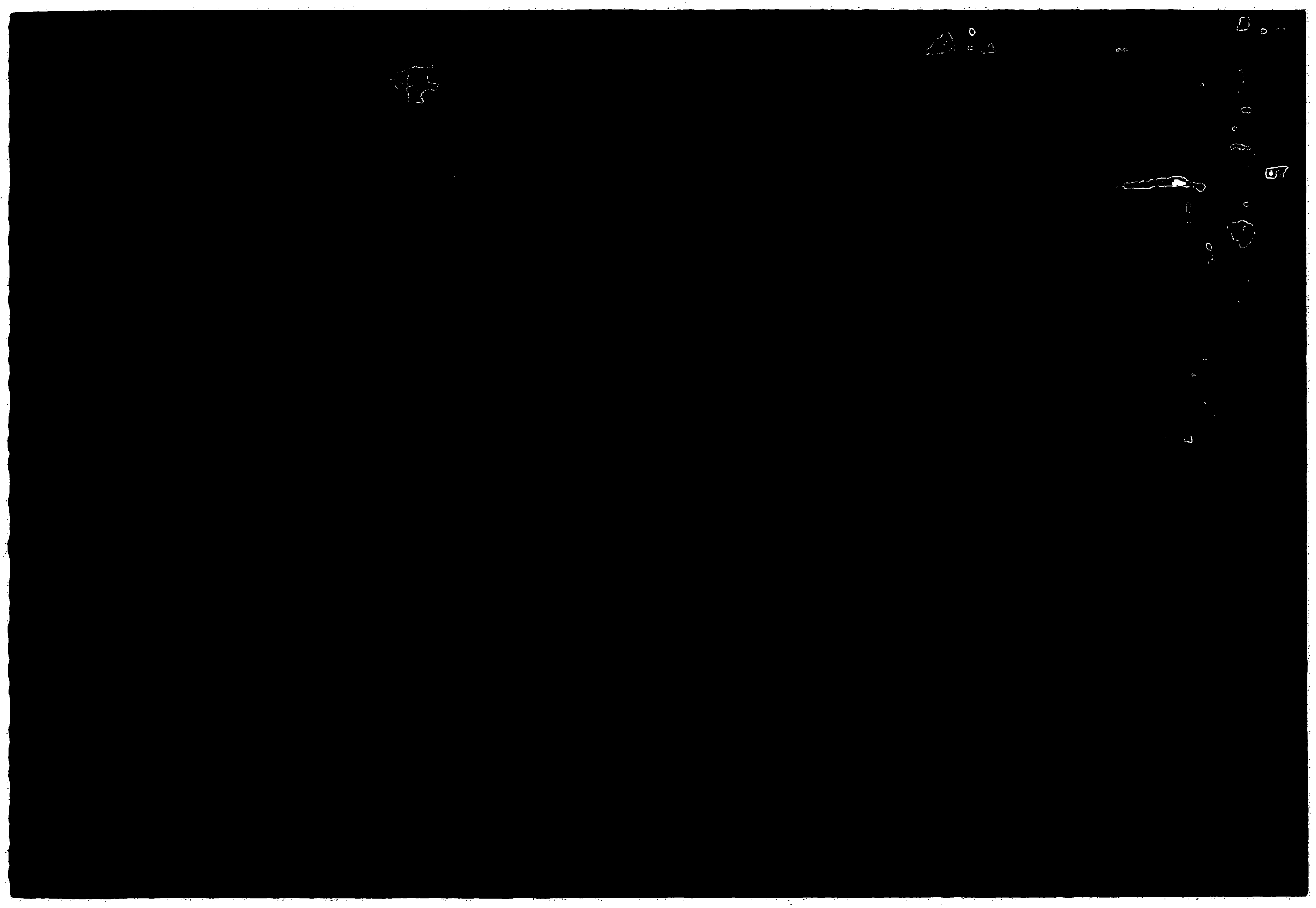
I BASILISCHI
Directed by Lina Wertmuller
with a non-professional cast

TAUR, IL RE DELLA FORZA BRUTA
(Taur, the King of Brute Strength)
Directed by Leonviola
With Joe Robinson, Bella Cortez, Harry Baird,
Carla Foscari and Antonio Leonviola

LE GLADIATRICI
(The Gladiatress)
Directed by Leonviola
With Susy Andersen, Joe Robinson, Maria Fiore,
Harry Baird, Carla Foscari

IL TERRORISTA
(The Terrorist)
Directed by Giancarlo de Bosio
With Gian Maria Volonte, Philippe LeRoy,
Giulio Bosetti, Tino Carraro, Jose Quaglio,
Cesarino Miceli-Picardi, Franco Graziosi, and
with the participation of Anouk Aimee

GALATEA S.p.A.—ROME, Via Ostriana, 15— Soc. Cin. LYRE—Paris, 4 Rue Balzac
Donald T. Gillin—41 East 42nd Street, New York 17



MIFED

international film, TVfilm and documentary market

a new outstanding success of the Milan Trade Fair

Since 1960 Milan has become a market of world importance to the cinema industry. Set in the heart of Milan Trade Fair and equipped with salons, offices and installations of the highest technical standard, this market is called MIFED.

Launched during the thirty-eighth Fair in 1960, MIFED, or the International Film, TVfilm and Documentary Market, quickly attained the status of an independently run organization making its own arrangements and fixtures.

For this reason the Italian Ministry of Tourism and Entertainment readily granted it « all-quota » privileges for films coming from the United States, Britain, West Germany, France, Spain, Austria, Russia, Yugoslavia, Mexico and Argentina.

From the start success was such that those who attended the first Spring meeting asked for a second one to be held the following fall. Thus two annual events were established, one in April and the other in October.

In Spring MIFED benefits from the very wide response in all Continents to the appeal of the Milan Trade Fair. In the fall MIFED opens when the cinema industry's business year is in high season. After a very short period of gestation MIFED matured against a background of meetings, conferences, film presentations and good reports.

The latest meeting was the seventh. It was held from 12 to 25 April 1963, and it marks another step forward from levels reached in 1962. In that year 1749 films were presented of which 681 were full-length titles, 428 for TV showing and 640 of documentary nature. The two meetings were attended by 867 visitors, of whom 286 were concerned with the production and making of films and 581 with distribution.

Also noteworthy was the high volume of business done in the import-export branches, the successful agreements reached for film exchanges, and the stimulus the meetings gave to the utilization of audiovisual techniques.

Special displays were organized in 1962 to demonstrate the progress of the youthful Japanese cinema industry and of Bulgarian production.

Conferences were convened and discussions held, and these were attended by experts and technicians from all parts of the world. Outstanding among these was the very important international conference on the application of audiovisual techniques to education and instruction in Africa.

MIFED's headquarters are located in a large building at the centre of the Milan Fair which it shares with CIS, the International Trade Centre. The floor space taken up by MIFED extends to over 30,000 square feet.

Included in these premises are ten salons equipped with up-to-date cine-projectors for showing 80, 35 and 16 mm films. There is also a series of conference and discussion rooms fitted with air-conditioning, duplicate electrical installations and interpreters' equipment for multilingual use.

For an organization of this kind these features are unique.

During 1963 an award, known as the MIFED-BIC Prize, is being presented for the best commercial film of the year. This novel award consists of a finely wrought gold and silver medal of the famous fountain symbolizing the four quarters of the globe and the main races of mankind. The original, by Bernini, stands in Piazza Navona, Rome.

Creed of the Oldest Festival

By PROF. LUIGI CHIARINI

Director, Venice Film Festival
(Professor of Cinema, University of Pisa)

Pisa.

It will never be sufficiently stressed that the International Exhibition of Cinema Art (as the Venice Film Festival is officially called), being one of the events of the Venice "Biennale" season, must remain on the same level of quality and artistic dignity as the Venice International Painting Exhibit and the drama and music festivals to which it is related.

When the first "Mostra" took place in Venice in 1932, the entire international press hailed date and event a most important one in the history of the motion picture, already then being named the art form of modern times. And in that respect it gained the approval and consensus of eminent artists and men of culture, beginning with Rene Clair, who participated at the festival with his "A Nous la Liberte" and who 30 years later was to be accepted as a member of the Academie Francaise as a high exponent of a profession "which has given a new movement to the representation of ideas and images," a profession which "has gained its right to immortality," as was affirmed on that occasion by Jacques de Lacretelle.

For 30 Years

Born, therefore, as an exhibit of film art, Venice has in that qualification its reason to be. Add to this the fact that the 32 years which have since passed have not only enriched the motion picture with new and important efforts, of which several brought to world attention at Venice, but have increasingly attracted the attention of artists and men of culture to this new language, as is proven by numerous and valuable studies, plus the fact that film history and criticism have become topics of university teaching. The responsibility of the Venice Festival must therefore be considered greater than ever.

It's often asked: is it possible to find enough artistically valid films to justify such a rigorous stand, if so many difficulties stand in the way of proper choice?

Among these are, of course: the unreasonable number of Festivals, all of which now grow from the same lawn; the recurrent production crises; industrial demands which call for immediate exploitation of films, frequently "burning" those of highest value.

The objection is well founded. Yet, I feel that with all these difficulties, Venice still has its valid reason for existence. For no art exhibit—in all fields of contemporary art—can boast only masterpieces, or even completely successful achievements. In this field too, often, the various events reflect situations of crisis, of recession, of disorientation or search; the important thing, in my opinion, is that an exhibit reflect such situations with sufficient clarity, and exclusively from an artistic and cultural point of view in the spirit of that particular art form.

The motion picture must therefore be viewed in its entirety: as a show directed at the masses, as a means of communication and study, as a language which the artist bends to his particular means of expression.

The Venice Festival is therefore not one of trends of tendencies, but wants to remain open to all tendencies, rigorously excluding only such films which are in no single way significant, and drastically eliminating every commercial or "publicitary" design which cannot or does not meet its objectives.

Every other form of exclusion would however hurt the completeness of the festival, whose efficiency as such does not depend on the level of films, level which can in no way be pre-determined, but which relies on its organic and representative qualities.

It is this spirit which authors and producers (both large industrial groups and small independents) must understand and appreciate, just as must the public and the critics called to an event which wishes to underline the artistic and cultural values of the motion picture.

For this reason also, at Venice the films in competition, out of competition, and the retrospective showings all have an equal importance, just as like values are to be found in the feature event, the documentary festival, and the festival of films for children.

And the exhibit of film publications and the various study conventions which are annual features at Venice are not the frames for a social event or gathering, but an integrating part of an institution—Venice—which increasingly seeks to tighten the bonds linking the motion picture world with that of culture and art, in the very interest of the public at which this gigantic vehicle is directed, thus contributing to raise as well the general level of its equally important entertainment facets.

In conclusion, we hope also to attract to the Venice Film Festival some of the personalities in the fields of art and culture, not only to qualify the public at which the festival is primarily aimed, but also to stimulate meetings and exchanges of ideas with and among the exponents of film criticism and comment who traditionally cover the event in such large numbers and with such dedication.

Parsch Studio Active

Salzburg.

Film producer and owner of the Salzburg-Parsch studio, situated on the outskirts of this Mozartian festival city, has newly furnished the premises with modern equipment. Necessary facilities for cutting, mixing and synchronization now are provided. West German companies, Intertel, Fernsehen and [illegible], have recently worked here.

There are three stages, 25 metres to 30 metres length and 8 metres high, and in addition 10,000 square metres open air territory.

Otto Duerer, who clicked with his film "Lulu" in international markets, is at present working on a motion picture titled "Magic," the story of a magician.

Rome's Boom Helped By U.S. Shootings

Rome.

American production companies have continued to use Italian facilities and backdrops for their films during the past year, though generally, and with one major exception, their has been a drop in such visits.

The exception of course is "Cleopatra." The 20th giant was practically a steady customer at Cinecitta during last year with its massive hunger for manpower and space, and with elaborate production activity in other Italian areas as well.

But there were other films as well. "The Victors" brought Carl Foreman in for a relatively brief period of location work some time back, while "Panic Button" teamed Maurice Chevalier and Jayne Mansfield under George Sherman's direction on Rome and Venice locations.

More recently, "Pink Panther" and its director Blake Edwards held down space at Cinecitta for the film featuring David Niven, Claudia Cardinale, Capucine, Robert Wagner, Peter Sellers and others. Jerry Bresler recently completed most of "Gidget Goes to Rome" — Paul Wendkos directs — against authentic Eternal City backdrops.

Otto Preminger's "The Cardinal" was likewise a busy location item in and about Rome for a spell this spring, after a similar stint in New England and Vienna.

On the upcoming slate are several items involving Joseph Levine's Embassy Pictures, but all of them are being made here by other producers, such as Carlo Ponti, even though in some cases Yank stars are involved.

Also on the 1963 agenda is "The Fall of the Roman Empire," The Samuel Bronston production is due into Cinecitta for some sequences, to be followed in the fall by another Bronston item: "The Circus," directed by Frank Capra and starring John Wayne. This one will headquarter in Italy though picking up sequences around Europe.

Next to Pasta Italy Loves Festa

These are the various festivals dealing with moving pictures held in various Italian localities during the year. It probably is far and away the longest such list extant.

Bordighera Festival of Film Humor—March

Silver Ribbon Awards by Italian Film Critics—March, Rome

MIFED—Milan Film and TV-Film Trade Fair—April

Exhibit of electronic, nuclear, and teleradiocinematographic films—Rome, June

Latin-American Film Festival—Sestri Levante—May-June

Festival of Publicity Films—Venice—June

Festival of Science-Fiction Films—Trieste, June-July

Festival of Documentary Films—Venice, July

Festival of Films for Children—Venice, July

Messina Festival—Messina, Sicily, July

International "Free Cinema" Festival—Porretta Terme, July

Feature Festival of Film Art—Venice, August-September

Festival of Underwater Films—Ustica, Sicily—August

Festival of Animated Films—Rimini, September

International Festival of Mountain and Exploration Films—Trento, Sept.-Oct.

MIFED—Milan Film and TV-Film Trade Fair—October

International Festival of Scientific and Didactic Films—Padua, Oct.-Nov.

Int'l. Exhibit of Specialized Films—Rome, October

Festival of 16 mm. films—Salerno, December

Int'l. Exhibit of Sociologic and Ethnographic Films—Florence, December

CINEPRODUZIONI ASSOCIATE of Rome

Announces for 1963

4 Eastmancolor Superproductions

"IL VECCHIO TESTAMENTO"

The Reconquest of the Promised Land in a Mystic and Adventurous Treatment of Dramatic and Spectacular Events

"ANNO 79, LA DISTRUZIONE DI ERCOLANO"

One Man Alone Against the Roman Empire in a Dramatic and Spectacular Reconstruction of the Destruction of Herculaneum During the Devastating Eruption of Vesuvius in 79 A.D.

"MONDO INFAME"

The Ruthless Sincerity of the Camera in a Violent, Fascinating Film: The Unknown Story of Each and Every One of Us

"AFRICA AL NEON"

Africa Seen by a Tourist in the Richest, Sexiest, Most Colorful Show of the Year

During the Cannes Festival:
MR. G. MAGGI
Savoy Hotel
CANNES

Worldwide Sales:
FILMAR EXPORT
12, Via Varese—Rome
Tel. 495.8361/2/3
Cables: Exportfilmar Rome

BANCA NAZIONALE DEL LAVORO

SEZIONE AUTONOMA PER IL CREDITO CINEMATOGRAFICO

ROMA

*"... twenty-eight years of Banking
Service to the Italian
Motion Picture Industry..."*

May 1963

MAYBE DE GAULLE 'SAVED' BRITISH PIX

By HAROLD MYERS

London.

President Charles de Gaulle of France was playing his own political game when he successfully blocked the entry of Great Britain into the European Common Market, but there are quite a few British film producers who may be forever grateful to him. That is not exactly the reaction de Gaulle may have wanted, or even expected.

And while Britain remains excluded from the European community there are film producers all over the Continent of Europe casting envious glances at the local film aid legislation, which is so much more favorable than anything that exists or is even contemplated in Europe.

In the United Kingdom a British film producer can expect to get a direct return at least equalling 40% of the domestic gross via statutory Eady levy, or, to give it its official title, the British Film Production Fund. Yet the best they have been able to do anywhere in Europe—and not without a struggle at that—is the 14% subsidy which is available in France and Italy.

In these circumstances, therefore, it is easy to understand the apprehension of British producers, who feared that British membership of Common-M would affect Eady revenue. The principle of equal aids in industry had long since been established at the Brussels headquarters of the Common Market countries, and while the pro-marketeers insisted that the Eady scheme would remain unaltered, many producers were unconvinced by such assurances.

British Film production Fund, like the voluntary Eady scheme which preceded it, draws its revenue exclusively from a share of boxoffice income. Theatres with a weekly gross of under $250 are exempt from paying into the fund, but all others have to contribute a share from every ticket bought. The amount from each ticket varies according to the price of the tab, and the total annual yield is in the region of $10,000,000 to $11,000,000. The money is shared out among producers of British quota films in proportion to the earnings in the United Kingdom; the more the film grosses domestically, the bigger its share of Eady coin, thus paying a premium on success. Additionally there is a bonus for shorts and second features (costing under $50,000) and films in this category receive double the normal entitlement. That was introduced some time back to encourage the continued production of supporting features which, it is widely recognized in the industry, have very limited chances of earning real money.

'Navarone' Example

There has, of late, been widespread inter-industry discussion on the present distribution system, but so far no-one has come up with a satisfactory alternative formula acceptable to producers. Not without some logic it has been argued that films which least need it get the biggest slice of the Fund's income, and in recent months the one outstanding example, always cited by envious producers, was the large check which went to Carl Foreman's highly successful "Guns of Navarone." This picture had an exceptional domestic gross of around $8,000,000, and its Eady entitlement, therefore, totalled over $1,100,000. Less successful producers argue that "Navarone" could have gone along without such hefty chunk of the subsidy, and that the money could have been diverted to help other films which have struggled to break even. To his credit, Foreman himself was among the first to focus attention on this anomalous situation, and it is still a matter which is receiving the close attention of the British Film Producers Association and the Federation of British Film Makers.

Now contrast the situation in Britain with the rest of Europe. In Italy the long-standing film aid legislation provides film makers there with a 14% subsidy and only in the last couple of months or so have French producers been successful in getting their share of film aid increased from 9½% to 14%. It's a long, long way behind Britain's 40%.

The other major film producing country within ECM is Germany which, as of the moment, is still without any film aid legislation although there is widespread hope by producers in Munich, Berlin and Hamburg that a new law will soon be introduced. The final details of such legislation are now being discussed with the Federal Government in Bonn, but the legal experts there will surely be bound by the Brussels agreement which limited the French increase to 14%. Indeed, pessimists in Germany doubt whether that figure will eventually be accepted, particularly in view of some resistance from theatre men, who object to a further dent in boxoffice receipts.

British Exploitation Folkways; Recent Foe—TV—Much Utilized; Practices Resemble U.S. Biz

By JACK PILER

London.

Television is no longer just the enemy here. With its overwhelming growth, film uses video for exploitation. The so-called "captive audiences" are in fact susceptible to being catapulted out of their living room armchairs and into the picture theatres if the tease is right.

Television it seems is happy to give a hand; the glamorous attraction of top boffo names on the small screen is sufficient to move most, if not all the tv stations, big and small, to devote quite a bit of their weekly air time to purely film programs. There are regulations and agreements, of course with the Kinematograph Renters' Society keeping tight watch to see that the industry doesn't help make video boys to cut the industry's throat or damage its image.

Five-Minute Rule

Most plug material, as distinct from straight advertising, is regulated by th five minute limit rule which the KRS operates, through tv companies are able to buy similar extra portions at $500 a minute over and above what is thought to be a fair free exposure.

But even when it is paid for no film can be shown on tv which doesn't in some way benefit that film's eventual career in the nation's theatres. As Metro's special exploitations exec George Skinner puts it, "Few can remember any tv company paying for clips, because no film company would allow excerpts from its films to go on tv if that was aimed at attacking or denigrating the picture or the industry as a whole."

But plugs are tried on every conceivable occasion and in addition bigger and bigger sums are being spent on paid tv air time. On the Judy Garland picture "I Could Go On Singing," for example, with a prestige image and a good boffo name, around $22,000 was earmarked for tv ads out of a total exploitation budget of $84,000.

And again, a large slice of the $140,000 which Columbia spent on the joint program "Pirates of Blood River" and "Mysterious Island" went on tv exposure. That double-header made alltime boffo records, ". . . directly," insists Columbia publicity topper Pat Williamson, "as a result of the ad campaign."

The Cliff Richard starrer "Summer Holiday" was one of the all-out all-media attacks used recently by Associated British, a company that spends on an average $100,000 on a campaign. "While we are taking more and more space in daily papers and still using the stunt technique when it applies, we are spending growing percentages of exploitation budgets on tv ads," says vet publicity man David Jones, ABPC publicity topper.

"We did a lot on tv for 'Summer Holiday' because the star was a pop idol, big with the youngsters most of whom had never seen him other than tv. There will be quite a bit of tv used on the 'Punch and Judy Man' for the same reason. It stars Tony Hancock, a star made by tv. That's where tv scores as a publicity medium, when there is some distinct connection between tv and the picture or if the basic kind of story is one that finds big audiences on tv."

TV and Women

Prime example of this vein of thought, is the upcoming campaign that Williamson is mounting for "The Interns." The big punch will be a double-pronged use of tv and whole pages in women's mags—the first time so much money has been spent on film advertising in this section of the pulps. Being a hospital story it will find its way to the attention of the millions of addicts of it's medico skeins too, and that's where Williamson is going to plant his spots. The women's mags, understandably, because it is a natch women's picture. And all round a big tv budget for it.

But the other more traditional channels of exploitation will not be left out of this picture nor are they left out of other campaigns. Stunts—like the university students' charity "rag" weeks' tieins which Columbia will be working on "The Interns," or the flying of critics to Paris by Metro for the previewing of "Come Fly With Me," or Disney's 25 United States' trip for newsmen to view his picture "Bon Voyage," are still regularly considered and regularly used. Metro is running a stunt with an airline for a 14 day trip to one of the European capitals for two people as a competition prize, on "Come Fly With Me" and almost all the other airlines are sending rep hostesses to the preem in London.

Book Tieups

The book tieup is bigger than ever before in the UK with the established ranges turning out books-of-the-film even when the original story has long before been published in novel form. And few paperbacks come out with a picture story that hasn't got plentiful stills wrapped around it. Newspaper serializations are found to be useful ducat-buying bait. Disks are big too chiefly because more film music is of the kind that can be detached from the picture, dished and sold on its own merits. Albums are speedily tied up, picture stills smacked on to the sleeves and tieup ads drawn often before a film has been bowed in the music from the track is being plugged over BBC radio commercial and BBC-TV and beamed in from commercial Radio Luxemburg.

And perhaps most important of all; never before has the individual theatre manager been coaxed to himself do all he can to push and plug his pictures and thump the tub for business. The Showmanship Award which Metro launched nearly 15 years ago is more keenly competed for by the nation's managers than ever before and ever since "Ben Hur" and the example which the company showed with this kind of picture, provincial managers no longer feel left out in the desert.

Fulldress preems wherever the picture opened throughout the UK provinces with all the trimmings and stars making sparkling pa's revived the local manager's enthusiasm and today it is an accepted part of exploitation that when the picture warrants it provincial openings need not be any the less starry or panoplied than the London, New York or Paris openings.

ABC's "manager of the year" contest—which unlike Metro's which is confined to a manager's annual work on behalf of the renter's pictures only, judges a man's capacity as a good all-round manager with showmanship high on the list of qualities—also keeps the local stalls popping with ideas. In the past this first prize has included allpaid trips to Hollywood and New York. This year the No. 1 manager pocked a check for more than $2,000.

Today there is a most definite new complexion about film publicity and exploitation and a lot of what is being thought and done today was inspired by the work of Joe Levene on his "Hercules Unchained." He taught the business here a fine lesson of horses for courses.

British Press Takes Note of Imports

There Has Been a Revolution In Trade Realities In United Kingdom As In United States

By KENNETH RIVE
(*Managing Director, Gala Film*)

London.

In the recently published lists of product for distribution in this country, my Company had on offer more films than any other three distributors, including British and American, added together, enough in fact to service a weekly change cinema with a double bill for two years.

This is, perhaps, the best illustration of the growth and extent of the International Film market in this country, and of the necessity to keep up a continued flow of product in order to support the growing number of cinemas that are now operating full time on an international program policy. In these days of the shortage of product, it would, perhaps appear that the degree of specialization in this market has diminished, that the very necessity of booking some kind of program has made the selling and marketing of international films easy and that their selling can conform to the general patterns of exploitation.

I have found that the reverse is the case. The handling of this product needs even more specialized knowledge, together with a continued realization of the changing patterns of appeal, and of adjustments in their selling and exploitation to suit these needs.

Today the challenge remains as big as ever, for the gulf between failure and success is greater than ever. Some films barely earn enough to pay their censorship fees, whilst others can gross in the region of $800,000. A sober thought and one that further demonstrates the degree of specialization that is still needed in their promotion.

Everything changes, nothing remains the same, this is doubly-true for the international film.

A few years ago the major box office successes were those that offered the more erotic of these productions but, if any degree of stabilization was to be achieved and a regular audience to be built, then the international film had to be one that widened its appeal and yet capable of competing on equal terms with British and American product, to audiences on all levels.

Formerly Ignored

A practical demonstration of the manner in which this has been achieved is perhaps through the film critics on our National newspapers. A decade ago the most a foreign film could hope gain was notices in the opinion-formers, The Times, Sunday Times and Observer. In all other papers a two or three line reference was made at the end of the reviews if you were lucky. Recently, films like "The Eclipse," "Les Liaisons Dangereuses," "Warriors Rest," "Sundays and Sybele," "Mondo Cane," "Thou Shalt Not Kill," "Kapo," "Two Women," and "Through a Glass Darkly" gained main lead reviews in all papers, including the sensational "Sunday's" and the daily picture tabloids, above even the big British and American productions. These were gained not through the critics own leaning towards the international film but the growing demand from the readership of those papers for information and coverage.

The same has been found in the provincial press and in the popular magazines. Our own participation in this change has been the fostering of a close press relationship and linking current news and trends of appeal with our product, this changes all the time and we must also be prepared for change and adjustment, in fact to [illegible].

These are the broader observations on the international film market in this country, but to be more specific, I have found some basic principles are indivisible from successful operation.

Control of Strategy

The days of the distributor operating independently are past. He must have assured ready outlets for his product and in a manner giving him control on how the picture will be sold. The need for central administration of distribution linked to exhibition is vital, for it is from this that the whole future pattern of the films distribution and selling is formulated, and for the assurance of a regular supply of product launched on a national basis in equal competition with all other product. My Company now has in this country a network of cinemas, giving an assured national outlet for our product. In the West End 14 premiere houses operate on an international film policy against 15 on American and British, of these, seven are programmed by Gala.

In the earlier days of the international cinema, distributors were able to buy their product for a single territory. One or two successes a year of moderate returns gave a fair profit on the kind of terms they were able to buy those films. These days are past, it is no longer economically practical to buy for one territory and distribution has to be thought of on an international basis. Large capital is involved and producers no longer think of returns outside their own country as fringe earnings but vital to the financial success of their picture. The international cinema has become big business and you have to think and act big to compete.

Small Distribs

The practica. demonstration on how this has affected the market in this country is the failure of the smaller distributors to be able to keep a regular supply of product on offer. The finance now involved means that one failure brings the virtual collapse of the Company. Producers are no longer interested in negotiating other than the more off-beat or politically loaded film for one country. They also want assurance that a guaranteed system of exhibition is linked to distribution.

International cinema is no longer the field of the small operator. Such finance is now involved that more than ever he must have the flair, imagination, and a singleness of purpose to be able to compete on equal terms with the "majors," and to operate these principles on a world basis, keeping always abreast with developments in every major film producing country, and making sure that new trends are anticipated in his own programming schedule.

The same bigness of purpose is obviously reflected in all other fields of film promotion. With such finance involved, the selling of films can no longer rely only on the sensational shock appeal—they have to have the same planned overall publicity campaign as major productions from other countries, and this, by the very nature of the specialization must gain instant impact and be bold and original in its conception. The pressure—on these terms—must be continuous and prepared always to change—it is not the field for the faint hearted, for you must model and mould opinions rather than go along on the current waves of appeal. It's the field that presents the greatest challenge, both in program design and the grasping of opportunities to exploit them with showmanship and originality.

GOVERNMENT LOANS FEED U.K. FILMS

By JOHN TERRY
(Managing Director, National Film Finance Corp.)

London.

The National Film Finance Corp. is a specialized bank for film production established as a public corporation by Act of Parliament. Its funds come from Her Majesty's Treasury and the Corporation is answerable for their use to Parliament through the President of the Board of Trade.

When the Corporation was formed in 1948-49 British film production was faced with a crisis. Commercial sources were showing a marked reluctance to invest in films owing to a number of disastrous productions; and British Lion Film Corporation, around which was grouped a number of important film makers, was threatened with extinction through lack of capital. If the Government had not intervened there is little doubt that the volume of film production in the United Kingdom would have been drastically reduced, despite the strength of the two so-called vertical combines, Rank Organisation and Associated British Picture Corp. These two giants, which have important interests in film production, distribution and exhibition and also own their own studios, have made, and continue to make, a significant contribution to the financing of British films. But in 1949 it would have been too much to have expected them to add to their own burdens the load which British Lion and a number of smaller distributing companies had been carrying.

To Save British Lion

The Government—at a time when Harold Wilson was President of the Board of Trade—accordingly set up the National Film Finance with the immediate task of saving British Lion and enabling it to continue as a strong third force of finance and distribution outside the two big film combines and with the wider duty of assisting British independent film production generally.

The Corporation was originally provided with a fund of $14,000,000, $8,400,000 of which was lent to British Lion. Whilst over a period of six years almost the whole of that amount was lost, the loan enabled some 70 first feature films to be made, many of them of outstanding quality and appeal. When the old British Lion came to an end in 1954 the Government—a Conservative one this time with Peter Thorneycroft as President of the Board of Trade—decided that the business should be continued and a third force maintained. Thus a new British Lion called British Lion Films, was established at the beginning of 1955 with an issued capital of $1,680,000, all of it provided by the Government through the National Film Finance Corporation, and this company is today operating with conspicuous success.

Five Year Starter

The Corporation came into being for a limited period of five years in the hope that by that time film production would have become capable of obtaining all the finance it required from ordinary commercial sources. This hope was not fulfilled, for other crises and other problems have beset the industry, not least the competition of television. The initial period of five years was extended to eight in 1954 and to 18 in 1957, so that the Corporation's mandate now runs until 1967.

Revolving Fund

Similarly the Corporation's initial fund of $14,000,000 has been increased to $22,400,000. In addition to the $8,400,000 lost through the old British Lion, only a further $2,800,000 has been lost through the Corporation's other manifold lending activities. Approximately $11,200,000 remains, almost the whole of which is "out working." The fund is a revolving one and loans totalling well over $56,000,000 have been made over the years.

In order to understand the Corporation's special role in the British film industry it is necessary to know the usual way in which production finance is provided in the United Kingdom. The main distributors (and the so-called satellite financing groups associated with some of them, particularly with the new British Lion company) normally provide 70% of the budget finance, sometimes in cash but more often by way of a guarantee maturing 18 months after delivery and discounted by a Bank. This "front money" investment is secured by a first charge on world revenues and is therefore recoverable ahead of the remaining 30%.

Apart from a few exceptional groups, film production companies in the United Kingdom have very small capital resources of their own and in most cases can find only about 5% or so out of this 30% "end money." The balance of about 25% of budget finance is the unenviable preserve of the National Film Finance Corp. which, in effect, is called on to lend that part of the finance which no one else is sufficiently incautious to risk.

Originally the Corporation was only allowed to lend money which the borrower could not obtain "on reasonable terms from an appropriate source," but in 1957 this impediment was removed. Nevertheless the Corporation's resources are so limited that in the majority of cases it inevitably lends the "end money" which is not forthcoming elsewhere in order to fulfil its basic purpose of maintaining a strong home production industry. Even then however loans may be made only where in the Corporation's judgment the proposed film is likely to be commercially successful.

Judgment

How is this judgment exercised and how does the Corporation go about weighing a film's commercial prospects before it is made? Naturally the fact that a distributor is prepared to find 70% of the budget finance, albeit the safer money, is an important condition precedent but it is by no means entirely persuasive. If the distributor allows his investment to be recoverable pari passu, with instead of ahead of, the remainder of the finance—a pattern which the Corporation considers far more equitable and which it is always urging British distributors to adopt—the Corporation places greater weight on the distributor's confidence. In any event however the Corporation before reaching a decision studies all relevant factors including in particular:

(i) the records of the producer and director: It was an American banker who said "Give me character, not collateral," and it is often wiser to back the man of proven ability than the project of apparent worth.

(ii) the script: The Corporation has no panel of experts but relies on the views of its own experienced staff: the difficulty about experts is that they tend to be involved in the entertainment business and producers do not like their competitors, however honest and well-intentioned, to sit in judgment upon them.

(iii) the budget, the schedule, and the cross-plot: These are examined in great detail by the Corporation's staff with a view not only to eradicating extravagance but to making sure that there is adequate provision for the demands of the script.

(iv) the cast: Here the Corporation does not insist on a star-studded list; on the contrary, so long as the producer considers his cast right for his film, the Corporation is pleased to encourage the trend away from the fabulously expensive star, unless he or she is ready to take a reasonable cash fee and rely for the rest on profits.

Assuming the Corporation agrees to lend for a particular film, on what terms will it do so? In the relatively few cases of "safe" lending which its limited resources permit (i.e. where the loan is fully guaranteed irrespective of the film's results) the Corporation takes a modest premium or a nominal share of profits. Generally however the lending is "speculative" (i.e. dependent for recovery wholly on the film's results) and here the Corporation takes a share of profits commensurate with the risk involved. For example, if a film is financed as to 70% by a distributor, 25% by the Corporation and 5% by the producer (a usual case), the money being recoverable in that order, profits will usually be shared as follows: the distributor 30%, the Corporation 35% and the producer 35%. The Corporation subscribes to the view that 100% of the finance should attract 80% of the profits. Thus the producer will be entitled to his fees, plus 20% of profits and to the extent to which he defers his fees or invests cash his share of profits will increase. Any profit shares due to individuals (e.g. authors or artists) as part of their remuneration and which the financing parties consider reasonable should come "off the top" before the foregoing percentages are calculated.

Many permutations and combinations of this pattern occur: sometimes the distributor agrees to make a smaller contribution (e.g. 60%) but to its being recoverable pari passu with the remainder, in which event the producer as well as the Corporation should enjoy the benefit of parallel recovery; and where practicable films made by the same producer may be grouped for profit purposes: in either of these cases the profit-sharing described above will be suitably modified.

Profits as Offset

Profits on successful films help to make good losses on the failures. Because of the highly speculative position of the Corporation's finance it often happens that if a film is unsuccessful the whole of the Corporation's loan is lost.

The Corporation consists of a chairman and a managing director and such number of other members, not being less than three nor more than five, as the Board of Trade may from time to time determine. All are appointed by the Board of Trade which however does not interfere in any way in the day-to-day running of the Corporation or indeed in normal policy matters. This governing body, apart from the managing director, is part-time only and at present consists of one banker, two businessmen, a lawyer and an accountant, all eminent in their own spheres. The full-time staff numbers fourteen, a small figure when it is realized that the Corporation advances between $2,800,000 and $5,600,000 a year in over 50 separate loans.

During the years 1960-61 (inclusive) 730 British Quota films were exhibited as first features on the three major circuits in the United Kingdom. Of these, half were financed without recourse to the Corporation, for the main, distributors including in particular the American companies operating in the United Kingdom not infrequently providing 100% finance. The other half—366 in fact—were financed with the help of the Corporation.

If Quality Equal, British Product Tops U.S. 25%

London, May 7.

British films of comparable quality and star value gross 25% more than American pictures, according to D. J. (Jack) Goodlatte, managing director of Associated British Cinemas. Speaking at a dinner to honor the company's champion managers, he said he looked forward to the day when American films would again measure up to British product at the boxoffice.

He recalled the old days when theatres were compelled to play indifferent quota pictures, but times had changed, and now he wanted to see the Yank product keeping pace with the native pictures.

Asserting that family audiences were fast disappearing, Goodlatte averred that the successful formula today was for pictures which appealed to youngsters. They had money to spend, and liked to spend it, whereas their parents mainly preferred to stay home and watch television in the front parlor.

He appealed to producers to "go for sex, and go for violence." These were the ingredients which helped to sell tickets at the boxoffice. Subsequently, Sir Philip Warter, who this year is celebrating his 21st anni as chairman

(Continued on page 106)

BRITISH FILMS ACT OF 1960

REGISTRATION STATISTICS FOR THE YEAR ENDED DECEMBER 31, 1962
SUMMARY OF REGISTRATIONS (CORRESPONDING 1961 FIGURES IN BRACKETS)

Table I

PLAYING TIME	NUMBER OF FILMS						REGISTERED PLAYING TIME (Minutes)					
	BRITISH				FOREIGN		BRITISH				FOREIGN	
	Quota		Non-Quota				Quota		Non-Quota			
Over 72 minutes	71	(77)	—	(—)	248	(270)	6040	(7,222)	—	(—)	24,796	(26,131)
33⅓ to 72 minutes	45 (a)	(43)	—	(—)	42	(46)	2041	(2,637)	—	(—)	2,001	(2,816)
Under 33⅓ minutes ..	201 (b)	(234)	—	(2)	176	(152)	2461	(3,341)	—	(53)	1,556	(1,426)
Newsreels	200	(207)	—	(—)	—	(—)	1505	(1,487)	—	(—)	(—)	(—)

(a) Includes 1 film from Australia and 1 from Canada.
(b) Includes 9 films from Australia, 3 from Canada, 1 from New Zealand and 1 from the Federation of Rhodesia and Nyasaland.

COUNTRIES OF ORIGIN OF FOREIGN FILMS REGISTERED

Table II

ORIGIN / PLAYING TIME	Austria	Belgium	China	Czechoslovakia	France	Germany	East Germany	Holland	Hungary	Italy	Japan	Liechtenstein	Mexico	Netherlands-Antilles	Poland	Rumania	South Africa	Spain	Sweden	Switzerland	U.S.A.	U.S.S.R.	Yugoslavia	*Co-production	†Others	TOTAL
Over 72 minutes	1	1	—	—	43	11	2	1	2	31	4	1	4	1	3	—	1	3	3	3	117	8	1	6	1	248
33⅓ to 72 minutes	—	—	1	—	2	1	—	—	—	—	—	1	—	—	—	—	—	—	—	1	31	4	—	—	1	42
Under 33⅓ mins.	—	—	—	1	4	—	—	—	—	2	—	—	—	—	—	2	—	—	—	1	154	7	5	—	—	176

* 1 Franco-Italy, 1 Italy-Spain, 1 Spain-Italy-France, 1 U.S.A.-Japan, 1 U.S.A.-Italy.
† Although one of these films was made by a British company and the other by a Commonwealth company, application was not made for British Registration.

Despite Friendly Dissuasion, He's For Brit. Tuners

By LESLIE GRADE

London.

As a comparative newcomer to the film production scene many have asked me why I stuck my neck out and got involved with two film musicals. "They're difficult to make," people said. "We can't make musicals in Britain," said others. Well, the first statement is true, but with "The Young Ones" and "Summer Holiday" both starring Cliff Richard, we've already proved that the second remark is just pessimism. We decided to make "The Young Ones" because my colleagues and I were utterly convinced of Cliff Richard's potential as an actor and personality as well as just a pop singer.

We were determined not to surround Richard with a lot of other pop singers each doing his or her act. That's simply canned vaudeville. But when we found the right story and the right team we went ahead, under the Elstree Distributors banner, backed by Associated British Pictures. Jimmy Wallis, ABPC's studio boss, supported us magnificently and I doubt if we could have done the films without his enthusiasm. We budgeted "The Young Ones" for $462,000 but ran into some weather trouble and the choreography took longer than we

(Continued on page 106)

PAINS ONLY A MEMORY

GREAT NOW IN BRITAIN FOR INDIES

By VAL GUEST
(Producer-Director-Writer)

London.

(The text which follows was extracted by Dick Richards from an interview with the busy subject—object of the experiences detailed.—Ed.)

The British independent film producer has never been in a stronger, and more exciting, position than he is at present. For he is working in a healthy British film industry which, but for the activities of the "indie," would probably be now virtually nonexistent.

Yes, the industry in Britain is healthy. The harsh period through which it went was a blessing in disguise. It helped to weed out, economically, the deadwood, the people, on all levels, who didn't really care about films. Now there is more money around for the right films. The more understanding attitude of the Censor has also helped considerably and now there is more latitude and leeway for making offbeat pix which, way back, would never have got off the ground. I regard "Room At The Top" as the film which blazed the trail and enabled the present British industry to grow up.

This is good for the producer who likes to go it alone. Unfettered by studio backroom politics he can make adult films and ones that are not parochial in their ideas and locales. Some 70% of modern British films are now "international" in their thinking and that's how it must be, for only the very cheapest films can live and prosper entirely on the domestic market.

But because the role of the indie producer is now far more satisfying and rewarding it doesn't imply that it is an easier life. Far from it. I've always insisted that the easiest part of making a film is when you are on the set and say "Action". The setting up is the rub. It requires patience, tenacity, cunning, stubbornness, self-confidence, a reputation for reliability and perpetual optimism. Given these qualities and a reasonable property the battle begins.

British indie producers can now, in reason, make the kind of films they want to make, without being constantly ridden by the distributors. Personally, I have never stopped to think what the public wants. As far as I'm concerned I am Joe Public and I make the films that interest me. That's the perpetual gamble one has to take and no amount of past success ever lessens the odds.

The distributor is still the major hurdle that an indie producer has to surmount. He is still on trial, but the distributor is now a much kindlier and more tolerant procurator. I find them more intelligent and imaginative than of old. Then, if you were to promise them 10 reels of, say, Dietrich there would be no argument. But now they look beyond the tins and try to imagine the chemistry that will eventually supply the finished product. Then they used only to bet that what had proved good would still be good. Now, with the international star drawing names down to no more than six or seven if you include one director—Hitchcock, they've learnt it's the picture that matters.

PATIENCE is the supreme requisite for an independent producer. It was almost exhausted when I was trying to set up "Expresso Bongo". I had a West End hit musical, a cast of Laurence Harvey, Sylvia Syms, Cliff Richard and Yolande Donlan, plus a first-rate screenplay by Wolf Mankowitz. But for two years it was turned down flat by almost everybody. Fortunately, it eventually turned out to be a big success and many of the same people who had turned it down called up wanting to know why the deal hadn't been brought to them.

When "The Day The Earth Caught Fire" turned out to be another winner I was reminded that eight years had passed since I first wrote the story.

CAPITAL. What with rights for the musical "Expresso Bongo" and options on the services of the cast and the writer I found at one stage I personally was 70,000 bucks in the red and I hadn't even got a deal. That way a man can get ulcers.

Another good use for capital (apart from buying properties and editing) is that it is possible to make financial arrangements to keep a loyal team of technicians on hand. Most of my bunch has been with me for around eight years and, between my pictures, I loan them out. The advantage here is loyalty, knowhow and their personal pride in the finished result. I've found that technicians contracted to large studios rarely have that feeling of "This is my picture".

FINANCIAL BRAINS? Well, shall we say commonsense, contacts, a first-rate accountant and a record of reliability are musts. The process of setting up a film financially is much the same the world over. Main headache for the indie producer is the Completion Bond. The Completion Guarantors invariably wag their heads and insist that the budget isn't big enough and that the shooting schedule is too tight. And the Distribution Company insists that both the Budget and the Schedule are just fine.

That's the dilemma and, brother, here you need tact and the ability to put up your own Academy Award performance to get on the floor at all. Fortunately I've never yet had to touch a finance company to pay out on a Completion Bond. And that makes it easier? You're joking, of course.

An advantage for the indie producer is that he has creative freedom of thought, he can put over his own ideas and make the kind of films that interest him, and not be saddled with pix that the studio insists on him making. Studio space is now being offered on a competitive basis in Britain and one can take the studio that best suits the film and the budget.

The indie producer is not tied down to accepting any studio contract star simply because he or she is temporarily idle. I shudder at the number of times in the Dark Ages that I've been saddled with someone who, while a first-class performer, was hopelessly wrong for a particular role. Yes, you could argue, but you were only a contract man, too. Now, as an indie, one can cast the finest actors for the roles and, believe me, we in Britain have the best.

I am talking about actors. Not stars. But why worry about stars? Why pay fantastic sums to alleged stars, bearing in mind that there are probably not more than six in the world who can really boost the boxoffice? Apart from exceptional cases distributors no longer demand stars. The American film bosses tell me there is not one British star who is known throughout the States. Even people like Peter Sellers and Alec Guinness have barely broken through the art theatre belt. "The Day The Earth Caught Fire" made a star of an unknown, Edward Judd. "Lawrence of Arabia" did the same for Peter O'Toole, but still he hasn't yet penetrated the great world cinema masses. This new deal for British indies may yet put the "star system" into valuable economic perspective.

Some people regard it as a disadvantage that the indie producer in British films may lack the huge publicity machines that studios can put at his disposal. I don't necessarily regard it as a disadvantage. It seems to me that large sums of money spent on publicity before the film is made and while it's in the shooting stage is often money down the drain. I would far rather spend it on that deathly hiatus between picture delivery and picture opening. After that I find that the distributor is usually willing to back his judgment by dipping into the till.

Would I advise British film producers to become independents? I wouldn't presume. It's something that each man must work out for himself. For my part, after making the odd film on my own I worked out a five year plan. For established companies I would make as many films as I could, films of all types and styles. Then I would decide whether I felt I was equipped professionally and financially to start up on my own.

I've never regretted becoming a lone wolf. Though I get butterflies every time I set up a new film I wouldn't trade my independent status for all the money in Fort Knox. Well, let's put it that I'd need an uneconomic slice of that money!

If in English Tongue, Mediocre Features Okay For British Nations; Germany Big, France Poor Outlet

By JACK PITMAN

London.

British producer-distributors are indubitably pleased by the improvement of playoff in the United States but it remains a greater truth of London film economics that the big earnings still come, Hail Brittanica, from the component nations in the British Commonwealth of Nations.

Naturally there are difficulties and obstacles to profitable rentals in any country. This definitely remains true with the British-associated sovereign lands who nowadays are strikers of hard bargains with the Mother Country. Even so, there are no fences to speak of.

By far the most money earned by British pictures outside the home island comes from Australia, Canada, South Africa, New Zealand and the other Dominion countries. It is nothing like what it was as recently as a couple of years back from Australia and Canada, because both these countries are snake-charmed by television.

Dub The Rub

Nobody in London has any delusions about the reason: language. "As long as there is no need to think about dubbing or subtitling your picture, eight-tenths of your problems are solved," was the way one exporter put it. "You'd be surprised the kind of stuff the Aussies will take—the real corny British comedies that even large slices of the home market turns its nose up at. Africa and New Zealand present their unofficial censorship problems with many accepted subjects still taboo there. They won't easily accept, for instance, what can loosely be tagged as 'moral laxity'."

Despite an ailing industry, very nearly suffocated completely by the recent sweep of tv, Germany remains Britain's best foreign language market for dubbed pictures, better even than Italy, which is undoubtedly the most cinema-minded country in Europe. There, last year, British pictures hiked their boffo take by 7% over '61 which had then been a "best" year.

Spain—despite its obvious Roman Catholic morality restrictions—could still be one of the best markets of the heap if the government can be coaxed to loosen the bureaucratic tape. If something could be done about the remittance ceiling and the government's restriction of 25 import licenses a year, UK producers are firmly convinced Spain could be a good market. The unpredictable censor they would be willing to suffer.

At the bottom of the income pyramid are France and Japan—France because of a mixture of reasons. It isn't the subject nor is it the stars which attract: the French public largely prefers the Gallic approach to life and its portrayal in pictures. Japan, on the other hand, is purely restrictive because of its own tremendous output and the staggering growth of tv. British producers, having to share out just 10 licenses this year for export to Japan, just don't reckon the place.

British Weekly Take Decline

London.

The following chart indicates the steady and continuous decline in picture theatre admissions and boxoffice grosses in the U. K. over the past years. The peak was reached in 1946, when weekly attendance topped 30,000,000. At that time there were over 4,000 picture theatres, whereas the total currently has dropped to just over 2,400. Weekly averages are given.

	No. of admissions (in Millions)	Gross boxoffice (in Dollars)
1955	22.7	$6,004,000
1956	21.2	5,080,000
1957	17.6	5,012,000
1958	14.5	4,408,000
1959	11.6	3,734,000
1960	10.6	3,380,000
1961	9.9	3,276,000
1962	7.9	3,104,000

Uphill All The Way, British Okay In U.S.A.

London.

British producers seem at last to be driving their way into the American market. Never before, in fact, have they marked up the kind of sales they are enjoying at the moment, and the trend seems upward.

Today the American market is responsible for more than half the total world export earnings of British pictures. Even taking into consideration quota productions made by the local affiliates of American companies, like Columbia and U.A., there is still a positive and substantial easing in the resistance to British pictures in the States.

According to the last official figures available via the Board of Trade here, in 1960 British pictures earned abroad a total of $17,640,000. Of that, $6,530,000 was earned in the dollar area—predominantly from the States. In the previous year (1959) earnings from the same areas had been $6,340,000. While it is true that in 1960 the ending of the Anglo-American film pact made more money flow directly across the Atlantic so swelling the actual total of dollar earnings shown in the books, it would still not account for an increase something like 2¼ times.

And the totals for years subsequent to 1960 are bound to show up with increases over that year when such spinners as "Guns of Navarone" ('61) and "Lawrence of Arabia" are taken into consideration. Pictures like "Dr. No" and "Call Me Bwana" with their quota rating must also help swell the totals for this current year. In fact it appears that far from being the clamtight, unassailable citadel of traditional British picture hustling, America is fast becoming the most important single market for the local product.

Around the world the picture of British picture exporting—and all of Britain is still being exhorted "export or die"—is a brightening one. It isn't easy to sell pictures anywhere in the world but one of the easiest touches for the British producer is the Commonwealth. The bulk of what is left after U.S. earnings are reckoned off, comes from Australia, Canada, South Africa, New Zealand and the other commonwealth countries. It is nothing like what it was a couple of years back from Australia and Canada because both these countries are at the moment in the tight grip of tv with its novelty element still working strongly in Australia.

No Lingo Problems

Language is a great help because it removes the worry of having to dub or subtitle. And, as one exporter put it: "You'd be surprised the kind of stuff the Aussies will take—the real corny British comedies that even large slices of the home market turns its nose up at. Africa and New Zealand present their unofficial censorship problems with many accepted subjects still taboo there. They won't easily accept, for instance, what can loosely be tagged as 'moral laxity'."

Despite an ailing industry very nearly suffocated completely by the sweep of tv, Germany remains Britain's best foreign language market for dubbed pictures, better even than Italy which is undoubtedly the most cinema-minded country in Europe. There last year British pictures hiked their boffo take by 7% over '61 which had then been a "best" year.

Spain—despite its obvious morality restrictions—could still be one of the best markets if the government can be coaxed to loosen the webs of bureaucratic tape. If something could be done about the remittance ceiling and the government's restriction of 25 import licenses a year, UK producers are firmly convinced Spain could be a good market. The unpredictable censor they would be willing to suffer.

At the bottom of the income barrel lay France and Japan—France because of a mixture of obtuse reasons, one of which is the definite dislike the French public has for any but French homegrown talents. It isn't the subject nor is it the stars which attract: the French public largely prefers the Gallic approach to life and its portrayal in pictures. Japan, on the other hand, is purely restrictive because of its own tremendous output and the staggering growth of tv. British producers, having to share out just 10 licenses this year, just don't reckon the place.

Studio Conditions In Sundry Lands

London.

To paraphrase that guiding light of the Lost Generation, Gertrude Stein, a film studio is a film studio is a film studio. This has become apparent from looksees at many film centres around Europe, and naturally the U.S.

There is the guard at the gate and the commissaries that resemble each other even if they serve different dishes. The sound stages and the hurry-up-and-wait aspects. Actors have their own dressing rooms, or, if less important, sit around in groups.

Equipment in many places in Europe is American but with also a big smattering of French cameras and German sound units. Press people take journalists to the directors, stars, etc. and the producer, if he may not take the creative power he does stateside, is getting to be more than the moneyman in Europe, which he usually was till recently.

But bigger budgets, coproductions and specialized fare also brought the producer's name up to the director level. The latter is the main recipient of film reactions but such producers as the French Raoul Levy, Paul Graetz, Henri Deutschmeister, Edmond Tenoudji, Georges De Beauregarde, Pierre Braunberger and others now have gotten recognition for certain type features and tendencies.

In Italy Dino De Laurentiis, G. Lombardo, Alfredo Bini and many others rate international attention as some do in Germany too. Time of work may differ from the noon to 7 p.m. French system as opposed to the U.S. early morn start. Tea breaks in Britain, wine stops in France, aperitifs in Italy and coffee in America cancel each other out.

U.S. may still have the technical equipment and organization lead in Hollywood but new studios abroad are playing them a close second. The burgeoning Yank production in foreign spots the last few years raised wages and also led to more material and technical comforts.

The strict union differentiations in Hollywood work has not caught hold too seriously in Europe. A prop man might pitch in to move a set, etc.

Screen Product From Britain

ANGLO AMALGAMATED

"The Mind Benders" Producer, Michael Relph. Director, Basil Dearden. Stars, Dirk Bogarde, Mary Ure, John Clements.

"Billy Liar" Producer, Joseph Janni. Director, John Schlesinger. Stars Tom Courtenay, Julie Christie, Wilfred Pickles.

"Nurse on Wheels" Producer, Peter Rogers. Director, Gerald Thomas. Stars Juliet Mills, Ronald Lewis, Noel Purcell, Joan Sims, Esma Cannon.

"Call Me a Cab" Producer, Peter Rogers. Director, Gerald Thomas. Stars Sidney James, Kenneth Connor, Liz Fraser, Hattie Jacques, Charles Hawtrey, Bill Owen, Esma Cannon.

"Nothing But The Best" Producer, David Deutsch. Director, Clive Donner. Stars Alan Bates, Millicent Martin.

"Carry On Spying" Producer, Peter Rogers. Director, Gerald Thomas. Stars the usual "Carry On" cast.

"Steady Boys, Steady" Producer, Peter Rogers. Director and cast not set. Screenplay, James Mitchell from his novel.

"The Tangled Web" Producer, Peter Rogers. Director and cast not set. Screenplay, Leonard Fincham, from Jimmy Sangster's original story.

"The Great Spinoza Robbery" Producer, Peter Rogers. Director and cast not set. Screenplay, John Antrobus, Alan Simpson and Ray Galton.

"A Dog's Life" Producer, Peter Rogers. Director and cast not set. Screenplay, Paul Tabori, from an original story by Barbara Woodhouse.

"The Mind of Mr. Soames" Producer, David Deutsch. Director, Clive Donner. Cast not set. Screenplay, Frederic Raphael, from Charles Eric Maine's novel.

"Terror Keep" Producer, Jack Greenwood. From a story by Edgar Wallace. No other details set.

ASSOC. BRITISH PATHE

"Summer Holiday" (Elstree Films Production) Producer, Kenneth Harper. Director, Peter Yates. Stars Cliff Richard, Lauri Peters, Ron Moody, David Kossoff, The Shadows.

"Sparrows Can't Sing" (Carthage Production for Elstree Film Distributors). Producer, Donald Taylor Director Joan Littlewood. Stars James Booth, Barbara Windsor, George Sewell, Barbara Ferris, Roy Kinnear, Avis Bunnage.

"The Punch and Judy Man." (MacConkey Production for Associated-British). Producer, Gordon L. T. Scott. Director, Jeremy Summers. Stars, Tony Hancock, Sylvia Syms, Ronald Fraser, Barbara Murray.

"Hand In Hand" (Helen Winston Production for Associated British). Director, Philip Leacock. Stars Loretta Parry, Philip Needs, John Gregson, Sybil Thorndike, Finlay Currie.

"The World 10 Times Over" (Cyclops Production for Associated British). Producer, Michael Luke. Director, Wolf Rilla. Stars Sylvia Syms, June Ritchie, Edward Judd, William Hartnell.

"The Cracksman" (Associated British Production). Producer, W. A. Whittaker. Director, Peter Graham Scott. Stars Charlie Drake, Nyree Dawn Porter, George Sanders, Dennis Price.

"Seven Good Sinners" Producer, Gordon L. T. Scott. Director, Jeremy Summers. Stars Ronald Fraser, Barbara Windsor, Bernard Cribbins, Gregoire Aslan.

"The Servant" (Elstree Distributors). Producers, Joseph Losey and Norman Priggen. Director, Joseph Losey. Stars Dirk Bogarde, Sarah Miles, Edward Fox, Wendy Craig.

"West 11" (Daniel M. Angel Production for Associated British). Producer, Vivian Cox. Director, Michael Winner. Stars Alfred Lynch, Kathleen Breck, Finlay Currie, Eric Portman, Diana Dors, Kathleen Harrison, Freda Jackson.

"Tamahine" (John Bryan/Philip Leacock Production for Associated British). Producer, John Bryan. Director, Philip Leacock. Stars Nancy Kwan, John Fraser, Dennis Price.

"What A Crazy World" (Capricorn Production for Associated British). Producer/Director, Michael Carreras. Stars Joe Brown, Susan Maughan, Marty Wilde, Harry H. Corbett.

"Dr. Crippen" (John Clein Production for Associated British). Director, Robert Lynn. Stars Donald Pleasence, Coral Browne, Samantha Eggar, James Robertson Justice.

"The Scarlet Blade" (Hammer Production—Columbia release in U.S.). Producer, Anthony Nelson Keys. Director, John Gilling. Stars Lionel Jeffries, Oliver Reed, June Thorburn, Jack Hedley.

BUTCHERS

"Serena" Producer, John Phillips. Director, Peter Maxwell. Stars Patrick Holt, Honor Blackman, Emrys Jones.

"Danger By My Side" Producer, John Phillips. Director, Charles Saunders. Stars Anthony Oliver, Maureen Connell.

"Night of the Prowler" Producer, John Phillips. Director, Francis Searle. Stars Patrick Holt, Colette Wilde, Bill Nagy.

"Impact" Producer, John Phillips. Director, Peter Maxwell. Stars, Conrad Phillips, Anita West.

"Echo of Diana" Producer, John Phillips. Director, Ernest Morris. Stars, Vincent Ball, Betty MacDowall, Geoffrey Keen.

"Shadow of Fear" Producer, John Phillips. Director and cast not set.

COLUMBIA

"The Long Ships" (Warwick-Avala Films Production). Producer, Irving Allen. Director, Jack Cardiff. Stars, Richard Widmark, Russ Tamblyn, Beba Loncar, Edward Judd, Oscar Homolka, Sidney Poitier, Lionel Jeffries, Rosanna Schiaffino.

"Dr. Strangelove" (Stanley Kubrick Production). Producer and Director, Stanley Kubrick. Stars Peter Sellers, Sterling Hayden, George C. Scott, Keenan Wynn.

"The Old Dark House" (Hammer and William Castle Production). Producer, Anthony Hinds. Director, William Castle. Stars Robert Morley, Tom Poston, Janette Scott. From J. B. Priestley's novel.

"Maniac" (Hammer Production). Written and produced by Jimmy Sangster. Director, Michael Carreras. Stars Kerwin Mathews, Nadia Gray, Donald Houston, Liliane Brousse.

"The Damned" (Hammer Production) Producer, Anthony Hinds. Director, Joseph Losey. Screenplay Evan Jones. Stars Macdonald Carey, Shirley Anne Field, Viveca Lindfors, Alexander Knox, Oliver Reed.

"The Victors" (Open Road Production). Produced, directed and written by Carl Foreman. Stars Melina Mercouri, George Hamilton, Vincent Edwards, Jeanne Moreau. (NON-QUOTA).

"Just For Fun" (Amicus Production). Producer, Milton Subotsky. Director, Gordon Fleming. Stars Bobby Vee, The Crickets, Johnny Tillotson.

"The Running Man." Producer/Director, Carol Reed. Stars Laurence Harvey, Lee Remick, Alan Bates.

COMPTON-CAMEO

"My Bare Lady" Producer, Phineas Lonestar Jr. Director, Arthur Knight. Stars Jullie Martin, Carl Conway.

"That Kind of Girl" Producer, Robert Hartford-Davis. Director, Gerald O'Hara. Stars Margaret-Rose Keil, David Weston.

"The Yellow Teddy Bears" (Tekli Production). Producer-Director, Robert Hartford-Davis. Stars Jacqueline Ellis, Annette Whiteley, Jill Adams, Sian Gregory, Douglas Sheldon.

DISNEY

"In Search of the Castaways" Director Robert Stevenson. Stars Maurice Chevalier, Hayley Mills, George Sanders, Wilfrid Hyde White.

"The Horse Without A Head" Associate-Producer, Hugh Attwooll. Director, Don Chaffey. Stars Jean Pierre Aumont, Herbert Lom, Leo McKern, Pamela Franklyn, Loretta Parry.

"The Three Lives of Thomasina" Director, Don Chaffey. Stars Patrick McGoohan, Susan Hampshire.

"Dr. Syn" Producer, Hugh Attwooll. Director, James Neilson. Stars Patrick McGoohan, Tony Britten, George Cole, Michael Hordern, Jill Curzon, Kay Walsh.

GALA

"During One Night" Executive Producer, Kenneth Rive. Produced, directed and written by Sidney J. Furie. Stars Susan Hampshire, Don Borisenko.

"Reach for Glory" Producers, John Kohn and Jud Kinberg. Director, Philip Leacock. Stars Harry Andrews, Kay Walsh, Oliver Grimm, Michael Anderson Jr.

"The Boys" Producer/Director, Sidney J. Furie. Stars Richard Todd, Robert Morley, Felix Aylmer, Dudley Sutton.

"Devil's Doll" Director, Lindsay Shonteff. Stars Bryant Halliday.

LION INTL.

"A Place To Go" Producer, Michael Relph. Director, Basil Dearden. Stars Rita Tushingham, Mike Sarne, Bernard Lee, Doris Hare, Barbara Ferris.

"The Cyprus Story" (for Daybreak Production). Producers, Kenneth Shipman and Michael Forlong. Director, Robert Day. Stars Kenneth More, Harry Andrews, Elsa Martinelli, Herbert Lom, Fernando Reyo.

"The Mystery Submarine" Producer, Betram Ostrer. Director, C. M. Pennington-Richards. Stars Edward Judd, James Robertson Justice.

"For He's A Jolly Bad Fellow" (Michael Balcon Production). Producer, Donald Taylor.

"Heaven's Above" Producer, Roy Boulting. Director, John Boulting. Stars Peter Sellers, Isabel Jeans, Cecil Parker.

"The Comedy Man" (Albion Production). Exec Producer, Hal Chester. Producer, Jon Penington. Director, Alvin Rakoff. Stars Kenneth More, Billie Whitelaw, Cecil Parker, Dennis Price, Anita Douglas, Edmund Purdom.

"Hide and Seek" Producer, Hal Chester. Director, Cy Endfield. Stars Janet Munro, Ian Carmichael, Curt Jurgens.

"Ladies Who Do" (George H. Brown Production) Director, C. M. Pennington-Richards. Stars Peggy Mount, Robert Morley, Miriam Karlin, Harry H. Corbett, Jon Pertwee.

"The Leather Boys" Producer, Raymond Stross. Director, Sidney J. Furie. Stars Rita Tushingham, Dudley Sutton, Colin Campbell.

"Legacy of a Spy" (Wessex Production). Producer, Victor Saville.

"The L-Shaped Room" Producers, James Woolf and Richard Attenborough. Director and screenplay, Bryan Forbes. Stars Leslie Caron, Tom Bell, Cicely Courtneidge, Bernard Lee, Brock Peters, Emlyn Williams.

"The Man Who Finally Died" Producer, Norman Williams. Director, Quentin Laurence. Stars, Stanley Baker, Eric Portman, Mai Zetterling, Peter Cushing.

"Over My Dead Body" Producer, Raymond Stross. Director, Freddie Francis. Stars Anne Heywood, Peter Van Eyck, Cecil Parker, Bernard Lee.

"Prize of Arms" Producer, George Maynard. Director, Cliff Owen. Stars Stanley Baker, Tom Bell, Helmut Schmid.

"Sammy Going South" (A Michael Balcon Production). Producer, Hal Mason. Director, Alexander Mackendrick. Stars Edward G. Robinson, Paul Stassino, John Turner, Harry H. Corbett, Orlando Martins, Fergus McClelland.

"Siege of Battersea" Producer, George H. Brown. Director, Roy Boulting.

"The Small World of Sammy Lee" Producer, Frank Godwin. Director, Ken Hughes. Stars Anthony Newly, Robert Stephens, Miriam Karlin, Julia Foster.

"Station Six—Sahara" Producer, Victor Lyndon. Director, Seth Holt. Stars Carroll Baker, Ian Bannen, Denholm Elliott, Peter Van Eyck.

"Two Left Feet" Producer, Leslie Gilliat. Director, Roy Baker. Stars Michael Crawford, Nyree Dawn Porter, Julia Foster.

"The Very Edge" Producer, Raymond Stross. Director, Cyril Frankel. Stars Richard Todd, Anne Heywood, Jack Hedley.

"The Wrong Arm of the Law" (Romulus presentation of a Robert Velaise Production). Producer, Aubrey Baring. Director, Cliff Owen. Stars Peter Sellers, Nanette Newman, Bernard Cribbins, Lionel Jeffries.

METRO

"Murder at the Gallop" Producer, George H. Brown. Director, George Pollock. Stars, Margaret Rutherford, Robert Morley, Flora Robson.

"The Haunting" Producer/Director, Robert Wise. Stars Julie Harris, Claire Bloom, Richard Johnson, Russ Tamblyn.

"International Hotel" (The V.I.P.'s in Britain) Producer, Anatole de Grunwald. Director, Anthony Asquith. Stars Elizabeth Taylor, Richard Burton, Orson Welles, Elsa Martinelli, Louis Jourdan, Rod Taylor.

"Children of the Damned" Director, Tony Leader.

"Night Must Fall" Producer, Karel Reisz. Stars Albert Finney.

"Of Human Bondage" (Seven Arts-Metro Production) Producer, James Woolf. Director, Ken Hughes. Stars Laurence Harvey, Kim Novak.

MIRACLE

"Nudes of the World" (Miracle Searchlight Production). Director, Stanley A. Long.

PARAMOUNT

"Becket" (Wallis/Hazen Production) Producer, Hal Wallis. Director, Peter Glenville. Stars Richard Burton, Peter O'Toole.

"Zulu" (Embassy/Paramount Production). Embassy distribution in U.S. and Canada. Paramount the rest of the world. Stanley Baker Co-producer with Joseph Levine. Director, Cy Endfield. Stars Stanley Baker, Jack Hawkins, Michael Caine, Ulla Jacobson.

PLANET

"Journey Into Nowhere" Producer, Bruce Yorke. Director, Denis Scully. Stars Sonja Ziemann, Tony Wright.

"The Break" Producer, Tom Blakeley. Director, Lance Comfort. Stars Tony Britton, William Lucas.

"Tomorrow At Ten" Producer, Tom Blakeley. Director, Lance Comfort. Stars John Gregson, Alec Clunes, Robert Shaw.

"The Marked One" Producer, Tom Blakeley. Director, Francis Searle. No cast fixed.

"Touch of Death" Producer, Lewis Linzee. Director, Lance Comfort. Stars William Lucas, David Sumner.

RANK

"Bitter Harvest" (Julian Winter, Leslie Parkyn production for Independent Artists). Producer, Albert Fennell. Director, Peter Graham Scott. Stars Janet Munro, John Stride.

"Call Me Bwana" (U.A.—Rank co-production. U.A. Western Hemisphere, Rank, Eastern Hemisphere). Producer, A. R. Broccoli and Harry Saltzman. Director, Gordon Douglas. Stars, Bob Hope, Anita Ekberg, Lionel Jeffries, Edie Adams.

"The Party's Over" (Tricastle Film). Executive producers, Jack Hawkins and Jules Buck. Producer, Anthony Perry. Director, Guy Hamilton. Stars Catherine Woodville, Louise Sorel, Clifford David, Oliver Reed, Eddie Albert, Ann Lynn. Co-financed by Rank and N.F.F.C.

"The Scout" Producer William MacQuitty. Director, Ken Annakin. Stars Nigel Patrick, Colin Blakely, Frank Finlay, Margaret Whiting.

"80,000 Suspects" Produced and directed by Val Guest. Stars Claire Bloom, Richard Johnson, Cyril Cusack, Yolande Donlan.

"Doctor In Distress" Producer Betty E. Box. Director, Ralph Thomas. Stars Dirk Bogarde, James Robertson Justice, Julie Newmar, Mylene Demongeot, Samantha Eggar, Barbara Murray.

"Farewell Performance" (Sevenway Production). Producer, James O'Connelly. Director, Robert Tronson. Stars Delphi Lawrence, Frederick Jaeger.

"Seance on a Wet Afternoon" (Allied Film Makers Production). Producer, Richard Attenborough. Director, Bryan Forbes. No cast set.

"Night of Wenceslas" Producer, Betty E. Box. Director, Ralph Thomas. Based on Basil Davidson's novel. No cast set.

Untitled Norman Wisdom subject. Producer, Hugh Stewart. Director Robert Asher. Only Wisdom yet named.

"Twice on Sunday" (Independent Artists Production). Working title. No further details.

"Eyes of Annie Jones" (Parroch-McCallum/Associated Producers Production). Producer, Jack Parsons. Director, Reginald Le Borg. Stars Richard Conte, Francesca Annis.

20TH-FOX

"Nine Hours to Rama" (Red Lion Films Production). Producer-Director, Mark Robson. Stars Horst Buchholz, Robert Morley, Jose Ferrer. Already in release.

UNITED ARTISTS

"I Could Go On Singing," originally "The Lonely Stage" Barbican Films Production. Producers, Stuart Miller and Lawrence Turman. Director, Ronald Neame.

"Tom Jones" (Woodfall Films) Producer and director, Tony Richardson. Stars Albert Finney, Susannah York, Hugh Griffith, Edith Evans, Joan Greenwood, Diane Cilento.

"The Mouse on the Moon" (Walter Shenson Production). Director, Dick Lester. Stars Margaret Rutherford, Bernard Cribbins, Ron Moody, David Kossoff, Terry-Thomas, June Ritchie.

"Stolen Hours" (Mirisch-Barbican Production). Producers, Stuart Miller and Lawrence Turman. Director, Daniel Petrie. Stars Susan Hayward, Michael Craig, Diane Baker, Edward Judd.

"The Cool Mikado" (Harold Baim Production). Director, Michael Winner. Stars Frankie Howard, Tommy Cooper, Dennis Price, Jacqueline Jones, Mike and Bernie Winters, Stubby Kaye.

"From Russia With Love" (Eon Productions). Executive Producers, Harry Saltzman and A. R. Broccoli. Director, Terence Young. Stars Sean Connery.

UNIVERSAL

"The Chalk Garden" (Ross Hunter Production). Director, Ronald Neame. Stars Deborah Kerr, John Mills, Edith Evans, Hayley Mills.

"She" (Hammer Production) From H. Rider Haggard's novel. Producer, John Temple Smith. No cast set.

"Paranoiac" (Hammer Production) Producer Anthony Hinds. Director, Freddie Francis. Jimmy Sangster story and screenplay.

"Kiss of the Vampire" (Hammer Production) Producer, Anthony Hinds. Director, Don Sharp. Screenplay, John Elder. Stars Clifford Evans, Edward De Souza, Noel Willman, Jennifer Daniel.

NO DISTRIB.

"Quatermass and the Pit" (Hammer Production). Producer, Anthony Hinds. Screenplay, Nigel Kneale.

"Devil Ship Pirates" (Hammer Production). Story and Screenplay, Jimmy Sangster.

"Nightmare" (Hammer Production). Producer, Jimmy Sangster. Director, Freddie Francis. Stars David Knight, Moira Redmond, Brenda Bruce, Jenny Linden.

"The Brain" (Raymond Stross Production).

College Curriculum Cinema

By THOROLD DICKINSON

London.

If five years ago I had been asked the question Should Britain Have a Film School? I should have answered No the best way to learn a job is to go in at the bottom and work your way up. This is the standard opinion of the majority of craftsmen in the British film industry. Or it was five years ago. The industry was over populated, continuous employment was a struggle. We had vaguely heard of schools in other countries, but conditions here were obviously different. There was no time for research, for examining the long view.

But what was obvious even then was that while our industry had a reasonable record in commercial results the British film was rarely acknowledged in other countries as having made any solid contribution to the development of the medium. It took on the average so long to get to the top of the profession that newcomers who stepped across into films from prominence in another medium — theatre literature, television — brought more vitality with them than those who had spent much of their strength in climbing within the medium.

So you had to choose between people with ideas and little experience and people with experience who had come up the hard way and lost much originality in the process. What is the result? Fully 80% of the more memorable British films are adaptations of works which have already been successful in other media, particularly as plays and novel. The number of memorable British films, conceived as cinema, is minimal. That is the reason why in other countries it is largely the British documentary and the British film that are regarded with respect. It is among them that you find originality.

The need seems to be to give a concentrated education so that cinematic originality can emerge at an age when vitality is at its strongest. Anyone with ideas who wants to make films is usually told that the best way in is by exercising nepotism. Are you related to an influential person in the industry? That is a pretty shallow approach. Next best is to write and publish a story or play with an eye on its being filmable. If you sell the film rights, make it a condition that you work throughout the production in an advisory capacity. That is a deeper approach and one less harmful to the future of the industry. But in that case why not go in with some advance knowledge and some experience. You can only gain that experience by emigrating and learning another language, unless you are wealthy enough to be able to study in the film and tv schools in California when you will only have to emigrate.

To explain the university approach to cinema, let us examine the situation at the University of Pisa in Italy and compare it with our own here at University College London. Both projects began in the autumn of 1961 but Pisa was rather more ambitious. The University there founded a Chair of Cinema and made cinema an optional subject in an arts degree course. The financial and general sponsorship of the Department is provided by the Centro Sperimentale di Cinematografia, which is the long established training school for film and television in Rome. Its funds are provided by the Italian Treasury through the Ministry of Tourism and Spectacle. The staff consists of a professor an administrative assistant and a secretary.

Equipment

There you have adequate good equipment, good conditions for research and critical appreciation a degree for the students to work for, a proper respect for the first new art form in several hundred years. In London the situation is different. As regards equipment we are nearly as complete. Our great disadvantage is that we are forced to spend the equivalent of one salary on film hire. The only films supplied free are those distributed by members of the Kinematograph Renters Society. The work of the department is entirely in the hands of one lecturer, aided by a part-time secretary.

Academically, the subject of cinema is regarded as an extra with no examination or diploma. Each year two post-graduates receive grants for research and are expected to write theses, and the results are already more than promising.

The Backers

Our department has been set up for the provisional period of five years and financed entirely by the generosity of the British Film Producers Assn., the Rank Charity Trust and the Associated British Picture Corp., together with a smaller sum from Associated-Rediffusion. Our aim during the five years is naturally to persuade the University authorities that our work is indispensable.

Every nation sooner or later finds the need for a national effort in cinema and television. The need for a training school was first felt by the Bolsheviks when they proclaimed the Soviet Union in 1917. Anything less like a union in those early days could not be imagined. And by 1922 nine-tenths of the Russian film industry had emigrated, unable to toe the party line and therefore unable to support themselves. In 1919, after less than two years of socialist effort, the Communists commandeered the luxury restaurant in Moscow where Rasputin had been murdered, and Lunacharsky, the Minister of Culture, undertook to turn it into a film school. This was one of those strokes of imagination which Russians are prone to when they are up against it. It was not until two years after the end of the blockade and five years after the school was set up that the results began to be apparent. But times of national stress are a sure impetus to imaginative film making. And the world has learnt by now that if you have to choose between an abundance of new equipment and a surge of skilled imagination, backed by a sense of national purpose it is the mind that counts, not the material.

Today the school is housed in another, much bigger building close to the permanent Exhibition of the Soviet Peoples on the outskirts of Moscow City. Scarcely anyone enters the Soviet film industry without graduating from this school. It is a vast organization with an average of 800 students and 500 corresponding students who came to Moscow twice a year for seminars. The annual budget for such an establishment must amount to the equivalent in our values of more than $2,000,000 a year.

Other Countries

The second country to found a school of cinema which has survived to this day was another totalitarian state the Italy of Mussolini. The Centro Sperimentale de Cinematografia was intended by Mussolini to be then a film school. The staff, as in any art school, has always consisted of a permanent nucleus, augmented by a much larger number of part time teachers on a rota system which brings them to the school during their periods between full time production.

When Mussolini fell, established directors like de Sica, Rossellini and Visconti produced in reaction the neo-realist movement, and the second wave of directors who followed them were two former students from the Centro the directors Guiseppe de Santis, Pietro Germi, Luigi Zampa, and more recently Francesco Maselli and Nanni Loy, Mauro Bolognini and Michelangelo Antonioni. And the producer Dino de Laurentiis, the designer Mario de Mattei. The actor, Massimo Serato, and actresses, Alida Valli, Clara Calamai, Carla de Poggio. Quite a list.

A third school which has developed no mean record was started in Paris in 1942. The French cinema has a habit of surviving its tribulations, but the worst one of all was the humiliation of the Nazi occupation. After two years of suffering when French films were being made either under collaboration or on sufferance, Marcel l'Herbier, the film director, gathered a group of friends together and founded a film school to prepare new blood to revive the French industry if ever the Nazis were thrown out.

With its two-year courses the French school, I.D.H.E.C. as it is affectionately known by its initials; Institut d'Hautes Etudes Cinematographiques, has not only contributed a steady flow of trained craftsmen to the French industry but is training French-speaking students from all over the world, particularly the Arab countries and the new African and Asian nations deriving from the former French empire. Its influence is vast.

The fourth of the great film schools arose out of a need as great as the Russian. The second world war virtualy blotted out the Polish film industry. Today the Polish film has a high reputation for creative merit, for steadiness of output and for solvency. This rebirth and development to a higher level than ever before is largely due to the work of the Polish film school: there is scarcely a film craftsman in Poland today who is not a graduate of Lodz.

There is only time to list the film schools elsewhere: two in West Germany, and one each in East Germany, Czechoslovakia, Austria, Spain, Hungary, Greece, the Netherlands, Argentina, Taiwan, and new ones beginning in Egypt, India, Belgium and Yugoslavia. These are the 19 schools recognized by the International Centre. There are also some 30 universities in the U.S.A. which acknowledge cinema as a subject, and some of these, particularly California and Southern California, give a professional training.

As I have already suggested Britain has a reasonably well developed system for the layman to study the film but outside the U.S.A., where students find living too expensive, there is no English-speaking film school.

Should we, like the Italians, the French, the Poles and the Russians, have a film school? I would now say emphatically Yes. Can we afford it? 19 other countries can. For the cost of one large jet aircraft we could set up a school for 100 students and keep it in operation for 20 years or longer.

British Film Producers Assn. Offers Plan For Pix Making Efficiency

London, May 7.

An eight-point formula for increased productivity in British film production has been prepared by a special sub-committee set up at the start of the year by the British Film Producers Assn. as part of a National Productivity Year campaign. Its terms of reference were to consider technical suggestions to improve productivity within the industry.

In a prelim survey, the committee has already made certain suggestions to the BFPA, some of which have been referred to the technical committees for further investigation. Serving on the BFPA panel are T. E. Knight of Pinewood, Harold Payne of Associated British, and A. W. Watkins of Metro British, with Baynham Honri and E. A. R. Herren as joint chairmen.

Among the recommendations already submitted to the BFPA are: unnecessary takes spell inefficiency; clutter on stage, whether equipment or visitors, is to be deplored and should be vigorously controlled; more time should be spent in production preparation, including rehearsals; weight of scenery, sets and property should be reduced by greater use of new materials; and traditional floors and fixtures should be altered in the light of new shooting techniques.

The sub-committee has also suggested the need for setting up a central research organization.

Par Quits 16m Film Distribution in Aussie

Sydney, May 7.

Paramount has just completed a deal with 16MM Australia Ltd. for the local distribution of its 16m film product. Paramount has now come into line with Universal, Columbia, British Empire Films and the Rank Organization on exiting from the minnie pix field here.

16MM Australia Ltd. is a member of the Greater Union Theatres group headed by Norman B. Rydge and has built up a major biz organization covering the 16m field.

First Features Registered in Britain

	1957	1958	1959	1960	1961	1962
United States	212	226	166	166	132	117
Britain	81	105	84	70	77	71
France	37	42	36	33	51	48
Germany	6	5	5	13	10	11
Italy	20	14	9	12	24	31
Russia	6	7	3	5	6	8
Switzerland	3	4	2	1	2	3
Others	16	17	24	29	45	26
Total	381	420	348	346	347	310

Swiss Grope for Boxoffice Angles

Only Three Features Made in 1962—Outlook for 1963 Slightly More Encouraging

Zurich.

Swiss film production was caught in a dead end the past year. After a temporary upsurge two or three years ago, when local production activity reached a new high, at least in quantity, 1962 turned out to be a year of disaster. Only three Swiss films were produced during the entire 12 month period, of which one, "Schneewittchen und die sieben Gaukler" (Snow White and the Seven Jugglers), was a co-production with Germany. It proved a boxoffice dud, despite the fact that this color musical starred Caterina Valente and was directed by one of Germany's top comedy directors, Kurt Hoffmann.

The other two features were both Swiss dialect comedies. One "Es Dach ueberem Chopf" (A Roof Over Your Head), was a good grosser, but "Der 42 Himmel" (The 42nd Heaven), did disappointing business and was clobbered by local scribes.

In view of these results, the Swiss producing companies Praesens-Film A.G. and Gloriafilm A.G., both in Zurich and operating as a joint venture, are currently in the middle of what may be termed a "period of adjustment." It means the imperative realization that a new line of thinking has to be found to survive. Pure escapist fare and insipid local comedies, as recent experience has shown, just cannot compete with television anymore since this quality of amusement can be had for free on the small screen.

Need Fresh Themes

Max Dora, production head of Gloriafilm hopefully sees a possible solution in an energetic concentration on more "substantial" themes and topical Swiss problems treated in a thought-provoking, adult manner—themes which are usually foregone in tv. At the same time, however, it becomes increasingly difficult to find knowledgeable screenplay writers, especially from the younger ranks. Many tradesters agree that here lies the core of the Swiss film crisis.

Of the Swiss product output for 1963, one Praesens (Lazar Wechsler) production in particular seems to reflect this new attitude. Tagged "Sittlichkeitsverbrecher" (Sex Criminals), it is a semi-documentary feature film, in four episodes, treating the increasingly alarming problem implied in the title, restricted, however, to the seduction of and criminal acts against children by sex bums. Treated in an honest straightforward style without false sensationalism, the Franz Schnyder-directed film has been made in close collaboration with the Zurich police. It is based, for the most part, on actual cases from police files and intended as an urgent warning to parents who, out of carelessness or false shame, are partly to blame for such happenings as well as allowing sex hoboes to run loose due to failure to report them to the police. Filmed mostly on location in Zurich, the picture has been cast predominantly with unknown amateur players and members of the police playing themselves. In several scenes, a number of name legit players from the Zurich Schauspielhaus handle cameo roles.

A recent Swiss-German co-production, "Das Feuerschiff" (The Fire Ship), made by Praesens in collaboration with Fono-Film Hamburg and directed by Ladislao Vajda, is a dramatic story of a signal ship captain terrorized by three escaped criminals and paying with his life for his refusal to help their escape to Denmark. It has been filmed on location at Malmoe, with interiors done in Hamburg and Berlin. Columbia has this one for Germany. It stars James Robertson-Justice as the captain.

"In Parterre links" (Ground Floor, Left Door), a Gloriafilm-Praesens production in Swiss dialect, with mostly local players and directed by Kurt Fruch, looms as a predominantly local item. It is a family comedy-drama about a streetcar driver and his family problems. Made entirely in Zurich on a shoestring budget, it has a chance of recouping its modest investment from local showings alone and, if well received, making a profit.

For the remainder of 1963, the only advanced Swiss project is another co-production, this time with Germany and Spain, and again directed by Vajda who is also responsible for the original script, together with Stefan Bekeffi. Tentatively titled "14 Treffer" (14 Winning Numbers), it is described as a comedy-drama about the lottery fever in Spain. Shooting is scheduled to start in May at the Chamartin Studios, Madrid, with additional scenes possibly to be filmed in Germany. Swiss actress Lilo Pulver will play the lead. Distribution for Germany has been picked up by Columbia and Praesens will release it in Switzerland, while Omnia-Film G.m.b.H. in Munich has world distribution rights.

New Release Pattern For London Suburbs Tilts Film Takings

London, May 7.

The recently launched new release pattern for the London suburbs—splitting all of greater London into two simple halves north and south of the river Thames—is working well. In fact, it is showing slightly increased takings.

This was reported to a recent meeting of the Joint Committee of the Five Associations and the report tabled at the last meeting of the exec committee of the Cinematograph Exhibitors Assn.

As a result, the CEA has asked the Kinematograph Renters Society, with which it worked out the new release pattern, to investigate the possibility of making similar alterations to the release systems in large provincial centres like Manchester, Liverpool and Birmingham where there was a similar pattern of inner city core and outlying suburban ring. The KRS has agreed to do this.

POWELL'S NEW OUTFIT TO FILM 'WEIRD MOB'

London, May 7.

Michael Powell's newly-formed production company, Williamson-Powell International Films (U.K.) Ltd., is to make its first film in Italy and Australia. It will be "They're a Weird Mob," an adaptation by Roger MacDougall of Nino Culotta's bestseller, and production is expected to start in October.

"It is a black and white comedy," Powell said, "and should take about eight weeks to shoot and cost around $330,000. I'm very excited at filming in Australia and I hope will be able to help to stimulate the industry there. In Australia, there's tremendous potential in talent, enthusiasm and, technically, it's as good a place to work as anywhere I've seen. I find the whole scene invigorating."

Powell aims to show an Australian image that is not generally visualized by those who have not visited the country. "In fact," he insists, "I'm hoping to turn out the first Australian film in which you won't see a kangaroo."

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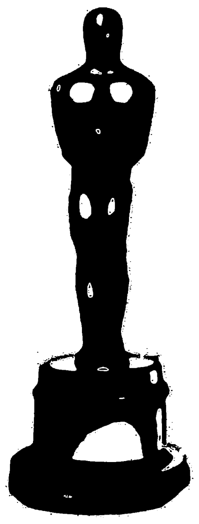

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(COLOR) John Box and John Stoll
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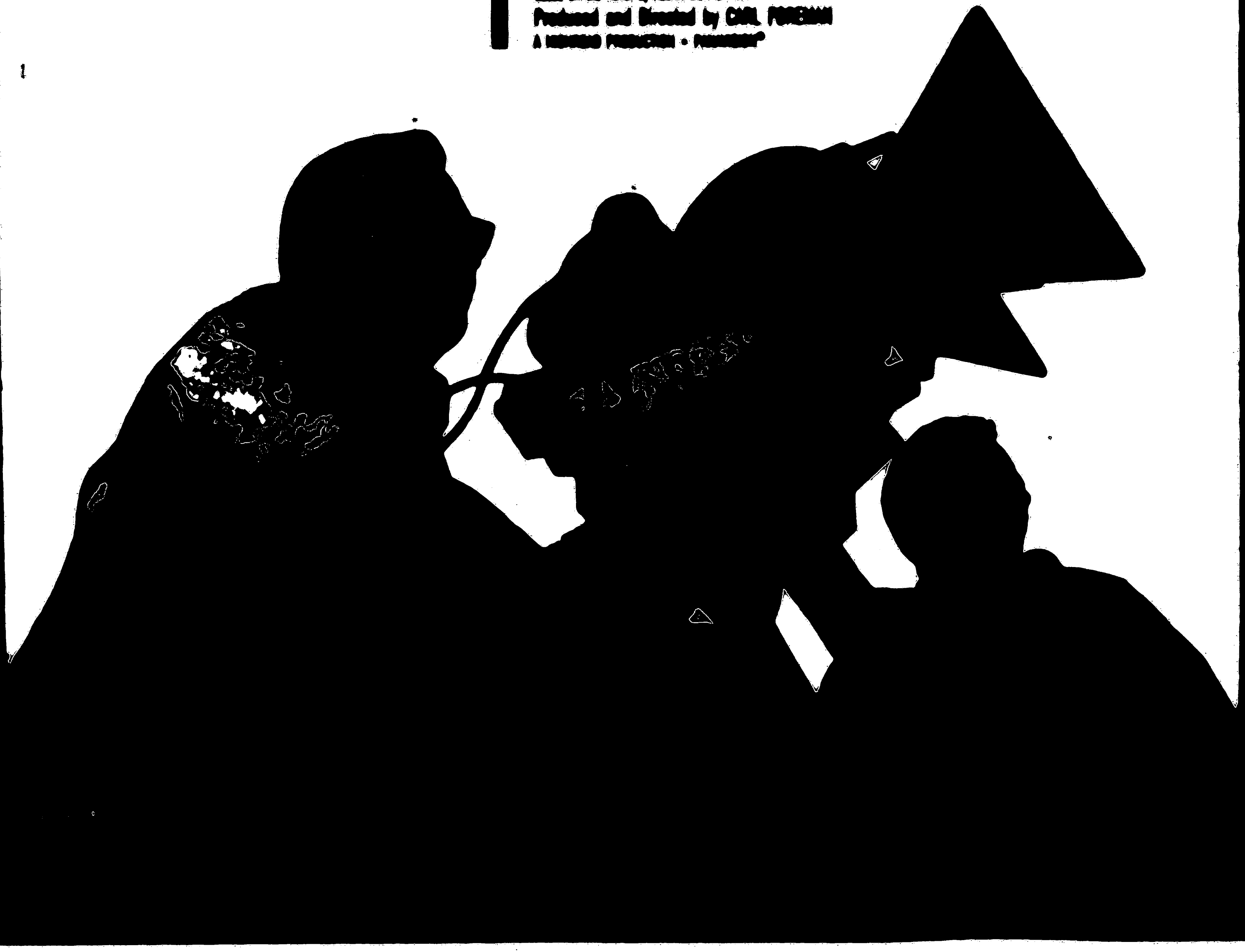

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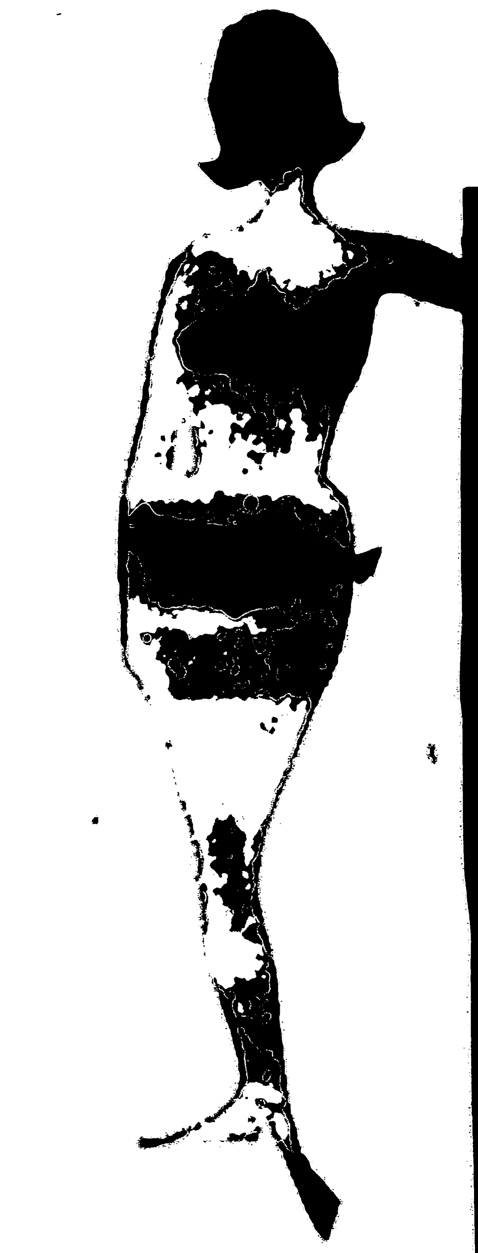

Hal E. Chester's

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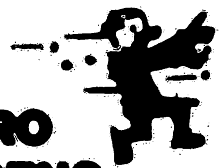
THE GAME THAT MORE THAN TWO CAN PLAY



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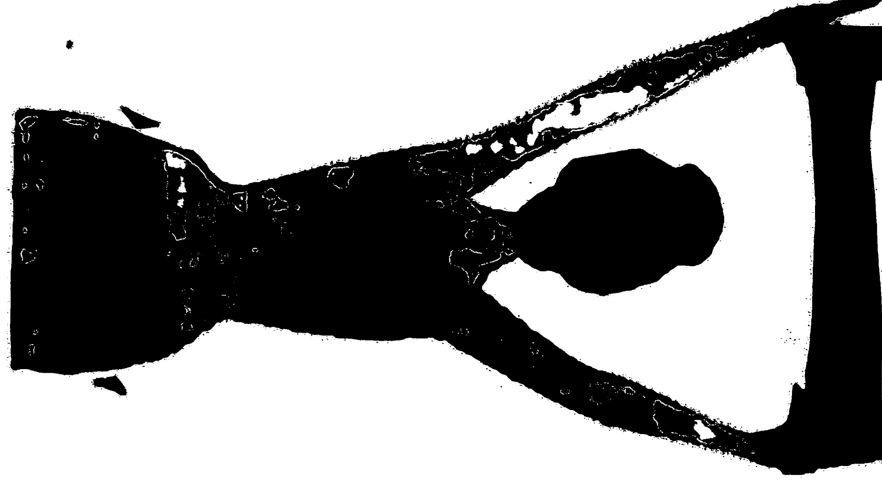

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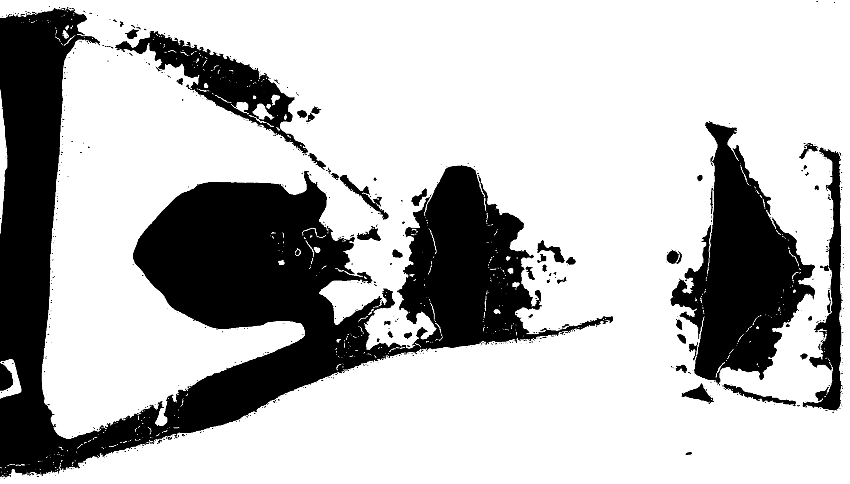

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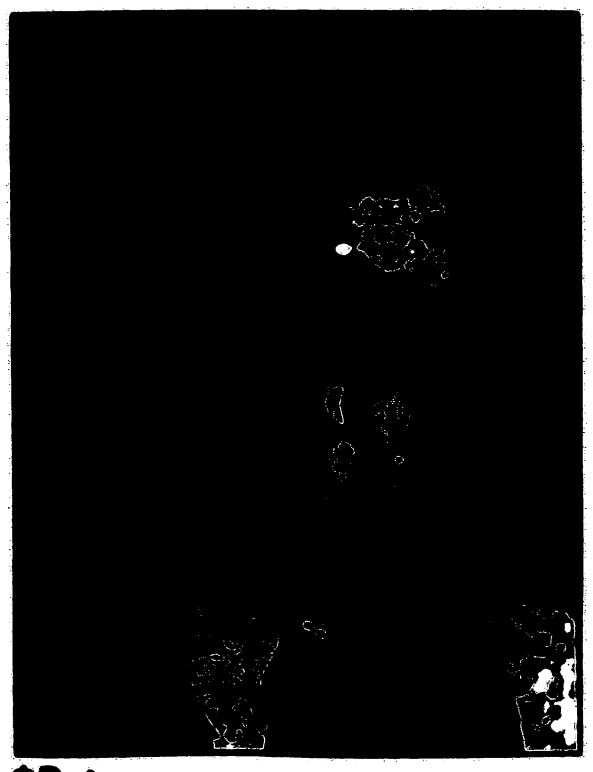

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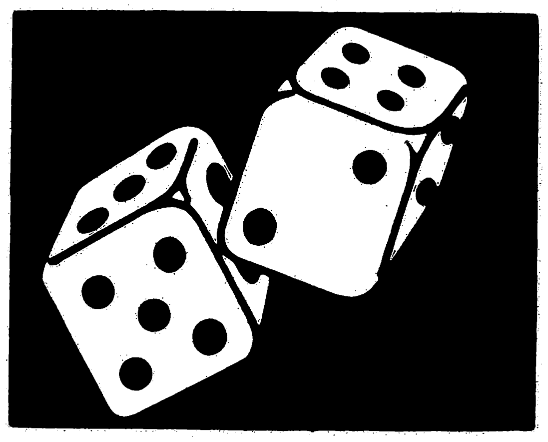

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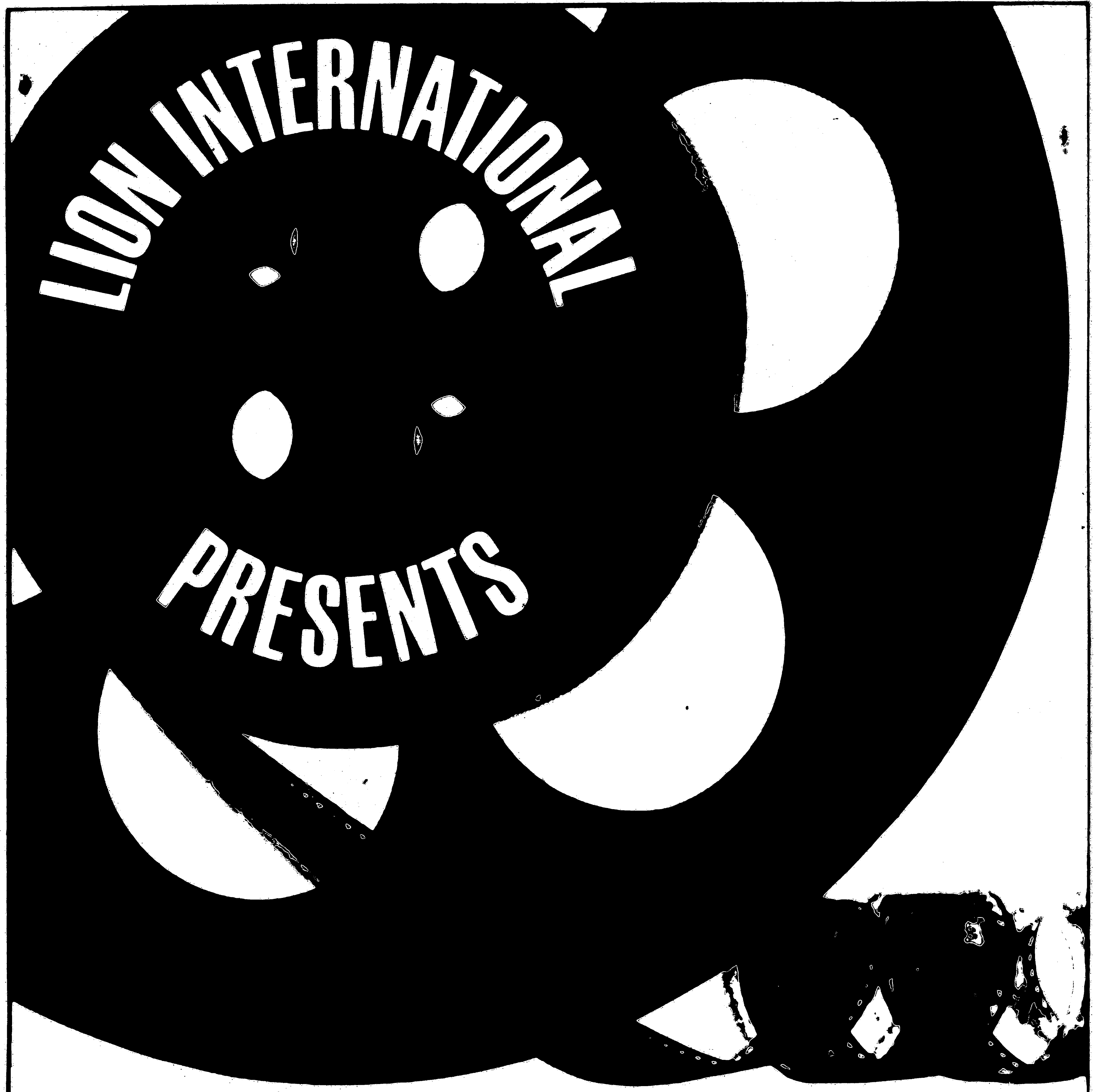

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VENGEANCE

THE VERY EDGE

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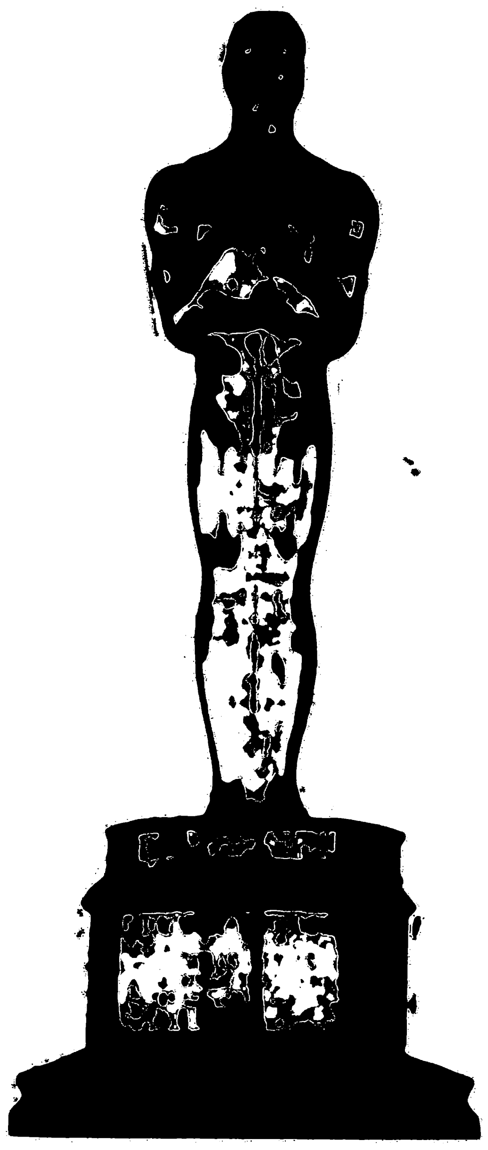

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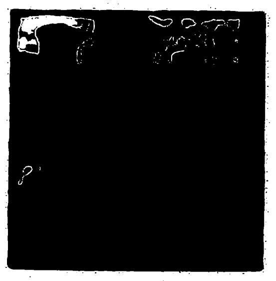

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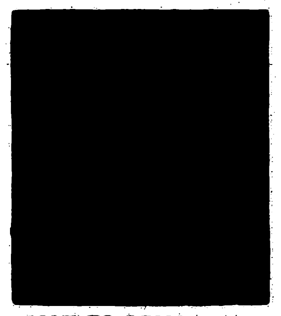

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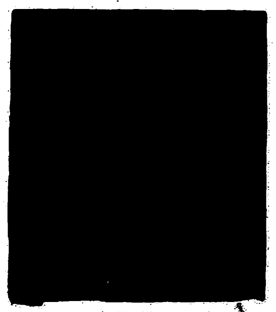

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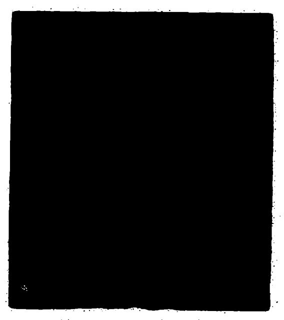

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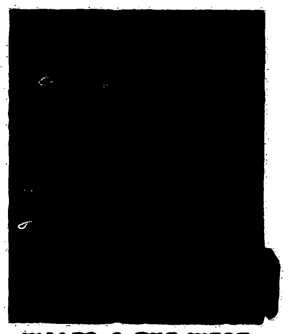

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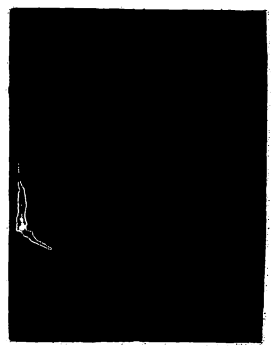

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British, Too, Slow in Development Of Stars Rating 'Internationally'

By DICK RICHARDS

London.

Let Britain's film big shots peer through the smoke screen of their Corona Coronas and yak through their post-prandial brandies till their egos are soothed, and the waiters have gone home; they are still faced with a grim fact. The number of British film performers who are international "boxoffice" remains depressingly, ludicrously minute.

There is a modern wave of film makers who dismiss this painful fact as negligible. But there are a number of dedicated casting directors and cash-conscious agents who still hope to come up with The Name which will sweep the wickets from Plymouth to Peru, via Patagonia, Paris, Pekin, Pisa, Penang, Pietersburg, [illegible], Perth and Pittsburgh. It is a source of constant embarrassment over here that a lot of British film star names are a dead loss in the U.S. outside Manhattan. So the fascinating search goes on for a new Peter O'Toole, Lawrence Harvey or Hayley Mills. They have made impact on America!

This time last year, blonde, unknown June Ritchie was bracing herself for her first screen role in "A Kind of Loving." She pulled off a tricky role with plaudits, followed it up with another success in "Live Now, Pay Later" and is currently playing a night club hostess in "The World Ten Times Over." This qualifies her in this dizzy, jet-propelled showbiz, as a current British star. But she has far to go to earn the "international" accolade.

Tut-Tut Tushingham

Rita Tushingham has celebrated her 21st birthday, her marriage, a benevolent "Best Actress" nod by Bosley Crowther and a Silver Globe Award as "The Outstanding Future Star" by the Hollywood Foreign Press Assn. But, after "Taste of Honey" there were six bleak months when it looked as if her success in that pic was going sour. No offers. She has since made a couple of pix not yet released, and her next film will see her co-starring opposite Peter Finch which, in Britain, at least, will help this promising youngster's career.

Valerie Gearon? A slight disappointment. Her role as an Indian girl in "Nine Hours to Rama" didn't quite jell. But the girl has what it takes. After Mary Peach's stint in "[illegible]," with Rock Hudson in Hollywood, Miss Peach has done nothing, but she will be back in the fray soon. Shirley Anne Field's contribution to "The War Lover" has yet to be seen here. Chancey Billie Whitelaw, a hit in "No Love for Johnnie," is just finishing "The Comedy Man" with Kenneth More. But this talented actress needs rather more screen exposure than she's currently prepared to offer if she is to blossom to her full extent. Barbara Shelley is still lost in the woods, to her loss and that of British product. You can't make a screen rep without films and unlucky Miss Shelley is not getting the significant ones. Just the small-time stuff.

At last report, the careers of three actresses were fairly dormant, Mary Ure, Maggie Smith and Rachel Roberts. Since then, Miss Ure has stolen notices in "The Mind Benders" with Dirk Bogarde and Miss Roberts, the same in "This Sporting Life" with Richard Harris. Maggie Smith has been profitably engaged and earned laurels on the stage, and is now about to be seen in the upcoming "V.I.P.'s," the Liz Taylor-Richard Burton starrer.

But these three cannot be regarded as new British discoveries. It's simply that their talents have been shamefully un-deployed during the past two or three years.

Re Sarah Miles

Then there is Sarah Miles, who leaped to local fame on the strength of her performance with Sir Laurence Olivier in "Term of Trial." It copped her the Gt. Britain Variety Club's Award of 1962's "Most Promising Actress." Coming up are her performances with Bogarde in "The Servant" and with Laurence Harvey in "The Ceremony." Further assessment must wait. Susannah York looks a more substantial bet. She got away to a modest, yet warm, start with Sir Alec Guinness in "Tunes of Glory" and, in different mood, with Kenneth More in "Greengage Summer." Nothing sensational, but highly promising. But by the time that this tipster has to report again next year Miss York will have come up with three testing roles. With Montgomery Clift in "Freud," with Albert Finney in "Tom Jones," and with William Holden in "While the Tiger Sleeps." If these turn out to be a winning treble instead of losing trouble then Miss York is the most likely contender of the lot for world stardom.

Of the rest, named last year as hopefuls, Heather Sears, Virginia Maskell, Virginia McKenna and Joan Plowright have virtually not been entries.

Truly Newcomers

So, who are the new contenders? Interesting prospects are Julie Christie, Kathleen Breck, Nanette Newman, Barbara Windsor and Samantha Eggar. Miss Christie gave a fair performance in a rather colorless role in a slight comedy, "The Fast Lady." But when Topsy Jane had to drop out of her role through illness, Joseph Janni cast Miss Christie as one of Tom Courtenay's girl friends in "Billy Liar." Since the pic is an important one to Janni it suggests a confidence which must make this newcomer a sturdy runner in the star stakes. Equal confidence by shrewd, veteran casting director Robert Lennard in the potential of Kathleen Breck is worth noting. This South African girl makes her first screen appearance in "W.11." Lennard describes her as "the most exciting prospect he has seen in years" and even allowing for the film exec's natural exaggeration, it's worth going along with his opinion. At least until the film is viewed.

Samantha Eggar made a lively debut in "The Wild and the Willing," and pert little Barbara Windsor an even livelier one in "Sparrows Can't Sing." Miss Windsor has a touch of the Marilyn Monroe gaiety about her, but may be hard to cast. Miss Eggar impresses more as a potential dramatic actress. Nanette Newman, a pretty, sharply alert brunette with distinct S.A., has had to struggle against the problem of being the wife of Britain's top screenplay writer, Bryan Forbes. Snide remarks suggest that she gets her roles by influence. It isn't true. Performances in a couple of recent pix, notably, "The Wrong Arm of the Law," indicate that Miss Newman has a talent which might well flourish.

Verdict: A fair flow of new femme talent seeping into British films. But are there any world-beaters among them? Gloomily this assessor would put his modest bet only on Miss York, with a saver on Miss Miles. He may live to regret his caution.

Peter O'Toole, eventually let out of desert captivity with sandfly, sunburn and a built-in allergy to camels, fully justified his long, arduous chore in "Lawrence of Arabia." With the possible exception of Peter Sellers, O'Toole has become Britain's hottest screen property. His next will be "Becket" with Richard Burton and, with this film, O'Toole's future is in the invariably secure hands of Peter Glenville.

Richard Harris' performance in "This Sporting Life," came off handsomely as tipped last year, and Harris, following his appearance in "Mutiny On The Bounty," emerges as a blazing new screen personality and, particularly, a man who won't compromise with his career.

"Tom Jones" will be this year's milestone for Albert Finney and it is predicted that he and Susannah York will strike up instant b.o. chemistry in this film. He has just formed his own company with Karel Reisz, the man who directed him in "Saturday Night and Sunday Morning," which indicates topline Finney progress in the future. Tom Bell came off in "L-Shaped Room," as did Tom Courtenay in "Loneliness of the Long Distance Runner" and with rather less impact, in "Private Potter." "Billy Liar" is Courtenay's next big hurdle in the career stakes. Alan Bates, who made an impression in "Whistle Down the Wind," [illegible] "The Caretaker" to advance his career. He is also making a film called "Nothing But the Best," a comedy in which he will be partnered by Millicent Martin. Here is a girl who has rocketed to fame by her appearance in the controversial BBC program "That Was The Week That Was." She herself may well become a big film name. The film careers of Edward Judd and Patrick McGoohan are advancing steadily, if not sensationally.

Stamp Collects

Terence Stamp's performances, widely contrasted, in "Term of Trial" and "Billy Budd," nominate him as one of Britain's more exciting young prospects and Stamp, even at this early stage of his career is thinking and talking in terms of international stardom which, in this biz, is a third of the battle. Last year this report gave the come-on sign to two young pop singers who were aspiring to screendom. Cliff Richard followed up his click in "The Young Ones" with an even greater b.o. wow in "Summer Holiday," and Richard's screen career is healthy. Not so happy, though, is that of Adam Faith. He essayed a dramatic role opposite Anne Baxter in "Mix Me a Person." The film flopped with a dull thud and it must be confessed that Faith, who had too obviously strode too soon out of his thespian range, did little to help it. Young Faith and his advisers must clearly take stock if he is going to recover from a very inauspicious start to his screen career.

Of new possibilities Richard Johnson, an experienced stage actor, but known in only smallish roles in a few films, is named by the experienced producer-director-writer Val Guest as the greatest talent that Britain has. Says Guest "Johnson is undoubtedly an actor who is going to achieve international stardom." Fighting words. Johnson has a big role in Guest's latest film, "80,000 Suspects" but Guest is too canny a film man to make a remark like that just to tie up with a picture he is making. So note Johnson as a distinct future star possibility.

Levelling with Richard Harris as the most explosive personality to appear recently on the British screen recently are James Booth and Sean Connery. Booth has made a few films, the lamentable "[illegible]" called "The Hellions" and as the young man who blackmailed Peter Finch in a film about Oscar Wilde. But, in "Sparrows Can't Sing," Booth emerges as a screen actor with talent and varied knowhow. He blends comedy, a touch of the heavy and a streak of the offbeat in his performance. Booth is clearly a potential bigtimer. Connery, playing secret agent James Bond in "Dr. No," helped to blast himself and the film into the headlines with his performance. This husky charmer is likely to be tied up for awhile with Bond films (he is now making "From Russia, With Love") but he looks like getting some bright offers in the future.

Ian Hendry is a personable young man who made his mark in a comedy called "Live Now, Pay Later," and Ian McShane, who bowed in "The Wild and the Willing," Oliver Reed, nephew of Sir Carol Reed, Darren Nesbitt and Dudley Sutton all seem likely material worth encouraging but who have yet to prove their full merit.

Grade on Tuners

Continued from page [illegible]

anticipated. Eventually the budget hit [illegible] and ABPC didn't turn a hair.

"Summer Holiday" was planned as a much bigger film and this time [illegible] shaped it without worrying about the budget. It turned out to be [illegible]. "The Young Ones" will certainly gross around [illegible] in the United Kingdom alone. "Summer Holiday" will outgross that by at least 20 per cent and has even greater world potential.

We expected the films to be difficult to make and they were. But Kenneth Harper as producer, the two directors, Sidney J. Furie and Peter Yates, and Herbert Ross, the choreographer, all did fine jobs. All this and Richard's talent too and I figure that we were not on such a gamble as many people glumly prognosed. Elstree [illegible] is not going to concentrate on musicals alone. In fact, we recently backed "Sparrows Can't Sing" and the drama, "The Servant," with Dirk Bogarde. But we are certainly planning another musical for Cliff Richard and I think, with the right talent blended into the right chemistry, Tommy Steele, Frankie Vaughan and, particularly, Frank Ifield could all be big film bets.

If Quality Equal

Continued from page [illegible]

of Associated British, said he was not against sex and violence as such, but the essential thing was to make good pictures.

Leonard G. [illegible], manager of the ABC, Harrow Road, London, now one of the circuit's two major prerelease theatres in the city, was named winner of the circuit's showmanship contest, and received a check for [illegible]. The runner-up, Dennis Cave of Oxford, collected [illegible].

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Youth's Marks on Sands of Time

[A Calendar of the 'New Wave']

Paris.

No further away than these columns, prominently displayed text in International Film Editions of earlier springs, the "New Wave" movement was dissected and pronounced dead. For what perspective value it may offer to the students of shifting cinema tides, this is a chart for liquid space exploration. The movement went like such as this:

1948—The year when critic Alexandre Astruc penned his idea of the personal type of film that was like writing and a purely director's kind of filmmaking. Newcomer Jean-Pierre Melville made his "Silence of the Sea" on his own and secured distribution.

1949—Jean Rouch's first ethnographic film, "Circumcision," got theatrical airing. Critic and film museum founder Georges Franju's first pic, a short, "Blood of Beasts."

1950—Eric Rohmer, Jean-Luc Godard and Jacques Rivette come up with a new film mag Gazette Du Cinema, all for personalized filmmakers, which lasts five monthly issues. Alain Resnais makes his noted art shorts "Guernica" and is prized for his "Van Gogh."

1951—First issue of Cahiers Du Cinema with Rohmer, Rivette, Godard, Jacques Doniol-Valcroze and Francois Truffaut under the editorship of Andre Bazin.

1952—Astruc made a medium length pic "The Red Curtain" that snared critic award.

1954—Truffaut attacked the rather conventional, literary look of French films and extols the Yank dynamic and personal approach and calls for a new mode in French pix. Agnes Varda, a femme still photog, made her first pic "La Pointe Courte" edited by Alain Resnais.

1955—Resnais' noted short on concentration camps "Night and Fog" and Astruc's first feature on drifting amoral youth "Les Mauvaises Rencontres." Latter is a flop but gets big comment.

1956—Roger Vadim created Brigitte Bardot in "And God Created Woman" and Rivette, Godard, Jacques Demy and Chris Marker display their first shorts.

1957—Truffaut made his prizewinning short "Les Mistons" (The Kids), Louis Malle his first pic "Ascenseur Pour L'Echafaud" (Elevator to the Gallows) with a Miles Davis score and wins a top critic award.

1958—Claude Chabrol's "Le Beau Serge" impressed shown out of competition at Cannes Fest and shortmaker Jacques Baratier won a nod for his first pic "Goha," based on an Arab legend. Chabrol started "Les Cousins" and Truffaut "The 400 Blows," while Rouch wins a critic award with "Moi Un Noir" (I A Negro).

1959—"Beau Serge," "Cousins" and "400 Blows" released for good biz. At Cannes Fest, "Blows," "Black Orpheus" won prizes and Resnais' "Hiroshima Mon Amour" was honored shown out of competition. "New Wave" expression coined by weekly L'Express.

1960-61—The beginning of a flock of pix by Rivette, Rohmer, Doniol-Valcroze, De Broca and others leading to the bandwagon tactics of producers. Jean-Luc Godard's "Breathless" a hit and makes Jean Seberg a name here.

1962—Noted newcomers make star pix, like Truffaut, Godard and Chabrol, and talent is absorbed and others make their one pic and disappear. Resnais' "Last Year In Marienbad" becomes a specialized hit and Miss Varda makes a dent with "Cleo from 5-7" and Demy does good art, if not regular, biz with "Lola." Now the fad passes and from now on newcomers will infiltrate regularly and not on the heels of a movement, fad or revolution.

The backlog of first pix may be noted. One that gets big play at the Cannes Fest '62 Critic's section "Adieu Philippine" is still not released. So problems continue but the wave goes into history.

Film Festival Dates

LOCATION	NATURE	1963 DATES
Oberhausen, W. Germany	(Cultural films competitive)	Feb. 18-23
Bordighera, Italy	(Competitive for specialized films)	March 10-19
Mar Del Plata, Argentina	(Competitive)	March 13-23
Cartagena, Colombia	(Non-competitive)	March 1-7
Milan, Italy	(Sales market for theatrical, documentary & TV films)	April 12-25
Valladolid, Spain	(Competitive—religious & human value films)	April 13-22
Asian (Tokyo)	(Asian films only)	April 15-19
Cannes, France	(Competitive)	May 10-23
Melbourne, Australia	(Competitive)	May 31 - June 15
Sydney, Australia	(Non-competitive)	June 7-20
San Sebastian, Spain	(Competitive)	June 7-16
Berlin, Germany	(Competitive)	June 21 - July 2
Moscow, Russia	(Competitive)	July 7-21
Vancouver, Canada	(Non-competitive, except for documentaries and children's films)	(probably July)
Locarno, Switzerland	(Competitive)	July 17-28
Montreal, Canada	(non-competitive)	Aug. 2-11
Edinburgh, Scotland	(Non-competitive)	Aug. 18 - Sept. 1
Venice, Italy	(Competitive)	Aug. 24-Sept. 7
Lincoln Center of Performing Arts, N.Y.	Review	Sept. 10-19, 1963
Bergamo, Italy	(Competitive for art films)	(Probably Sept.)
Nice, France	(Competitive for aeronautical films only)	Sept. 16-22
Cork, Ireland	(Non-competitive for features and competitive for shorts)	Sept. 15-22
Trento, Italy	(Competitive for specialized films)	Sept. 29 - Oct. 5
Mannheim, Germany	(Competitive for documentaries)	(Probably Oct.)
London	(Non-competitive)	(Probably Oct.)
Beirut, Lebanon	(Non-competitive)	Oct. 10-27
San Francisco, Cal. (USA)	(Competitive)	Oct. 30 - Nov. 12
Mexico City & Acapulco, Mexico	(Non-competitive)	(Probably late Nov. and early Dec.)
Knokke-Le Zoute, Belgium	(Experimental films)	Dec. 25 - Jan. 2, 1964

Prospective Festivals

Motion Picture Assn. of America, Washington	To be determined	Spring, 1965

AID UNDERGOING A REVOLUTION

By GENE MOSKOWITZ

Paris.

There is not one problem, of course, but many problems which combine to retard happy times in the film industry of France. The crisis of early 1963 was an echo of a neglect in 1957 when the Treaty of Rome laid the groundwork of the European Economic Community more familiarly the Common Market. Too little thought was then given to the problems of films and practically nothing was done to protect the theatrical film, important to French prestige around the world, from the spread of television, a monopoly of the French state.

Attendance at French film theatres has been steadily diminishing for many years. Inflation is a factor in France as in the United States and other capitalistic lands. Frenchmen are building homes, buying household appliances, new cars and all the rest so that France itself is prosperous while the film industry suffers.

A chorus of heartfelt misery which was raised in January of this year. Showmen headquartering in Paris spoke direly of a strike against their own government. In the end it was not the French government alone but the authorization of a rise in subsidy rate by the Common Market bureaucrats in Brussels which gave the producers their break. Up from the previous 5½% of government aid French filmmakers will hereafter get 14%, or on a parity with the aid the Italian producers get from the Rome government.

Treaty of Rome made it clear that internal governmental aid for any industry should not give special advantages that would put that of other signatories at a disadvantage. So it forced France and Italy to make changes in their aid setups.

Italy's Better Break

However Italy wisely kept its aid up and only went from 16% on local grosses to 18% the next year, and then held it there in spite of ECM opposition, while France began to lower its aid successively, proposing to wipe it out by 1966 in favor of easier loans and "quality" pre-production handouts.

But France last year was forced to keep aid at 5.5% on local receipts and 20% on foreign grosses instead of 3% and 20% when bankruptcies threatened. Italy meanwhile got solid monetary bolstering through the growing American production there.

Italy also spurted in competitive quality and went after foreign playoff in a big way. Contrastingly, West Germany went into a decline and was forced to reconsider film aid. Overall the attendance at the 25,000 hardtops within the Common Market countries fell 15% and grosses 10% in spite of admission price hikes.

Production fell alarmingly in France and Germany. Benelux countries made hardly any features so were not involved in this, but their exhibitors did also feel falling attendance. Italy's boxoffice held up but may begin feeling it soon.

France's bid for a raise to 14 to 15% aid, without aid on foreign grosses, had to be finally accepted by Brussels ECM headquarters. But France still needed a big cut in the over 30% tax on film grosses as well as a tightening up of its distrib and exhib arms.

Small Exhibs

And tax cuts to small exhibs, with low interest loans to bigger ones, have also helped keep them out of the squabble for a while. But mergers of distributors and less production may be the keynote. Some fear that the French may relapse into cheap, local product that could be recouped at home with aid and forget about the importance of foreign marts, even if they have been off of late.

(Continued on page 111)

Parisian Film Showmen Ponder Long, Don't Ape U.S. Tuners, Greek Tragedies

1962 DIMENSIONS OF FRENCH TRADE

Paris.

Here are basic statistics covering the French film industry during 1962.

EXHIBITION

There were 5,700 theatres showing films. This was a loss of 81 since year before.

There were 2,726,707 seats in these film houses. This figures one seat for every 18 Frenchmen.

Of these theatres, 23%, or 1,344, collect 80% of the grosses.

Admissions for the year: 312,-000,000.

Average cost per ticket: 46c.

Ticket sale was off 26,100,000.

France has 72 theatres (20 in Paris) geared for 70 m.

PRODUCTION

Total of 67 features in 1962 contrasted with 98 year previously.

Of total 50 were wholly French or with France the majority element in coproduction.

Production expenditures in 1962, including coproductions, amounted to $60,270,000.

Color features: 17%.

Widescreen process films: 30%.

21 of 58 Recent Hottest Tickets In Paris: Yankee

Paris.

A look at the 1962 and early 1963 top grossers in Paris first-runs, which usually are reliable index to subsequents, shows U.S. product holding its own, with 21 of the 58 that sold over 50,000 admissions.

Preeminent was Darryl F. Zanuck's "The Longest Day" (20th) which went way over 300,000 admissions at two houses in over 20 weeks. Followed reissue of "Snow White and the Seven Dwarfs" (Disney) selling 300,000 tickets in 10 weeks. Big third was "Hatari" (Par).

French fondness for adventure pix and oaters showed with "The Man Who Shot Liberty Valance" (Par) and "Counterfeit Traitor" (Par). Then another Disney with "Nikki" and the still first-running Cinerama-Metro pic "How the West Was Won."

Orson Welles' "The Trial" did well here. Also shining was UA's Greek pic "Electra" of Michael Cacoyannis.

"Taras Bulba" (UA), did well. UA suspense item, made in English with French, Italian and Yank backing, Anatole Litvak's "Five Miles to Midnight" starring Anthony Perkins and Sophia Loren rated big attendance. "That Touch of Mink" (U), "Mutiny on the Bounty" (MG), the surprise showing of "The Interns" (Col) and "Barabbas" (Col) were others to sell beaucoup billets.

An English lingo pic made by Yank director Joseph Losey in Italy "Eva" followed. There was also "The Lion" (20th), "The Errand Boy" (Par), "Cape Fear" (U), "Sweet Bird of Youth" (MG), "Lonely Are the Brave" (U) and a release of "Rear Window" (Par).

French product was mainly in the exploitation and spec range with comedies and some more offbeat art fodder also drawing. Brigitte Bardot starrer "Warrior's Rest" was topper. Then a hoary but still potent costume-melodrama, Andre Hunebelle's "Les Mysteres De Paris," with a sketch item "The Devil and the Ten Commandments" and a situation comedy "How to Succeed In Love,"

Paris.

France came into 1963 on tired legs. The talk of a "producers' strike" was evidence of a deep malaise. For a time it was uncertain whether the Common Market at Brussels would go along with a rise in French government subsidy for producers since the European Economic Community ostensibly is dedicated to the lowering and removal of such subsidies. Meanwhile there was a good deal of studious attention devoted to film economics generally.

One reality which stood out was "West Side Story" (UA). It was entering its second year, and probably good for another, in its first-run at one Champs-Elysees house. It plays continually at capacity which is almost unheard of here since it is a musical and with subtitles to boot.

Other Yank tuners come and go. Meantime French showmen have mulled idea of getting into a modern film musical other than the hokey-pokey kind of "operetta."

However, nothing definite has been developed. One heard again about an old Raoul Levy idea to pair Frank Sinatra and Brigitte Bardot in a musical to be shot in both countries. Rack that up as unadulterated rumor.

Jacques Demy, in a recent interview, declared he was readying a picture in which all the dialog would be sung. It will detail a destruction of a couple by the recent Algerian war. Demy did not say whether there would be any dancing and was not sure of the starting date. He plans to use Michel Legrand for the music.

A French musical, to be co-directed by Gene Kelly, "Silhouettes," has been "announced" several times but seems no nearer reality. Comedy director Philippe De Broca is reportedly preparing a tuner with Jean-Pierre Cassel. Jean-Luc Godard claims he made a U.S.-type tinturner sans music with his "A Woman Is a Woman" and would someday like to try the same experience with music.

So a tuner of local origin may be imminent or far off.

Producers have separately taken note that the stark, cathartic, beautiful filmization of a Greek tragedy "Electra" (UA), by Greek director Michael Cacoyannis, is now in its fifth month of its firstrun at two small houses and has pulled in over 100,000 admissions. It has surpassed many weighty and expensive French and Yank items including "Mutiny on the Bounty."

Hence emulation is possible in this department. What price French tragedy a la Racine or Corneille? Showmen await Robert Bresson's "The Trial of Joan of Arc" for encouragement. Actually this sort of film has rarely attracted French filmmakers and the Greeks may have the thing cornered.

Comedie-Francaise filming of two classic comedies came-a-cropper and this too may have thinking producers not too keen on canning these old plays.

FRENCH 'FILM MARKET' ALONGSIDE FESTIVAL

Cannes.

Alongside the regular Cannes Film Fest, May 9-22, will unspool the "Film Market" underwritten by the French Film Producer Assn. Several houses have been hired in town to allow producers from any country to show their pix free to the press and prospective buyers alike. Screenings are from 9:30 a.m. to 8 p.m. from May 10-12.

Market's rules technically accept pix made after April 1962 only, with some attempt to select to keep this more commercial in addition to the fest on as high a basis as possible. It also gives airings to pix that may have been unjustly turned down by the fest or by national selection committees. Last year press reports wondered why Jean Renoir's "The Elusive Corporal" was not in the running.

At The Drop Of a Legacy, Paris Critics & Actors Turn Directors

By GENE MOSKOWITZ

Paris.

Young filmmakers have been a sort of hallmark of Paris since the war. Youth came on scene big. Big in dreams of its own talent. Big in contempt for older men whose producing and directing were denounced as hackneyed. Paris is uniquely the home of organized interest in silent films and of bull sessions about story-telling approaches, camera angles and all the rest. Here, too, the film critic is prone to turn producer, partly because it was, until recently, possible to do so at moderate cost. There is little or no comparable evidence of American film critics attempting to show their elders how to do it.

At the peak of the excitement which the young men created among themselves, and about themselves, the term "new wave" came into vogue. It spread from France to many other countries from which echoes were later heard. In the United States the French "new wave" was perhaps misunderstood, too few Americans realizing that the ideal directors of the French youngsters were nearly all Hollywood veterans. This was only one of the ironic facets of the whole movement. There was also the fact that many of the rebels were against society but used money from family, hence senior, sources to finance their rebellions on screen. The final irony came after a few years with the great number of "new wave" features which could find not outlet at all. Many of these films (from a grand total of 100) still have never been seen.

Jean-Gabriel Albicocco—Now 27. Did some shorts before "The Girl With the Golden Eyes," a very stylized, updated version of Balzac tale more interested in technique than narration. Has since made "Le Rat D'Amerique" a tale of a Frenchman's adventures penniless in South America. "Eyes" was made in '61.

Alexandre Astruc—At 39 more a precursor than actual waver. Was a critic who did a medium length and prizewinning glossy pic "The Red Curtain" in '52, and his first feature "The Bad Liaisons" in '55 on drifting youth in Paris. Has done several more features but never a true hit.

Jean Aurel—Is 38. He was kicked off his first pic by Brigitte Bardot, "The Black Reins," when she did not like rushes. Replaced by Vadim. Has since done a successful compilation pic on the First World War "14-18." Was once a film critic.

Jacques Baratier—Had several shorts to his credit and made his first feature at 30 in '57 "Goha," and recently a fantasy "The Doll." Noted for his technical prowess.

Jean Becker—30 and son of late noted director Jean. One feature "A Man Named Rocca" which was solidly made but uneven in outlook.

Claude Aubert-Bernard—33 and specializing in problem pix usually too overdone for top impact. Made first pic in '58 "Shock Patrol" on the Indo-China War.

James Blue—33, a Yank who scored with a lyrical look at Algerian life "The Olive Trees of Justice" made in '62. It was a French-Algerian pic.

Marcel Bluwal—32. A tv director who made a good atmospheric first pic "The Freight Elevator."

Jean-Claude Bonnardot—40, has several shorts done, one feature on the Korean War "Moranbong" still nixed here and a recent taut thriller "Ballad for a Hoodlum."

Serge Bourguignon—35 and a graduate of the local film school, the IDHEC, as well as of many shorts on Asia. Hit with "Sundays and Cybele" felt deeply poetic in the U.S. where it is probably more respected than in France.

Philippe De Broca—30, an assistant to kingpin Wavers Claude Chabrol and Francois Truffaut and then his first feature "Love Games" in '30 considered a fresh comedy. Followed up with other comedies and clever costumer "Cartouche."

Marcel Camus—now 51, was a longtime assistant then with his second pic "Black Orpheus" won the grand prize at the Cannes Fest of '59.

Alain Cavalier—32, with one pic "The Fight on the Island" in 1962 a sharply made but unclear portrait of a young fascist. Promising start and protege of Louis Malle ("The Lovers").

Claude Chabrol—33, a pioneer Waver who made his first pic "Le Beau Serge" on his wife's inheritance money. Was a critic, wrote film books and worked for the 20th-Fox publicity department here.

Henri Colpi—42, edited "Hiroshima Mon Amour." His first pic "A Long Absence" won the Grand Prize at Cannes in '61. Style is sharp and sometimes poetic.

Jacques Demy—32, made shorts and his first pic "Lola" in '60 showed a poetic flair if uneven structure and narration. Latest "Bay of Angels" is more developed but still lacks narrative power.

Michel Deville—32, an assistant and then showing comedic flair in "Tonight or Never" in '60. Has followed up with two more stylish comedies always marred by too much striving for elegance. Most promising of sophisticated comedy directors.

Jean Dewever—36, did shorts and one feature in '60 "The Honors of War" about a little incident designed to show the idiocy of war. Somewhat too mannered but displaying good filmic flair.

Jacques Doniol-Valcroze—43, an ex-critic on monthly Cahiers Du Cinema, spawning ground of many first Wavers. Specializes in glib, elegant comedies of manners, not much in the Wave more personal, on-the-spot, downbeat subject tradition and personalized tales.

Michel Drach—33, assistant who made a sincere if somewhat overdone look at racism in "No Burial on Sunday" in '59.

Robert Enrico—32. After prizewinning shorts and now his first feature "The Good Life." More technically solid than most newcomers, but less personal and arresting.

Pierre Etaix—35. Background of music hall comicking. First feature "The Suitor" displays a sure film comic flair but still needs a firmer feel for a feature and an expanding of gags and outlook.

Georges Franju—51. Noted for shorts. Then a solid first feature in '58 "Head Against the Walls." Has a strong personal shock quality in his pix.

Armand Gatti—39, journalist and playwright with one film on a concentration camp "The Enclosure" to his credit, showing a strong human feeling without sentimentality.

Paul Gegauff—41, author responsible for the sharp, earthy dialog of Chabrol's pix and has recently directed his first "Le Reflux" not released as yet.

Claude De Givray—30, critic and assistant of Truffaut who, with his "Sad Sack," has shown a good slapstick visual flair.

Pierre Grimblat—37. From advertising films. Zanily inventive gangster pic "Do That to Me" gave promise of a solid commercial comic director to come.

Henri Gruel—40, did many fine comic shorts and is now winding his first feature.

Marcel Hanoun—34, showed promise in tv but first feature "The Eighth Day" too precious and mannered. Made in '59 and nothing since.

Jean Herman—30, made good shorts and now preparing his first feature.

Pierre Kast—43, critic and made shorts and a series of literary and talky pix. Some clicked here but have yet to be exported.

Jean-Luc Godard—33, critic and then with "Breathless" showed that jump cuts, brash techniques, overlapping dialog and a look at immoral youth could turn into a hit pic. Has followed up with others and then his recent well made study of a girl slipping into prostitution "Live Her Life." Turned wife Anna Karina into a star and started a new foreign career for Jean Seberg.

Leonide Keigel—33, assistant and shorts and one heavyhanded psychological pic "Leviathan" to his credit. But shows fine technical flair and could be heard from.

Joseph Lisbona—31, was critic, distributor and then a producer. Wrote and directed a satire on filmmaking "The Crab Basket" which was uneven but showed sincerity if a lack of insight into character. But could blossom into a good commercial filmmaker. Now preparing a pic.

Louis Malle—31, showed good form and film knowhow in "Elevator to Gallows." His "The Lovers" has upset reformers in Ohio and other American states. Has tried various type pix culminating in Brigitte Bardot starrer "A Very Private Affair."

Chris Marker—42, noted short film essayist now making his first feature on people in Paris in a documentary style called "Jolly May."

Christian Marquand—36. Was an actor in several Wave pix. Just finished directing his first feature "The Big Roads." Opts for action pix over arties.

Jean-Pierre Melville—45, considered Wave forerunner when he made pic on own in 1946. Has since been adopted by Wavers and industry.

Jean-Pierre Mocky—34. Actor-turned-director with pic "The Girl Chasers" in '59. Pix are wry and gritty.

Francois Moreuil—28, a lawyer who made one pic "La Recreation" with Jean Seberg, his ex-wife. A visual feeling but confused storytelling.

Marcel Moussy—30, dialog for Truffaut pix and one feature "Saint Tropez Blues" which is conventional but pleasant. Preparing another.

Jean-Daniel Pollet—27, made some good shorts but a feature that reportedly can not be edited. Will try again. Feature "The Demarcation Point" was done in '59-'60.

Francois Reichenbach—39, fine documentary eye with latest on a young boxer. "A Heart As Big As That" a prizewinner but slow at boxoffice.

Alain Resnais—41, noted for shorts prior to his nervous-making but admired art pix "Hiroshima Mon Amour." Went on to story-less "Last Year in Marienbad." Now winding third pic perhaps best technician of all the younger newcomers if still too obscure for many tastes.

Jean-Louis Richard—36, actor gone to directing. Shows an okay if still derivative style.

Jacques Rivette—35, critic with one pic, "Paris Belongs to Us," considered pretentious by many on its look at a strange global conspiracy but also highly touted by some critics. Preparing another.

Alain Robbe-Grillet—41, author in the new novel manner where character is secondary to description. Wrote "Last Year in Marienbad" and just finished his first pic as director "The Immortal." Reportedly it is more hermetic than "Marienbad."

Eric Rohmer—43, editor of Cahiers Du Cinema and critic who made one pic "Le Signe De Lion" in '59. Uneven pic, about a Yank's downfall in a hostile Paris one summer, it was a flop but had its backers.

Frederic Rossif—41, did tv film compilation shows and then two expertly mounted features from old footage "The Time of the Ghetto" on the infamous Warsaw Ghetto, and "Die in Madrid," on the Spanish Revolution.

Jean Rouch—45, an ethnologist whose films on Africa showed a definite filmmaking flair. Has since done many documentary-type films with non-actors that have garnered fest prizes and boxoffice. Started the so-called "Film Truth" movement.

Jacques Rozier—37, some good shorts and then a witty, airy look at youth today "Adieu Philippine" which got fest attention but has yet to be released.

Agnes Varda—35, femme photog whose '55 feature "La Pointe Courte" is considered a Wave forerunner. Recently made a prizewinning feature showing a knowing filmculture and ability "Cleo from 5 to 7."

World Festivals: Their Traits

Gideon Bachmann's chart (opposite page) has avoided the word "importance," because sometimes a major festival can be less important for a specific purpose than a small one. All categories are graded from 1 to 5, with 1 being the highest grade. Festival marked X have a specific character, either purely national (XN) or cumulative (XC) ("festivals of festivals"—events where only winning films from other fests are screened). Generally speaking, "Size" indicates the overall scope of a fest, the number of stars and "big" pictures that can be expected, the degree of internationalism, the mundane effort, and the society participation (in the case of communist festivals, read "political hierarchy participation" for the latter). Note that my gradings do not necessarily correspond to those of the FIAPF; there are more "A" fests than "Size 1" on my list. Size also generally indicates the amount of newspaper space a festival commands.

Commercial Importance. This is seen from the US angle. The grading here is valid for both importers of foreign films and export of US product.

"Antibes aspect." Festivals usually not only show films in their program, but also provide a measure of cooperation with producers who bring films not invited as part of the official program, and screen them on the site for the buyers present. In Cannes all these screenings take place in the various cinemas of the rue d'Antibes, which are requisitioned by an organization called "International Film Market" for the period of the festival. The IFM has its own separate office at the Carlton Hotel, and either for a fee, or sometimes for free, producers can have their films scheduled on the rue d'Antibes. It then becomes their business to get the interested parties to come and see them, which is not always easy, because competition for viewing time is fierce, and many films run simultaneously.

Not every festival has an IFM, but a certain degree of "Antibes" activity goes on everywhere. Thus the index in this column serves to tell producers the degree of likelihood that their films will be seen if they take them to the respective festivals uninvited and out of competition.

U.S. Prize Importance. This is simply the degree of importance, from the commercial point of view, in U.S. release, of prizes gained at various fests.

World Interest. This measures the degree of interest shown by the press and film circles all over the world in the particular festival. This is not identical with size, because occasionally a small festival, if it is, for example, political, creates more interest than its size warrants.

Critics present. I have purposely not given exact figures here, but have instead stuck to the 1-5 grading system in this column, because the grade given is an average of two measurements: the total number of accredited film writers, and the number of serious critics. This explains the apparent inaccuracy to those who are familiar with the number of accredited writers at any one festival. For example, Berlin has more accredited guests than Moscow, but the number of serious critics is higher at the latter, thus both end up in grade 2.

Character. This basic column gives information concerning the type of films shown and the manner of their presentation. I-International. L-Local. F-Features. S-Shorts. C-Competition. Again the X is used for special categories, which are numbered and explained in a footnote to this column.

Critical Atmosphere. This is a different measurement of the fest's importance, this time taking into consideration the general atmosphere of the event. Some festivals, despite a great deal of "play," have a profound importance critically, like for example Venice, whereas at other festivals the social angles tend to predominate.

Side Events. This column indicates the amount of attention given in festival programming and in surrounding scheduling to activities outside of film screenings in and out of competition. High degree of side-events could include discussion forums, projections of TV films, retrospectives of past classics, assemblies of various international film organizations, etc., but this category does not include such side events as parties, receptions, cocktails, galas, etc. Press conferences are included if they are generally of a serious nature and not just star-meets-press.

Political Overtone. Two considerations entered into the calculations for the grades in this column: 1) whether the festival itself is directly political in intent, and 2) whether there is an overtone of political importance to the events. This category specifically does not include an evaluation of the possibility that the prizes may be distributed for political reasons. While the probability of this occurring is naturally greater at festivals with a high grade in this column, I have no actual evidence for such action, and would thus not like to make such an accusation part of this statistical analysis. In general, however, this could be taken as a negative category, because it indicates, in the cases of high-grade festivals, that considerations other than artistic enter into the choice of films.

Anti or Pro—U.S. This is a non-graded category, because the degree of pro or anti US feeling usually changes from jury to jury. I have left out marking those festivals where no clear line exists, and have simply marked with a (—) those where there is a fairly clear anti-U.S. line, and with a (+) those fests which have expressed pro-U.S. feelings. It must be understood that my experience is only that of 1961 and 1962. I have not graded in this column (nor in the preceding one) those festivals I have not actually attended. In fact, this whole category is a very ambivalent one, and I add it only because it is a question that keeps being raised in VARIETY. Basically I do not really believe that there is an a priori anti-American feeling at any festival (I have seen American films win prizes at communist festivals, for example). It is just a matter of a difference of approach, and of an entrenched identification of "USA" with "Hollywood" and with non-artistic film.

Art Part in Choice. This category grades the degree to which festivals pay attention to artistic criteria in the choosing of films for their events. Grading validity limited to films chosen or invited by the fests.

Jury Quality. The grading in this category is partially a function of "size," as the small festivals cannot always afford top juries. Thus I have calculated the gradings as an average between possibility and fact (so that the grading actually becomes more of a measurement of good will). But generally a high grading in this category indicates that the particular festival attempts to have juries of high caliber, so that simultaneously two other characteristics emerge: that artistic criteria are used in choosing films and that a good critical attitude reigns.

New Cinema. Here I measure the degree to which festivals pay attention to new directions in world cinema, and the degree to which they attempt to support seemingly creative movements and/or directors or other film workers. This seems to me to be a major function of festivals, perhaps one of the very basic ones: to serve as information centers for the critics of the world and to assist, through the publicity which they afford, young people everywhere in their attempt to gain an audience for their work.

Business & Prize Chances. The last 4 columns are to be taken with great care. I have tried, by calculating the prizes obtained and the sales effected at festivals over the past two years, to give an approximate guide to the chances that American spectacles and American works of cinema (note distinction) could have at the various festivals. Note that this is a strictly empiric column, based on the past record, and that it should not be construed to represent suggestions or guiding lines for US producers.

General Observation. Film fests marked A in this column I have personally attended, either as jury member or accredited critic. Fests marked K indicate those where I know the organizers personally, and am familiar with the procedure. Lastly I apologize for including, for completion's sake, fests marked N, where my information is obtained via 3rd parties.

TWO KINDS OF FILM FESTIVALS

(1) Spectacles Carry the Burden of Great Costs

(2) Selectives Substitute Theme for Budget

(3) Meanwhile Festivals Undergoing Judgment

By GIDEON BACHMANN

In a small black book carried about by Hans Hoehn, VARIETY's correspondent in Berlin, there is a list of all the film festivals of the world. Last time we met, at Oberhausen in February, he had 59 listings. Since then, I've discovered two more that he didn't have in his collection.

About 600 journalists, film publicists, occasional gossip columnists and celebrity photographers, are counted by the major festivals as the standard corps of "festivaliers"—those drifting hordes of professional peeping toms who yearly do the bit: that is, spend from the beginning of May until the end of September travelling from shindig to shindig, at the cost of the various national organizations in the European countries who put up the dough to finance the fests. Also running: a few film critics, a few radio commentators, a few serious-minded enthusiasts who continue believing that cinema is an art form and that festivals were created to prove this.

After two years of festivaliering, I have come to two major conclusions: first, that this assumption is high-falutin nonsense, and second, that it won't continue to be nonsense forever.

Changing Phenomena

Because if one thing is clear, it's that the nature of film festivals is changing. Though different in origin, most festivals are today run in conjunction and with the financial support of national or local tourist promotion bureaus. But with the economic change of the industry, the world-wide stress on more serious films, independent production, the maturing of audiences, the increasing trend towards art films that make money, and other factors, the festival crowd is no longer identical with tourist groups. The latter go where they go to get away from their professional preoccupations; festivals now attract people who go there to work.

One can no longer simply say "film" and mean moving celluloid of all kinds. Two very clear and separate industries are emerging: the cinema and the spectacle. Festivals have always been, and always will be, commercial affairs, that is, events created to foster and promote the wider distribution of the industrial product "film." Not to realize this, is playing ostrich. But that which must be realized alongside with this basic fact, is that cinema, as juxtaposed to spectacle, is also an industrial product, and that its market is growing.

By "spectacle" I mean all kinds of public arts which are meant solely to entertain.

By "cinema" I mean the exact opposite: those works of film which do not try to take the viewer away from himself, but conversely try to engage him in a certain amount of self-searching—in other words, those works that make you think instead of trying to stop you from doing so.

The mistake that serious film critics (including myself) have committed over the years, is that we have not realized this basic difference, and that we have continuously demanded that the producers of spectacles produce cinema. It may not be a very pleasant comparison, but adequate, if I say that this is like asking a plumber to build a guided missile, just because steel is used. It seems to me that the change in the nature of festivals lies in the realization of the difference.

Two Kinds of Films

I have spent a great deal of time (and space in the columns of VARIETY) analyzing the change that is overtaking audience tastes. In this discussion of festivals, there is no need to go back over all this material, but I want to recall the conclusion of earlier research: the meaningful cinema—the one addressed to a mature audience—is today a better business proposition than the spectacle, for a variety of reasons, of which low initial cost of production is the most important.

One of the major reasons for the high cost of spectacles in relation to their potential income, is the need to constantly keep whipping up artificial appetites in the public, and the resultant publicity expense. Of course, the other kind needs, a sales effort, too, but its ability to get along without expensive sets, star-monster-salaries and Bounty-ful production expenses enables it to make its money back from a smaller audience. Thus it can stake higher-level themes, and in turn attract wider selective crowds. From the vicious circle of the mounting cost and the dwindling public, we get the propitious cycle of the mounting quality and the growing audience.

These facts had become clear in Europe long before they became clear in the U.S., and they are reflected in the changed policies of the major film fests. While Cannes, for example, has always been known as the most business-conscious of festivals, it has now re-oriented itself to artistic guide-lines. While keeping its appeal to businessmen and its validity as a marketplace, it has simultaneously acquired a tinge of art ambiance. In 1962, for example, a special section of the festival presented films chosen by film critics as examples of mature work by young directors, and more and more the big American films like "West Side Story" or "Advise and Consent" have been running out of competition, more as favors to their makers. And the films that have won prizes are the ones most corresponding to the trends described above.

B.O. and Art

Theoretically, of course, fests have always been art-oriented. The first, Venice, started in 1932 as an outgrowth of the bi-annual art exposition, and did not become a "festival" in the accepted sense until years later. It is still officially called "International Exhibition of Cinematographic Art," and in its 24th year (1963) has just adopted new regulations which more strictly than ever impose artistic arbitration on the submitted films.

The problems of organizing a film festival are enormous. Each festival wants films that have not, if possible, been seen elsewhere, and some like the big ones, make this fact a condition of entry. The entrenched habit of inviting guests and paying their stay and upkeep (and often, if they are jury members or otherwise important for the success of the event, also their trip from their home and back), entails great cost. The big festivals employ, year-round, a substantial staff and maintain offices. Cannes and Venice have gone so far as to build palaces for the sole use of the festival—edifices that stand empty during 50 weeks each year. Add to this the cost of the festival itself in administrative outlay, propaganda & publicity, printing, film shipping, pre-selecting and screening, etc etc, and it becomes very clear very quickly why a festival cannot subsist on art alone.

Sale of tickets to the public on festival nights covers a minimal fraction of the expense (most of the audience is deadhead), so that it has always been necessary to find ulterior motives for the operating of film festivals, as no funds would otherwise have been forthcoming from either government or other sources. The negotiations with hotel owners on the Lido at Venice, for example (which have kept the festival from leaving that ugly island and returning to the charm of Venice itself) are a constant bone of contention in the yearly preparations, but they are unavoidable, because Venice still serves, besides film art, to extend the tourist season by at least a week. If you go to the Excelsior hotel on the day after the Festival closes, you will find its doors and windows shuttered, its boat moorings removed and stored away for the winter, the streets of the Lido littered with torn posters.

Or take the problem of finding films. Each country and each producer has their own private motives for having a film seen at a fest. Festival films are usually exempt from tax and import quotas, so often a film is sent because it couldn't get into a country any other way, not because it is especially good. And who decides what is good and bad *before* festivals? Selection committees are as divided as juries, and take longer to operate, because they must screen more films. The big countries, represented by their national associations, feel it is their right to select their country's choice—a choice often political or ethnical rather than artistic. And finally, the political aspects of these big international meets impose an inevitable non-artistic measuring rod, whether it's an East or a West fest. Festivals like Karlovy Vary and Berlin, who vie for first place in the number of countries represented, often accept trash because it comes from an obscure country. The amount of time I have wasted sitting through public-education features from Vietnam, Liberia, Korea, Hong Kong, Mali, Turkey, etc etc, defies addition.

Steps to improve the national selection of films are being taken now, but time will go by until a modus operandi can be found that will assure the best films from any one country a showing at the major fests. Our own "Stevens Committee," founded in 1961, has improved somewhat the US selections at the 1962 major fests, but even this committee hasn't been able to go far enough afield to include in its selection those obscure, small-budget independent productions, which often turn out to be the sleepers at those fests where the jury is a little more serious and less political than at others.

This year Venice has finally given up its selection committee, and has refused to accept any films unless they in the process of forming permanent critics committees meet the specifications of the festival director, except that countries with a production of more than 70 films average per year over the past three years have the right to at least one film entered and chosen by them. And even for these films Venice reserves the right to enter the film in or out of competition. And the Association de la Jeune Critique Internationale (Young Critics International) is in various countries in order to assist the festivals with suggestions. But whatever the efforts, the fact remains that there are many elements that must be considered in fest operating, not all of them serving the cause of good cinema.

Not To Win

Take the whole question of prizes, for example. Today a bigger element in producers' decisions whether to send a film to a fest or not, is the fear that the film will not win a prize rather than the chance that it will. With the multiplicity of festivals and the paucity of product, almost any film of any caliber can win some kind of prize somewhere. But to have to hear "that's the film that did not make it in Cannes" is beyond the tolerance of many producers.

An important part in the delineation of festival procedures is played by the International Federation of Film Producers' Organizations (FIAPF). It is this organization that decides whether a festival may call itself an "A" fest (first-run pictures in competition), or only a "B" event, which attracts less films, less crowd, usually no stars, and thus less $$. While the system of submission of films by national producers organizations subsists for most festivals, the FIAPF enjoys an enormous influence on the festivals, who must, in the final analysis, bow to its strictures. The fact that the FIAPF is interested solely in the business aspect of film, has long hampered the development of truly artistic criteria by the major festivals, and even today Cannes, Venice and Berlin continue to fight, but in the end (not least through the competition among themselves) submit to the FIAPF's rules.

50 'Serious' Critics?

I would say there are about 50 really conscious, serious film critics in the world today, about five or six each in the U.S., France, Italy, England, and one or two in other film-production countries. It is an incestuous group, rarely enlarged by the advent of a young talent. But what opportunities are offered them by the festivals, to increase their knowledge and understanding and to carry the responsibility they shoulder? Almost none. The essential element of an exchange of views among critics—a discussion tribune—is offered only by four festivals: Moscow, Karlovy Vary, Leipzig, and Mar del Plata. Montreal, Cannes, Edinburgh and Poretta Termi offer other public events of interest, but no major Western festival has yet had the initiative to organize a "Free Tribune" as exciting and polemic as that of the Communist festival at Karlovy Vary, for example. This is a political loss, and an artistic one.

Last year, in Venice, AJCI, the Young Critics group, organized an attempt at a tribune, but the festival did not cooperate, and attendance was small. This year AJCI has been asked by the Berlin Festival to organize a free tribune there, and it is to be hoped that this will set a tradition for all Western festivals. The deadly atmosphere of hotel lobbies, screening rooms and flag-bedecked streets, in which hourly meet people who have seen each other all over the world but who have never exchanged views or as much as greetings, could give way, through these tribunes, to a cordiality and closeness that could extend beyond the duration of the fests and create a closer contact among film writers during the year.

I have devised a "Festival Thermometer" table intended to give U.S. filmmakers, and all other persons interested, basic lowdown on them. It is a comparative study, and subject to alteration and to mistakes of judgment, like all personal views. But it is built on two years of solid festival travel, endless discussions with other critics, conversations undertaken for this purpose with festival directors, and a great deal of bad, and good, experience. Explanations of the categories are included with the chart.

Gideon Bachmann's FESTIVAL THERMOMETER

Festival	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	Anti-Pro U.S.	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Acapulco (Mexico)	XC2	x	2	3	—	2	2	IFS	3	3	3		2		3	2		3		N
Annecy (France)	4		4		4	4	4	ISCx1	2	2	4		2	3	2			4	1	K
Belgrade (Yugoslavia)	5		5		5	5	5	ISC	3	4	3		3		3					N
Bergamo (Italy)	4		4		3	4	4	ISC	2	4			2	3	3			4	1	A
Berlin (W. Germany)	2	x	1	1	2	2	2	IFSC	3	2	1	+	3	3	4	1	3	3	3	A
Bordighera (Italy)	5		5		5	5	5	IFSCx2	?	4	5		4	4	4	4	3	4	3	N
Canary Islands (Spain)	5		5		4	5	5	IFSCx3	3	?	3		2	3	1	5	5	4	1	K
Cannes (France)	1	x	1	1	1	1	1	IFSC	2	2	2		2	2	2	2	4	2	1	A
Edinburgh (Scotland)	3		3		3	3	3	IFS	1	1	3		1		2	4	4	3	1	N
Karlovy Vary (Czechoslovakia)	1	½	3	2	3	2	2	IFSC	1	1	1		2	2	2	4	5	3	2	A
Krakow (Poland)	XN5		5	5	5	5	5	LSC	3	4	4		3							K
Leipzig (E. Germany)	4		5	5	3	4	4	ISC	2	1	1	—	5	4	4			4	3	A
Locarno (Switzerland)	3		3		2	3	3	IFSC	2	3	3		2	2	2	3	4	2	1	A
London (England)	XC2		3			3		IFS	1	2	3		1		1	4		2		K
Mannheim (W. Germany)	4		4		3	4	4	ISCx4	2	4	2		3	2	1			4	1	A
Mar del Plata (Arg.)	2	½	2		2	2	2	IFSC	1	1	3		3	2	2	2	4	3	1	K
Montreal (Canada)	3		3	2	2	3	3	IFSC	1	2	3		1	1	1	4	4	2	1	A
Moscow (USSR)	1	½	3		3	1	2	IFSC	1	1	1		2	2	2	4	5	4	2	A
Oberhausen (W. Germ.)	4		4		3	4	3	ISC	2	3	2		2	4	2			3	1	A
Poretta Termi (Italy)	5		5		5	5	5	IFSC	1	2	3		2	3	1	5	5	4	1	K
Pula (Yugoslavia)	XN5	½	5		5	5	5	LFSC	3	4	3		3	3						A
San Francisco (USA)	2	½	1	4	2	2	4	IFSC	3	3	2		3	4	3	3	3	3	3	K
San Sebastian (Spain)	3		3		3	3	3	IFSC	3	3	3		2	2	4	3	4	3	2	N
Sestri Levante (Italy)	5		5		4	4	5	LFSCx5	3	3	3		2	2	2					A
Tours (France)	4		4		3	4	4	ISC	3	3	3		2	3	1			4	1	A
Venice (Italy)	1	x	1	2	1	1	1	IFSC	1	2	2		1	1	1	3	4	1	1	A

[illegible] "Nouvelle Vague"; films by young directors only
[illegible] film makers
[illegible] Vancouver (Canada) Boston (USA)
All festivals of possible interest to U.S. producers are included, however.

Lightweight Cameras & Recorders Create 'Cinema Truth' Market

By GENE MOSKOWITZ

Paris.

Perfection of lightweight cameras and readily-portable sound gear has created a kind of film which warrants notice in this edition. This phenomenon goes by various designations—"Cinema Truth," "Cinema As a Witness," "Living Camera" and "Free Cinema." As these descriptives imply the essence is on-spot photography a la documentary. Naturally the influence and contributions of television growing are to be acknowledged.

But if it is a medium made possible by improved technological devices the results clearly related artistically to the flair of the man who uses the devices. His judgment in selecting theme, moment, angle make the point of creativity. Is this a photographer's medium then, or a director's, or a fusion of two skills? In Paris where arguments over cinema methodology are the grist of cocktail talk, the debate rages.

One of the first to make a dent was Jean Rouch, a French ethnologist, who brought back a lot of footage from Africa. He at first made documentaries only but then had Africans acting out little scenes spontaneously. Then he expanded and in "The Human Pyramid" filmed a mixed group of whites and Negroes acting out a little story in which they learned their own attitudes towards racism. Another step was "Summer Chronicle" a series of interviews in which the people were finally made unaware of the camera after hours of dry runs etc.

Rouch coined the "Cinema Truth" tag with these pix. He felt truth could be got at with people allowed to just talk and react to questions, or act out scenes on their own, which would reveal their own characters even if they were not exactly the people they were portraying.

Another Frenchman, Francois Reichenbach, preferred to use a probing spy technique and sometimes film with hidden cameras. In "A Heart As Big As That" he had a young Negro boxer put into situations or filmed with hidden cameras to give a character portrait of him.

Mario Ruspoli felt the film should be more a witness of things. Thus he took his equipment to poor peasant sections of France or into an insane asylum and allowed them to record discussions, just look at things and make their own comments by what was shown. In Britain the "Free Cinema" movement did the same.

American tv essay-type filmmakers Richard Leacock and Robert Drew, and the team of Albert and David Maysles, were also discovered when the other films got okay art house airings and plenty of critical comment and some fest awards. Making films for Time-Life TV three of them "Primary," "On the Pole" and "Kenya" were shown as a theatrical program in a local arty for good critical acclaim and fair business.

The Yank teams favored a spontaneous film in recording subjects and thus giving an insight into them. "Primary" showed the campaigning of Senator Kennedy and Senator Humphries for the Democratic presidential nomination and gave a look at the men in their comportment, contacts and speeches.

The Maysles brothers have one called "Showman," on U.S. foreign film buyer and showman Joe E. Levine, that will grace the Critic's Section at the presently unspooling Cannes Film Fest.

There have been precursors like Frenchman Georges Rouquier whose "Farrebique" showed the life cycle of a French farm using real people. Rouquier refers to his outlook as "Film Statement." And Chris Marker, also French, contributed his intellectualized but pungent looks at Siberia and Israel. Also there is vet Dutch documentarist Joris Ivens whose cameras looked at all important world events.

The late Robert Flaherty's poetic pix about different peoples also are among those venerated by these kind of filmmakers. Add the Russian Dziga-Vertov who put together direct footage shot on all aspects of Russian life to make a background to this new cycle.

The present spate of compilation films on the Third Reich, the infamous Warsaw Ghetto, the Russian Revolution, the Spanish Revolution, the First World War and others show a new interest in a direct reality put into ordered form to give a viewpoint thereon.

Even the New Wavers have claimed they have tried for achieving this sort of truth in their pix by improvisation, on-the-spot shooting and contemporary subjects. Morris Engels have also pioneered in the U.S. with his "The Little Fugitive" which pre-dated and influenced the Wave.

Almost all the above films have gotten theatrical releases here if somewhat more restricted abroad. But it is drawing new recruits and appears to remain a part of the regular film picture in adding instruction, comment and insight to the entertainment aspects of the film as a commercial commodity.

Censo Raps Choice Of Indie 'Les Abysses' As Official French Film

Cannes.

Protest against the French Selection Committee's choice of the indie and first film, "Les Abysses" (The Depths) to represent France officially at the Cannes Film Fest, May 9-25, was made by producer Francis Cosne to Michel Fourre-Cormeray, head of the governmental Centre Du Cinema, on the eve of the festival's beginning.

This might rate as only sore losing if Cosne were not director of the French Film Producer Assn. Thus he is presumably speaking for all the producers against the taste of the Committee and against the good fortune of an independent who was courageous enough to make this feature on his own and without a distributor.

Nico Papatakis, whose first film this is, went ahead without getting the pre-censor visa via submitting a script to the CDC. However the film was released in two artist here last week and got the regular censor seal and go-ahead.

Film won solid reviews, though there were some dissenters. Jean-Paul Sartre, Simone de Beauvoir, Jean Genet, Francoise Sagan and Andre Le Breton went to bat for it by allowing extensive rave quotes to be used.

It is a harsh but absorbing look at two half-mad servant girls who end up killing their masters. (Richard Quine and George Axelrod have invested in the pic and supplied the final coin to Papatakis to wind his pic after seeing a rough cut.)

The CDC Selection Committee has sometimes been accused of picking easy star-ridden films to appeal to gala-minded audiences rather than for intensive, special and competing festivals. Such pix as "Hiroshima, Mon Amour" "Breathless" and "Forbidden Games" have been turned down only to go on and reap top awards at other fests.

But Committee was responsible for selecting "The Four Hundred Blows" and "Black Orpheus" in '59, and have always found a place for such 2 difficult filmmakers, commercially, as Robert Bresson.

Two other pix recommended for invite on a competing basis, a satirical, macabre comedy on how to get ahead in business "Carambolages" (Caroms), and "Hitler, Connais Pas" (Hitler, Never Heard of Him), were also questioned with the latter finally being replaced by "Le Rat D'Amerique" (American Adventurer).

"Carambolages," directed by Marcel Bluwal, a second pic, thus stays while Bertrand Blier's "Hitler," a series of interviews with French youth to give a particular to general view on the new generation's outlooks, was turned down. Replacement, directed by Jean-Gabriel Albicocco, is about a penniless Frenchman's adventures floating around South America. So Cosne is a bit appeased with a regular pic replacing the interview indie "Hitler." But the main triumph was in keeping in "The Depths."

Selection Committee, under the CDC, is composed of members from among critics, filmmakers and the big wallas of films, like producers, themselves, exhibs and distributors.

Cannes Fest Jury

Cannes.

The jury for the 16th Cannes Film Fest, May 9-25, is made up of 11 members with five from France and one each from the U.S., Russia, Italy, West Germany, Great Britain and Spain. They are as follows:

Rouben Mamoulian (U.S.) noted film director.

Bernhard Wicki (Germany) Swiss-German director who did the German seg of "The Longest Day" (20th).

Steven Pallos (Britain) film producer.

J. L. Rondi (Italy) film critic.

Prof. Jourenev (U.S.S.R.) film teacher and lecturer.

Edgar Neville (Spain) film producer and director.

Wilfrid Baumgartner (France) ex-finance minister responsible for pre-war film industry loan setups.

Armand Salacrou (France) film producer.

Jean De Baroncelli (France) film critic.

Robert Hossein (France) film star, stage and screen director and scripter.

Belgium Gets The Festival Fever

Brussels.

Though it is a beach resort, the Belgian town of Knokke-Le Zoute will house the third annual International Experimental Film Festival from Dec. 26, 1963 to Jan. 2, 1964. It will be organized by the Belgian Film Museum, La Cinematheque Royale, headed by Jacques Ledoux and headquartered in Brussels.

Ledoux also helmed the previous films fests of this type which took place in Brussels. Backed by the state, the fest will accept all films, either shorts or features, made for tv or theatrical release, which by their nature display an attempt to renew or enlarge the modes of filmic expression. They can be amateur or professional films.

Fest is mainly constituted to encourage free and creative research in filmmaking. Two juries, one to select the films, and one to award prizes at the fest, will be selected by the Film Museum.

Mainly conceived for new or practically unknown films in this category, the first jury will still be empowered to also invite films already shown, either at other fests or publicly, provided they still possess originality or are felt not to have gotten their just recognition. All films entered must have been made since the last experimental fest at the Brussels World's Fair of '58.

Any individual or country can submit as many films as it likes for possible entry in either 16m or 35m and in any size screen processes. They can be either sound or silent. The 35m pix must be wedded copies but the 16m films could be sent with images and sound on separate tracks or tape.

For films accepted the makers have to pay an entrance fee of $10 for pix under 40 minutes and $20 for those over. Films have to be in Brussels by Nov. 1, '63 for consideration. Producers pay shipping charges while the fest handles insurance and storage.

Films can also be submitted with an article of intention by the filmmaker if felt it may not be properly understood. One copy of all accepted films must be left with the Film Museum which will have the right to use extracts on tv during the fest as well as five non-commercial, private showings.

Prizes will be in money with $6,000, the Grand Prix De Gevaert, for the top pic, then the Prix Baron Lambert of $2,000, the Prix Bell Telephone of $2,000, the Prix Comte De Launoit of $2,000, the Prix Solvay of $2,000 and $2,000 award by the Belgian TV-Radio for

(Continued on page 114)

Films Showing at Cannes

Cannes, May 7.

The 16th Cannes Film Festival, May 9-25, was lengthened by one day to allow for a two-a-day projection shed and also one day of "rest" for those up to it. There are 28 pix in competition with two out of the running from 20 nations. Following are the films:

UNITED STATES

"To Kill A Mocking Bird" (U) Official
Directed by Robert Mulligan
Stars Gregory Peck.
The pre-war American South and a decent man's fight for human rights.
(Reviewed in VARIETY Dec. 12, '62)

"What Ever Happened to Baby Jane?" (WB) (Invited)
Directed by Robert Aldrich
Stars Bette Davis, Joan Crawford
Two aging sisters, ex-child stage and screen stars, in a fight to the death with madness also present.
(Reviewed in VARIETY Oct. 31, '62)

"The Birds" (U) Opens Fest (Out of competition)
Directed by Alfred Hitchcock
With "Tippi" Hedren, Rod Taylor, Suzanne Pleshette.
Birds attack humanity in thriller
(Reviewed in VARIETY March 27, '63)

ITALY

"The Leopard" (Il Gattopardo) (Official)
Directed by Luchino Visconti
Stars Burt Lancaster, Alain Delon, Claudia Cardinale.
The passing of the old days in Sicily under revolution and social and political change. 20th-Fox has this over three hour opus for the world except France and Italy.
(Reviewed in VARIETY April 17, '63)

"L'Ape Regina" (Invited)
(The Queen Bee)
Directed by Marco Ferreri
Stars Marina Vlady, Ugo Tognazzi.
A seemingly innocent young girl marries a middle-aged man and practically destroys him with her demands before she is with child. Mordant pic belongs to Joe Levine for the U.S.
(Reviewed in VARIETY Jan. 30, '63)

"I Fidanzati" (Invited)
(The Fiancees)
Directed by Ermanno Olmi
A tale of young fiancees with young theaps.

"8-1/2" Closes Fest (Out of Competition)
Directed by Federico Fellini
Stars Marcello Mastroianni, Claudia Cardinale, Anouk Aimee.
Federico Fellini's controversial look at his own life in mystical and realistic film terms.
(Reviewed in VARIETY April 3, '63)

FRANCE

"Les Abysses" (Official)
(The Depths)
Directed by Nico Papatakis
With Francine and Colette Berge.
An unsettling look at master-servant relationships tinged with symbols and madness in its characters.
(Reviewed in VARIETY Jan. 16, '63)

"Carambolages" (Invited)
Directed by Marcel Bluwal
Stars Jean-Claude Brialy, Louis De Funes.
A sort of French version of "How to Succeed in Business Without Really Trying" which adds murder to the list.

"Le Rat De L'Amerique" (Invited)
(American Adventurer)
Directed by Jean-Gabriel Albicocco
Stars Charles Aznavour, Marie Laforet.
Tale of 2 penniless young Frenchmen's adventures knocking about South America.

JAPAN

"Seppuku" (Official)
(Hara-Kiri)
Directed by Masaki Kobayashi
With Tatsuya Nakadai, Shima Iwashita, Akira Ishihama.
17th century Japan and its upheavals that led to many cases of Hara-Kiri by masterless Samurai warriors and one case which brought revenge and change.

FORMOSA

"The Diabolical Queen" (Official)
Directed by Li Han-Hsiang
With Li Li-Hua, Chao Lei, Chung-Wen, Chen Yun-Hua.
Tale of a wily Chinese Queen and her machinations, times and life.

GREAT BRITAIN

"This Sporting Life" (Official)
Directed by Lindsay Anderson
Stars Richard Harris, Rachel Roberts.
A terse, emotionally strong tale of a love affair between an inarticulate worker and an older woman.
(Reviewed in VARIETY Feb. 13, '63)

"Lord of the Flies" (Invited)
Directed by Peter Brook
Though made in Puerto Rico with Yank and Puerto Rican backing, this is an English entry due to its director. It concerns a group of boys marooned on a desert island who revert to savagery.

GABON

"Many Wata" or "La Cage" (Official)
(The Cage)
Directed by Robert Darene
Stars Marina Vlady, Jean Servais.
Only African entry was made by a Frenchman with French thesps and as a French-Afro coproduction. It is about modernism vs superstition.

SPAIN

"El Buen Amor" (Official)
(The Good Love)
Directed by Francisco Regueiro
With Simon Andreu, Marta Del Val.
About a young couple's realization of the worth and depth of their love.

RUMANIA

"Codine" (Official)
Directed by Henri Colpi
With Alexandre Virgil Platon, Nazvan Petresco, Francoise Brion.
Made by a French director, this concerns a young boy's friendship with a decent giant of a man in the slums of pre-war Bucharest.

CZECHOSLAVAKIA

"Az Prijde Kocour" (Official)
(One Day, a Cat . . .)
Directed by Vojtech Jasny
With Vlastimil Brodsky, Jiri Sovak, Jan Werich.
Fantasy about how children learn about their approaching adult feelings and integration in society.

HOLLAND

"Als Twee Druppels Water" (Official)
(Alike As Two Drops of Water)
Directed by Fons Rademakers
With Lex Schoorel, Mia Goossen, Eline Nossmans.

(Continued on page 114)

French Films & Producers Check-List

Paris.

(It should be noted that the French still have a system of highly splintered independent production and distribution outfits. Over 300 producers, and as many distribs, do not make it easy to list the year's production in neat array. Herewith are the main companies, which make more than three or four features a year. In most cases, these are coproduced among several French or Common Mart companies).

COCINOR-MARCEAU

Also distributes. Mainly has joined with other producers on product. Did one local exploiter, strictly for home, "C'est Pas Moi, L'Autre" (Not Me, the Other) with local comics. Also "Et Satan Conduit Le Bal" (Satan Calls The Shots) with Noche and Sphereme Films, a first pic mainly for exploitation too, "Germinal" on the Zola novel with Elysees, Metzger & Woog and Laetitia Films in Rome, "Le Soupirant" (The Suitor) with CAPAC, a comic find in director-actor Pierre Etaix, and "Le Meurtrier" (The Murderer) another programmer with International Films here, Corona in West Germany and Sancro in Rome.

GAUMONT

Has distrib and exhib arms but mainly makes films in coproduction. Has a Metro-Goldwyn-Mayer backed adjunct, Gaumont-International, which made grosser "La Glaive Et La Balance" (Sword and Balance), with Anthony Perkins, and sex exploiter "Le Vice Et La Virtue" of Roger Vadim. Metro has various countries for distrib on former and all markets on latter. Gaumont also did costumer "Le Masque De Fer" (Iron Mask) with Ceres and Marly Films locally and "Jusqu'au Bout Du Monde" (Till End of World) with Caravelle and Ultra Films. Also released cinephonic pic "Arsene Lupin Against Arsene Lupin."

PATHE

A big distrib and exhib, with a production arm, seemed content mainly to distribute and exhib this year with four pix locally. Some money guaranteed but not actual production participation. They were offbeaters "Au Coeur De La Vie" (At Heart of Life) based on three Ambrose Bierce U.S. Civil War stories produced by Franco London, Sinfonia and Centaure, offbeater "La Baie Des Anges" (Angel Bay) produced by Sud Pacifique, costumer-actioner "Mandrin" made by Franco London, Films Gibe and Titanus from Rome, "Le Rat D'Amerique" of Franco London, Madeleine and Zebra and "Tempo Di Roma" of Films Cyclope and DAMA of Rome.

FILMSONOR

Headed by vet producer Georges Lourau, who also has a distrib arm Cinedis. But latter will be absorbed by Gaumont and only Filmsonor will go on. Did and released "The Devil and the Ten Commandments" with Mondex and Procinex and costumer "Scheherazade" with locals Speva, Cine Alliance, DEAR Film in Rome and Tecisa in Madrid.

FRANCO LONDON

Bossed by energetic, canny Henri Deutschmeister was mainly in a coproduction capacity in this year of crisis. Besides aforementioned "Le Rat De L'Amerique," "At Heart of Life" and "Mandrin," did sketch pic "Les Quatres Verites" (Four Truths) with Madeleine, Hispamer in Madrid and Ajace in Rome. Also involved in several skeins for coming second tv web.

ROME-PARIS

Run by Georges De Beauregard in partnership with Carlo Ponti of Italy. Did well with offbeaters such as "Breathless," and this year is winding another pic by Jean-Luc Godard (Breathless) "Les Carbiniers" (The Riflemen) with Cocinor-Marceau and Lateitia of Rome. Did gangster hit "Le Doulos" (The Stoolie) with Champion of Rome and macabre comic hit "Landru" also with Champion of Rome. Joe Levine has taken latter for U.S. Also prepping Brigitte Bardot pic, "Contempt."

CIPRA

Bankrolled by MGM and run by Jacques Bar, MGM gets most distrib territories. This year has Simone Signoret-Stuart Whitman starrer "Today We Live," (called "Le Jour Et L'Heure" (Day and Hour) in France, made partly in English with Cormoran and Terra Film, and CCM-Monica of Rome. Also three Jean Gabin pix with "Le Gentleman D'Epsom" done with Bar's own Cite and CCM, Rome, "Melodie En Sous-Sol" (Cellar Melody) as above and "Un Singe En Hiver" (A Monkey in Winter) as above.

COMACICO

The ex-UFA-Comacico, with distrib and production in Copernic Films. Did "Les Grands Chemins" (Big Roads) with Sophrene and Dear Film in Rome, "Nous Irons a Deauville" (We'll go to Deauville) with Noche and Odeon, and "Un Chien En Jeu Des Quilles" (Dog in Game) with Electra. Distributes all. Also has big scale "La Fayette" which it will distrib in U.S. with new own film arm Maco Films.

TRANSWORLD

Has deal with Joe Levine's Embassy Films in U.S. Did "Les Jeunes Filles De Bonne Famille" (Girls of Good Families) with Cosmo of Rome involved and Columbia distributing except in U.S. Headed by Gilbert Bokanowski.

PARIS

Robert and Raymond Hakim made two in Italy this year via "Eva," directed by Yank Joseph Losey in English, and "Eclipse" by Italo filmmaker Michelangelo Antonioni. Now back at home base with various projects.

PLEIADE

Indie Pierre Braunberger did the prize-winning "Vivre Sa Vie" (Live Her Life) of Jean-Luc Godard and "Un Coeur Gros Comme Ca" (A Heart as Big as That) by Francois Reichenbach. Also in comedy "Virginie" with Corona and does many shorts.

FRANCOS

Francis Cosne did the big grossing "Le Repos De Guerrier" (Warrior's Rest) with Brigitte Bardot with INCEI, Rome and Columbia has it for the U.S., as well as comedy "Comment Reussir En Amour" (How to Succeed in Love) with France-Cinema and Manole.

MADELEINE

Gilbert De Goldschmidt coproduced previously mentioned "Le Rat De L'Amerique" and "Four Truths."

NOCHE

Ray Ventura participated in already cited "We Will Go To Deauville" and "Satan Calls The Turns."

CICC

Raymond Borderie with war pic "Fort Du Fou" (Mad Fort) with Fono Roma and Films Borderie, and "Du Mouron Pour Les Petits Oiseaux" (Chicken Feed For Little Birds) with Jules Borkon, Films Borderie, Variety Films, Borderie's distrib arm Prodis handled both pix.

EGE

Had two programmers with "Bricoleurs" (Dabblers), with Felix Film, and "L'Abominable Hommes De Douanes" (Unbearable Customs Man) with Felix Films again.

FILMEL

Hit "Therese Desqueroux" with 20th-Fox putting up backing and distributing.

TERRA

Along with Fides, Orsay and Trocadero did the first pic of Serge Bourguignon "Les Dimanches De Ville D'Avray" (Sundays and Cybele). Columbia invested and distributed.

ARGOS

With Alpha and DEAR Film in Rome did Alain Resnais' new offbeater "Muriel." (He did "Last Year in Marienbad" and "Hiroshima Mon Amour"). United Artists put up the nut for world distrib rights except in French speaking countries and Italy.

LUMBROSO

New company by legit impresario Fernand Lumbroso did "Un Jeune Homme Honorable" (An Honorable Young Man) with Ultra film here and Sicilia in Italy. Lumbroso has several other projects.

PARIS EUROPA

Headed by Alexandre and Michel Salkind and did the Orson Welles offbeat "Le Proces" (The Trial) with Hisa of West Germany and FICIT of Rome.

SUD PACIFIQUE

P. E. Decharme, oldtimer, now back and throwing in lot with New Wavers. First pic "La Baie Des Anges" (Angel Bay) of Jacques Demy and now shooting "Peau De Banane" (Banana Skin), Marcel Ophuls' (son of late noted director Max) first pic. Both star Jeanne Moreau.

ELEFILM

Comedy by newcomer Michel Deville "A Cause, A Cause D'Une Femme" (Because, Because of a Woman).

UNIVERS

Actioner "Accident" with Felix Films with 20th-Fox backing for distrib rights, and exploiter "Eternite pour Nous" (Eternity For Us).

EDITIONS CINEGRAPHIQUES

Indie Jean Thuillier with Camer Productions has done a sleek thriller "Ballade Pour Un Voyou" (Ballad for a Hoodlum) of Jean-Claude Bonnardot.

CENTAURE

First pic by Robert Enrico "La Belle Vie" (The Good Life) with non-actors.

MEDITERRANEE

Georges Cheyko's indie with Mizar and Flora of Rome "Les Bonnes Causes" (Good Causes) with stars and director Christian-Jaque.

EDIC

French-African (Gabon) pic "La Cage" with Lion Films, Paris and CC of Gabon, PAC—Andre Hunebelle's big grossing costumer "Les Mysteres de Paris."

FLORIDA

Costume-actioner with Fono in Rome "Le Chevalier De Pardaillan."

CINEUROP

With Filmerc-Arco in Rome a comedy "Clementine Cherie."

COMO

With Tamara and Unifilms of Paris a tale of youth in Rumania "Codine" and made there and here.

CINETEL

Along with Silver and Productions Raimbourg a tale of war prisoners of last debacle "Les Culottes Rouges" (Red Pants).

CIRCE

Costume-actioner of old-timer Abel Gance "Cyrano Et D'Artagnan" with Laura Films and Astarte in Paris, Cesi in Rome and Agata in Madrid. Stars Jose Ferrer and Jean-Pierre Cassel.

JAD FILMS

Offbeat "Egarements" (Drifting) of Pierre Kast.

TAMARA

Offbeater by Alain Robbe Grillet (his first pic and he wrote "Last Year in Marienbad") "L'Immortelle" (The Immortal) with Como Film in Paris and Dino De Laurentiis in Rome.

CHAUMIANE

Interview documentary "Hitler, Connais Pas" (Hitler, Don't Know Him) with youth around Europe.

SOFRACIMA

First documentary feature "Joli Mai" (Lovely May) by noted short maker Chris Marker on people in Paris.

FLEUVE

Storyline look at gypsy life by Jean Schmidt for his first feature Called "Kriss Romani."

OREX

Actioner "L'Oeil Du Monocle" (Monocled Eye) with Films Borderie and CICC of Paris.

COCIFRANCE

"La Prostitution" of Maurice Boutel, a storyline-documentary look at prostitution around the world. 20th Fox backs for distrib rights.

BOREAL

With Balzac Films here and Stella in Rome "Les Vierges" (The Virgins) offbeater of Jean-Pierre Mocky.

MILLIMAX

With PCM in Rome "Le Voyage a Biarritz" with Fernandel starring.

SOCIETE FRANCAISE

Action-costumer "Mathias Sandorf" based on Jules Verne book with Procusa in Madrid and DIC in Rome. M. Ribadeau-Dumas, an assemblyman, produced with Louis Jourdan starring.

'Aid' Changes Implications In France

Continued from page 107

plus the importance of keeping up prestige.

But others think that a good national film can emerge a good international export item and there should be enough offbeaters for festivals and "art" audiences. Upped aid could also help them ease coproductions and not lose pix to Italy as has happened.

A future ECM fund, filled by admission levies at all houses of France, Germany, Italy and the Benelux countries, is also planned, which means eventual doing away of direct producer aid. But whether future aid will be uniform or geared to each country's problems are still a bone of contention in Brussels.

Then there is French grappling with tv. A second web is due soon and there are over 3,300,000 sets in operation with double expected by 1967. The state tv org, Radiodiffusion-Television Francaise, has also been taking over film studios and making vid series for the new and present web primarily on their own without enough allowances to filmmakers to help them balance problems with this new income.

Television gets its money from set licenses but if it has any deficit it is made up by the government. Films remain essentially private, with all the amortization problems, while still being administered by the state. This puts the French film at a grave disadvantage.

One hope is that new aid will stay constant for a pic as it plays out its three year or reissue career even if aid is lowered during this period.

A recent upsurge of grossers is somewhat heartening. But French filmmakers still are not on solid footing. It boils down to somehow getting a rising curve of attendance which has been falling steadily since the war.

Some hope is also felt in the seeming growing addiction of the young to films.

If the French can get through this period of recession, find an economic offset to tv, see the ECM work out a more concerted and intelligent attitude towards films, there could be a final quieting of the constant "crises."

Committees have been formed to study problems of easing Common M. exchange and coproduction, as well as finding a new classification for films. They have usually been listed under industrial or luxury products. But it is pointed out that each film has its problems of sales and a multimillion dollar film can not be lumped with a small budgeter. Even if there are raised prices for the former they eventually end in subsequents and priced the same.

All these considerations will be taken up at future meetings. The U.S. major inroads into local ECM production by investments may also be looked into. But it is felt that this needed bolstering is causing more production rather than exploiting any local industries.

Whether a final global quota for ECM countries, and more coproductions, will mean less places for Yank pix is just now a matter of conjecture.

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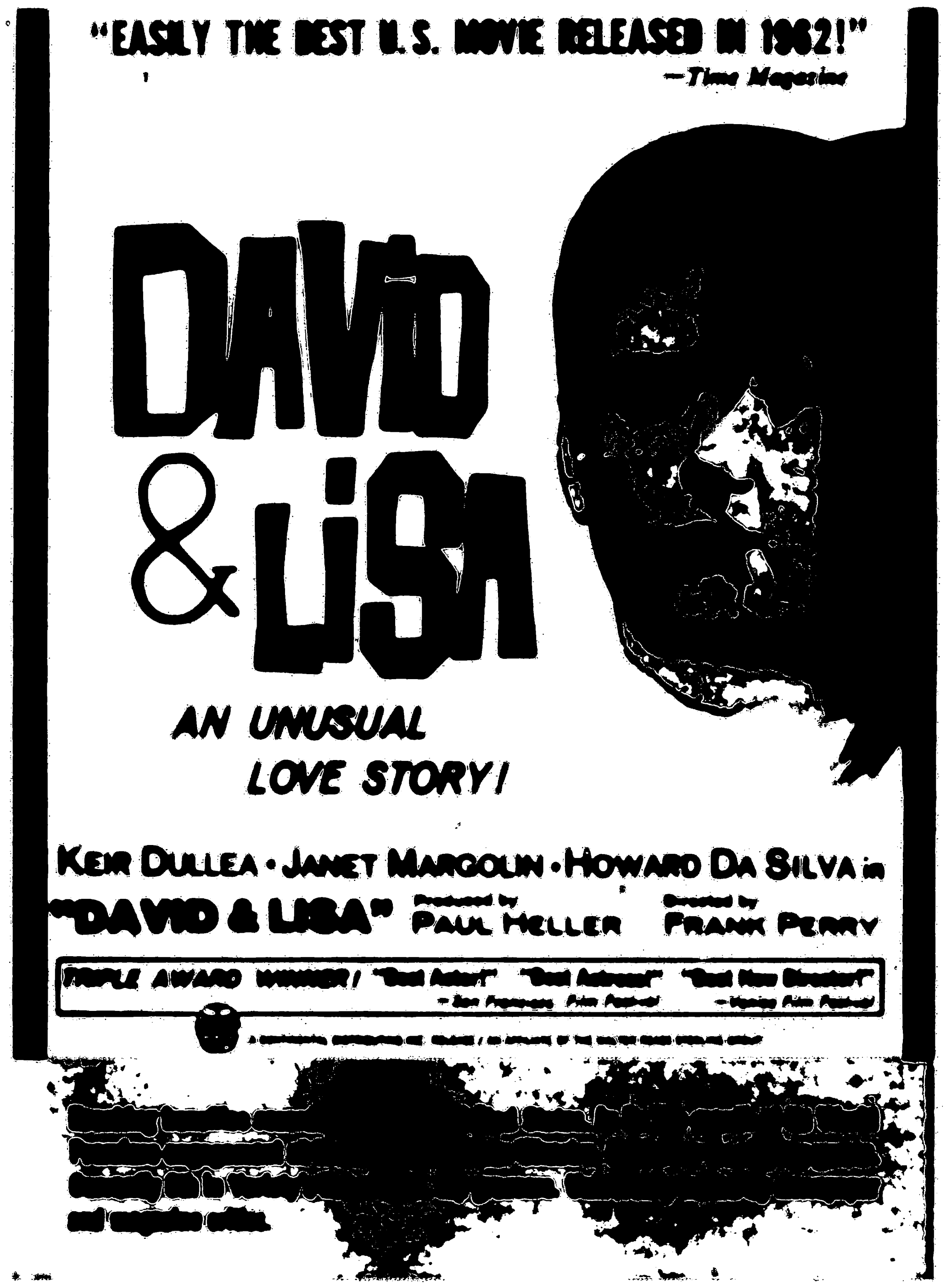

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REGINALD BAKER, Walter Reade-Sterling's British managing director, at Les Residences due GRAND HOTEL, Cannes. Office: Film House, 142 Wardour Street, London W.1.

WALTER READE, JR., Chairman of the Board, Walter Reade-Sterling, Inc., at the CARLTON HOTEL, Cannes. Office: Continental Distributing Division, Walter-Reade Sterling, Inc., 1776 Broadway, N.Y., N.Y.

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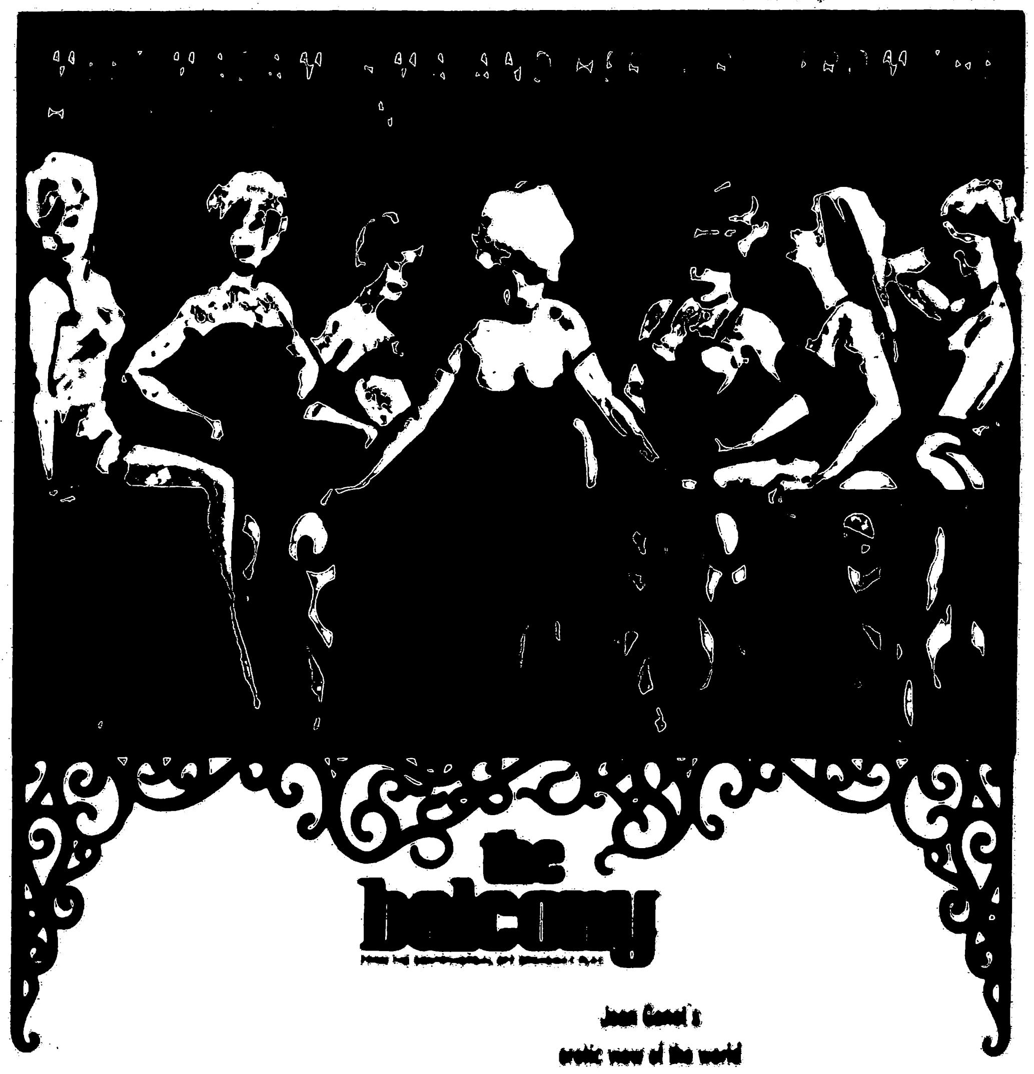

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erotic view of the world
where man's strange desires
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Children under 16 years of age, whether accompanied by an adult or not, will not be admitted during the engagement of "The Balcony."

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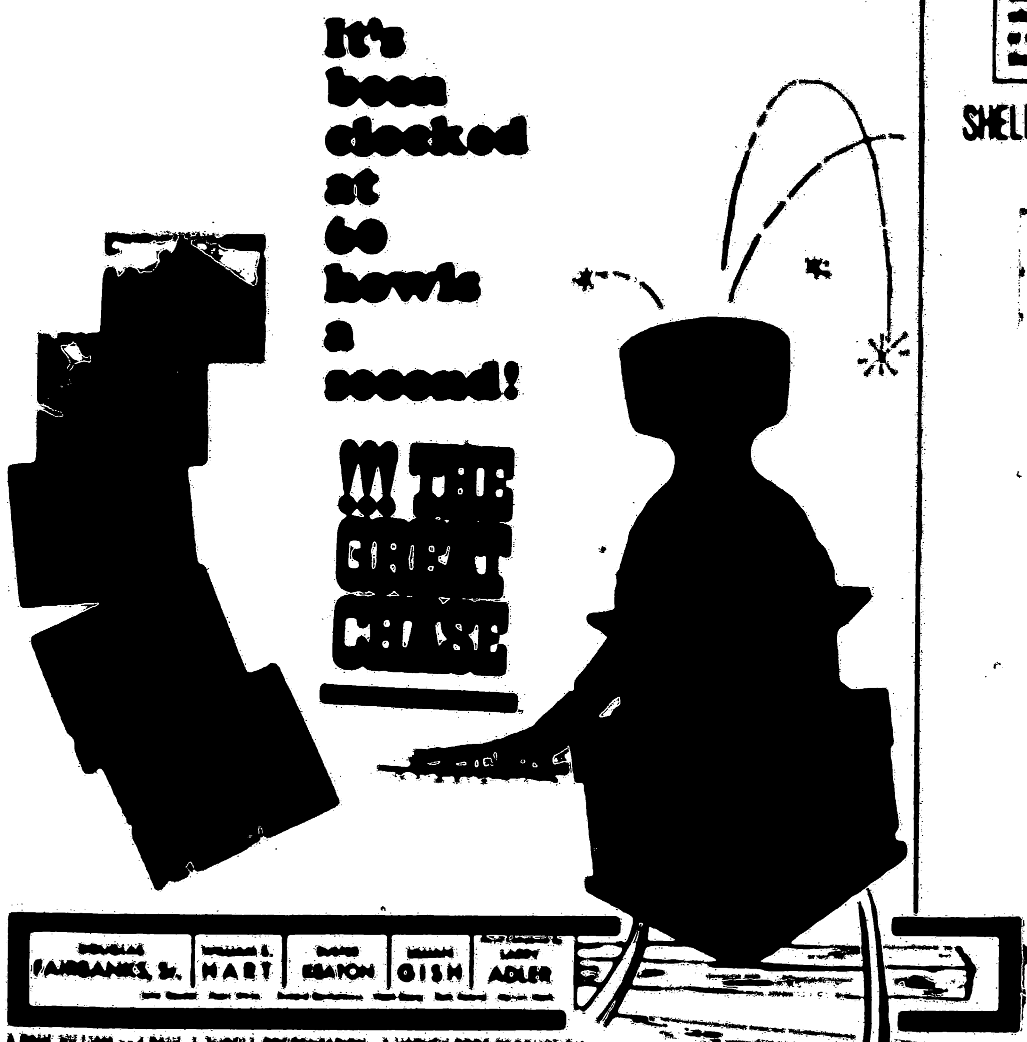

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RLING "ROOM AT THE TOP" "A TASTE OF HONEY" "MON ONCLE" "A MAN ESCAPED"

Festival Needs Satiric Elements; Invited Pictures Supplying Them; LeBret Defends Cannes Program

By GENE MOSKOWITZ

Cannes.

Comes the great dawn again. And again talk is heard that France, Italy, its close production partner, and the United States, where Hollywood is still preeminent despite the way the craft unions there talk, are dominating the showcase here. There are four Italian features on schedule for Cannes plus three each from France and America. Does this imply a three-way division of the best chances?

Not so, insists fest director Robert Favre Le Bret. Besides, says he, one American film and one of the Italian entries are showing out of competition. To the argument that films of other countries might have also been shown that way, Lebret answers that a fest needs some lighter fare, mixed with its serious fodder, to give it some balance. Italy is still in its stride and has a witty, mordantly satirical pic, "The Queen Bee," which fits this need and it was thus invited to compete. Last year "Divorce Italian Style" gave the fest a lift. And ditto for the thrills of Alfred Hitchcock's "The Birds" tooling off the fest in a non-competitive spot. Le Bret also points to an invited second British pic in spite of Common Market differences. (Note: "The Lord of the Flies" has a British director but Yank and Puerto Rican backing).

No Featherbed Chance

So LeBret insists there is no mutual featherbedding between France and Italy or France and the U.S. And, quotes he, the quality of the films will be the only statement on this issue. If the four, three and three, for Italy, U.S. and France respectively, are not up to fest calibre then he may be queried on this issue.

LeBret also feels that the big producing countries, with many more films, have a chance of making more good ones. And others, in this league, like Japan and Russia, are content to send one while India sent nothing this year. The fest proxy also denies the unfounded aspects of fest loading since there are less pix than heretofore with [illegible] when there are usually [illegible].

And then what about Rumania, Cuba and Gabon, Africa in the running with films which were all directed by French? LeBret states he can not help it if filmmakers become more and more like journeymen. All these films have been submitted by the countries in question and thus have to be accepted.

American and French stars appear in an Italian film which has American money in it, and this does not make it any less an Italian film, he avers. The constant internationalization of films may give headaches on pinpointing the true national creative aspects, but the fest can only bow to the countries submitting the films.

And these films are all in their native tongues. After all, winds Lebret, this is an international film festival and there is no reason why a filmmaker can not make a worthy film outside of his own country as writers and painters do without any accusations of any kind. Of course there is the thorn that the latter remain what they were while a film comes under a different nationality.

Be that as it may, the official flag is the thing. And there are 30 nations displaying pix at this coming fest.

Or Was He Too Old

Rubin Jarman of Newhouse newspapers in a guest date on CBS radio last week, spun a story about the late Mack Sennett who late in life went to Cannes Film Festival. A Frenchman showed him 100 girls in Bikinis; said, "You invented the bathing beauty. How do you like this?"

Replied Sennett, according to Jarman: "You have gone to far. It is much more exciting to see the neat ankle of a girl getting on a street car than to see a lot of meat."

Outside-France Take $19,200,000; Excelling 1961

Paris.

According to statistics released by the Centre Du Cinema, repatriated foreign income from French film rentals last year was about $19,200,000, a good $2,000,000 over 1961.

Best customers were still West Germany with $2,300,000—though 3% less than 1961—followed by Belgium and Luxembourg, for $1,257,000, — 12% less than last year—the USA giving $902,000—107% over the preceding year—and Switzerland via $900,000 or 20% less than previously.

With less films and the various market crises, foreign income fell appreciably in some spots but did go up in Spain by 69%, 60% in Italy, 20% in Canada and 17% in Latin America, in spite of the economic and political crisis in the latter countries.

A former top outlet in Japan fell disastrously by 50% as Japan tv took precedence while Russia dropped 40% and Great Britain 40%. So foreign outtake was fair last year, and a concerted effort to regain dropping returns in many areas will be on this year.

Films Showing at Cannes

Continued from page 100

Tale of a little man who is heroic during the war by being mistaken for a British agent. But it may have been an hallucination on his part. The effects of war is the main theme.

ARGENTINA

"Los Venerables Todos" (Official)
(The Venerable Ones)
Directed by Manuel Antin
With Walter Vidarte, Lautaro Murua, Fernanda Mistral.
Drama about a group of friends and one girl and how they resort to various infatuations for her.

GREECE

"Ouranos" (Official)
(Glory Sky)
Directed by Takis Kanellopoulos
With Elias Boyoures, Takis Emmanouil, Phedia Georgitsis.
Tale of Greek soldiers during the last war.

HUNGARY

"Kertes Hazak Utcaja" (Official)
(An Ordinary Street)
Directed by Tamas Fejer
With Margit Bara, Gyorgy Palos, Miklos Gabor.
Tale of a social climber and Don Juan in modern Hungary and a woman's decision to live her own life.

CANADA

"Pour La Suite Du Monde" (Official)
(For the Continuation of the World)
Directed by Pierre Perrault, Michel Brault, Marcel Carriere
Documentary on a small island that reverts to old fashioned fishing for tourist reasons and nostalgia.

WEST GERMANY

"Alvorada" (Official)
Directed by Hugo Niebeling
A full length documentary on Brazil.

BULGARIA

"Tabac"
(Tobacco)
Directed by Nicola Korabov
An epic tale of revolutionary Bulgaria.

RUSSIA

"Optimisticheskaya Tragedia" (Official)
(The Optimistic Tragedy)
Directed by Samson Samsonov
With Margarita Volodina, Viatcheslav Tikhonov, Boris Andreev.
Film concerns an episode in the Russian Revolution in which a female commissar brings around a group of sailors. Though it ends in tragedy it is considered optimistic since it was for the Revolution. Pic is an oddity in that it is in 70m, but in black and white.

CUBA

"El Otro Cristobal" (Official)
(The Other Cristobal)
Directed by Armand Gatti
First Cuban pic to be invited to Cannes has been written and directed by a Frenchman with mixed French and Cuban thesps. It is reportedly about the ambivalent outlooks of a character during the early revolutionary days.

POLAND

"Jak Byc Kochana" (Official)
(The Art of Loving)
Directed by Wojciech Has
With Barbara Krafftowna, Zbigniew Zybulski, Artur Mlodnicki.
Tale of the wartime reminiscences of a famous actress that have marked her for life.

Poll Swiss Taste Among Teenagers—Yank Spex Win

Zurich.

Swiss teenagers are currently showing a marked preference for American films, notably in the spectacular category. This impression is extracted from a recent poll in and around Zurich among juveniles in the 14-20 age bracket, composed primarily of apprentices, industrial and high school students, but purposely excluding college, university and arts school students whose filmgoing habits are mostly "too sophisticated" to allow for a fair all-round picture. Furthermore, since the age of admission in the canton of Zurich is 18 (efforts are presently underway to arrive at an age limit of 16) except for a few specially authorized films, the majority of those questioned were in the 17-18 age bracket. (It's an open secret that adult-looking underage juveniles frequently slip in.)

In all, 36 individual films were mentioned. Topping the list as the most frequently noted title is "West Side Story" (UA), followed by "Ben-Hur" (MGM), "Longest Day" (20th), "El Cid" (Samuel Bronston-AA) and "Absent-Minded Professor" (Disney-BV). Next are "Living Desert" (Disney-BV), German documentary "Dream Road of the World," "Guns of Navarone" (Col) and "Ten Commandments" (Par).

Other U.S. pictures include: "Porgy and Bess" (Col), "Around the World in 80 Days" (UA), "Suddenly Last Summer" (Col), "Jazz on a Summer's Day," "Phaedra" (UA), "Summer Place" (WB), "Exodus" (UA) and "Diary of Anne Frank" (20th).

European films are made up of French, German and British product, in that order. Among the latter, such "art" films as "Prisoner," "Orders to Kill," "Taste of Honey" and "A Kind of Loving" figure prominently.

Of the entire list, 16, or almost half, are U.S. pictures. The remainder includes seven French and German films each, five British and one Swiss.

MARKETS PERSPECTIVE: 1957 TO 1962

—Group A: Common Market Countries
—Group B: Other Film Markets

COUNTRIES	(1) Theatres (2) Seats 1957	1961	Spectators (in millions) 1957	1961	Features 1957	1961	Producers (Distributors) 1957	1962
France	5,732 2,798,000	5,800 2,772,300	411.6	330.1	111	106 (1962: 90)	440 (171)	617 (154)
West Germany	6,577 2,740,000	6,688 2,704,000	801	516	107	70	51 (62)	38 (55)
Italy	10,407 4,600,000	10,300 4,600,000	758.3	741.0	98	165	135 (40)	144 (42)
Belgium	1,395 792,300	1,446 722,300	106.7	79.9	2	2	30 (79)	33 (37)
Luxembourg	46 19,000	32 21,000	4.6					
Holland	541 257,000	562 246,250	65.6	54.9	3	3	28 (30)	33 (30)
Total Common Market	24,900 11,167,292	25,085 11,146,000	2,147.8	1,796.9	360	354	675 (384)	915 (345)
Great Britain	4,145 3,225,400	2,711 2,640,000	915	460	77	66	(80)	104 (82)
Spain	5,255 2,733,000	5,044 3,030,000	300		72	94	70	62
Switzerland	583 307,000	603 235,000	40	36	3	8	40 (30)	
Austria	1,240 304,000	1,250 307,000	120	100.4	26	22	20 (120)	13
U.S.A.	16,300 10,000,000	17,300 11,300,000	2,600	2,250	301	300	300	190
Canada	1,945 1,145,000	1,810 975,000	136.7	112	2	3	40	
Mexico	2,450 1,000,000	2,400 1,000,000	300	344	94	66		43
South America	6,064 4,300,000	6,973 4,350,000		600	55	60		
Japan	6,805 3,821,000	7,200 3,200,000	1,000.9	863.4	443	535	6 mlo.	5 mlo.
Russia	39,600 6,030,000	70,000 10,500,000	3,065	4,000	144	140		

Source—Le Film Francais Special

French Talent Did Quite Well At 1962 Fests

Paris.

France did not fare too badly at film festivals last year even if growing emphasis is on commercial product and the boy wonders of recent prominence are themselves going in for exploitable releases.

Francois Truffaut drew a direction nod for his "Jules and Jim" at Mar Del Plata in Argentina. At Cannes oldtimer Robert Bresson came through with a special jury prize for his "The Trial of Joan of Arc." Berlin and Karlovy Vary in Czechoslovakia, passed France by in bestowing laurels.

However at Venice Jean-Luc Godard took a special jury prize for "Live Her Life" and French actress Emmanuelle Riva got the acting nod for "Therese Desqueyroux." At Locarno, Switzerland, the grand prize went to France for Francois Reichenbach's documentary feature "A Heart as Big as That," while at San Sebastian a special word went to still another ex-Waver, Jacques Doniol Valcroze, for "The Denunciation."

Many, and not just Frenchmen, feel Jean Renoir was unfairly sloughed over at Berlin for his witty, zesty and humane "The Elusive Corporal."

Belgium

Continued from page 100

the best pic conceived for video use.

All these prizes will be given and none will be shared. So offbeat filmmakers will have a chance for fest prestige and prizes whether they may ever have commercial chances or be entirely understood or accepted in their own countries or others.

LUIS BUNUEL

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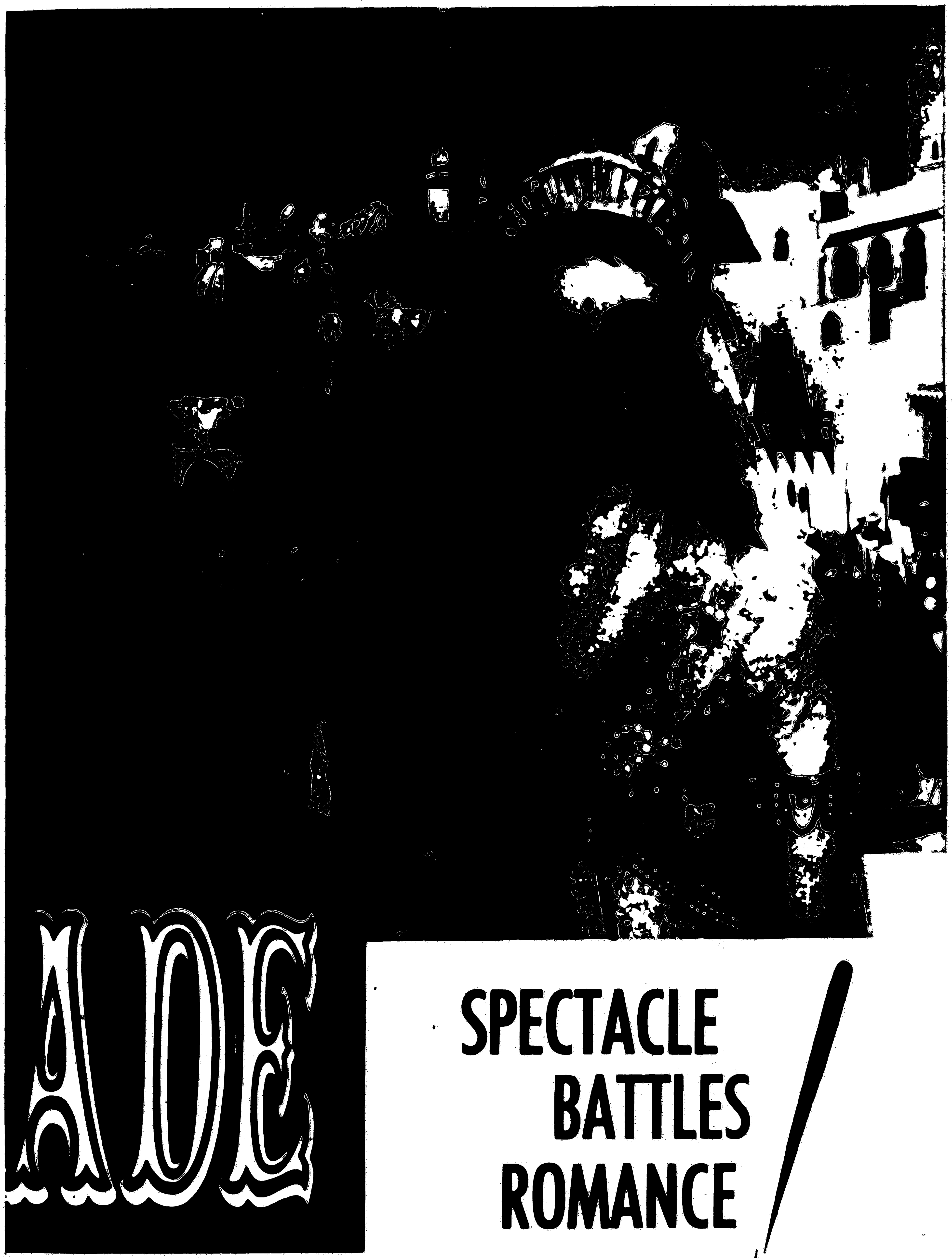

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ROMANCE!

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DYNAMITE JACK

THE HORRIBLE DR. ORLOFF

UN STRANO TIPO

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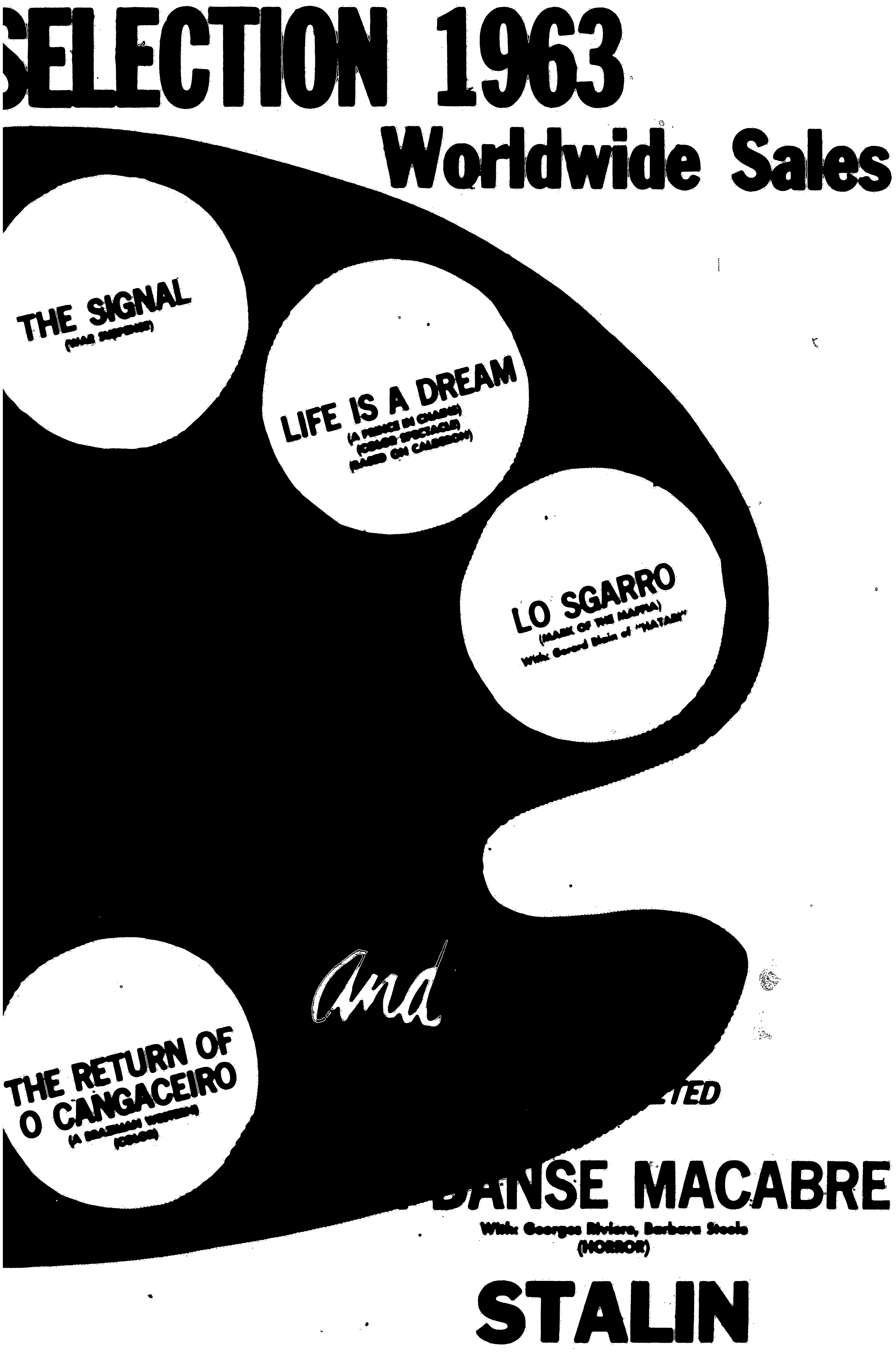
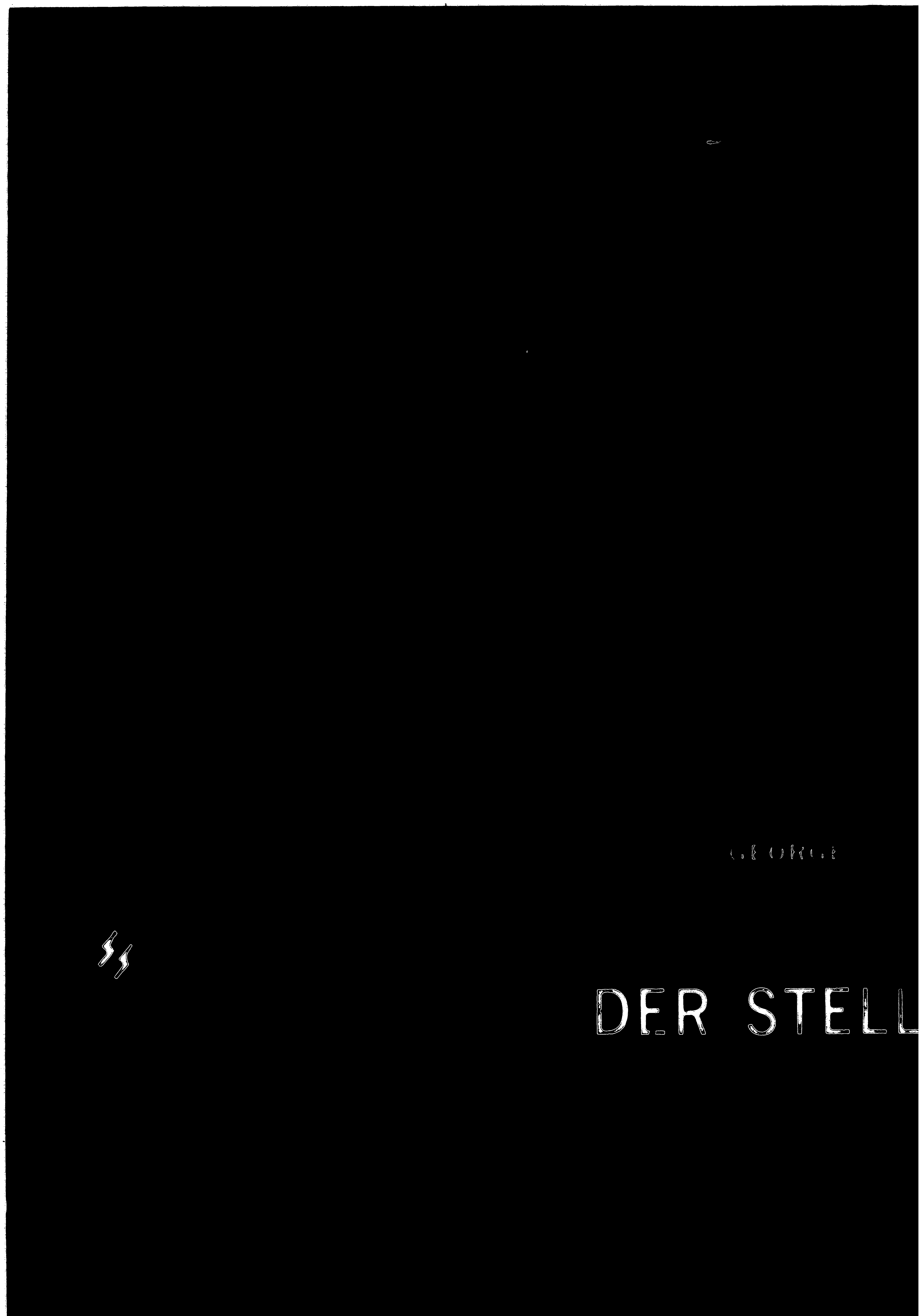

SELECTION 1963
Worldwide Sales
THE SIGNAL
LIFE IS A DREAM
(A PRINCE IN CHAINS)
(COLOR SPECTACLE)
(BASED ON CALDERON)
LO SGARRO
(MARK OF THE MAFIA)
With: Gerard Blain of "HATARI"
THE RETURN OF O CANGACEIRO
(A BRAZILIAN WESTERN)
(COLOR)
and
TED
DANSE MACABRE
With: Georges Riviere, Barbara Steele
(HORROR)
STALIN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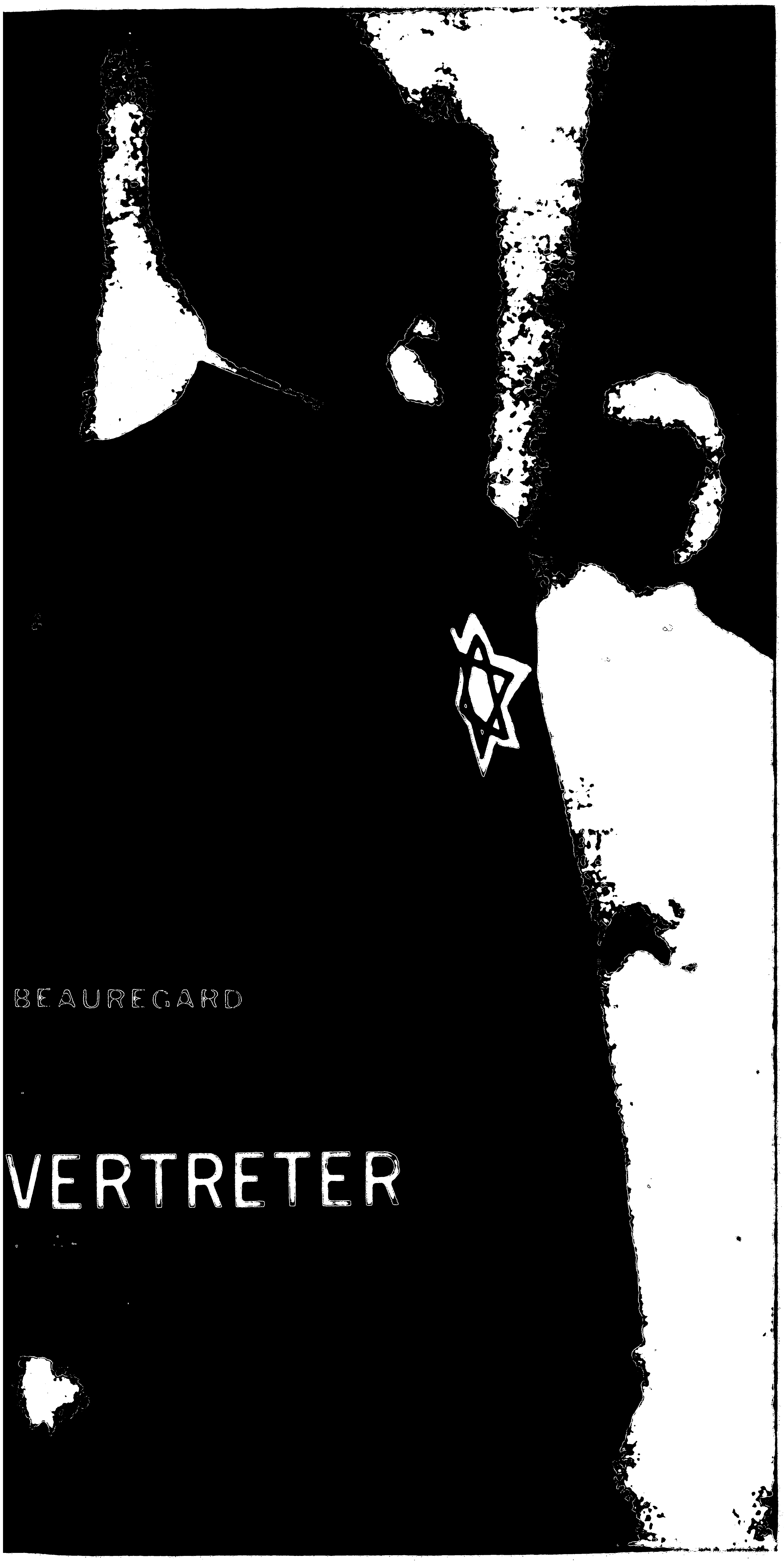

LIFE
INTERNATIONAL

DRAMA THAT ROCKS GERMANY

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—TIMES

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French Recordbreaker for U.S.
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Starting in May

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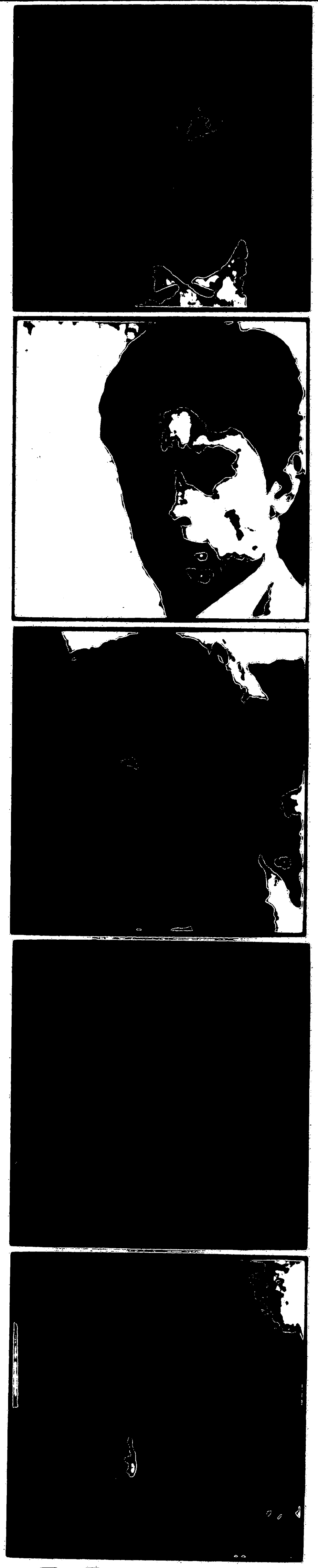
Directed by CHRISTIAN-JAQUE

In Preparation

THE LOVE CAGE

Directed by RENE CLEMENT



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Par le
Film
Incroya-
blement
Tragique
Incroya-
blement
Pathetique
De
Nico
Papatakis
Dont
Sartre
A dit
"Il donne
Au cinema
Sa premiere
Tragedie"
Et Simone
de Beauvoir
"Un des
Plus grands
Films
Que j'aie
Jamais
Vus"

Use
And
Abuse
Our
Names
For the
Publicity
Of
THE DEPTHS
Have Said
Jean-Paul
Sartre
Jean
Genet
Simone
de
Beauvoir
Jacques
Prevert
Andre
Breton
Nicole
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Tragic
Unbeliev-
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Moving
Directed by
Nico
Papatakis
of Which
Sartre
Has Said
"It Gives
The Cinema
Its First
Tragedy"
And Simone
de Beauvoir
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GEOFFREY HORNE in

THE [illegible] BROTHERS

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directed by [illegible]

[illegible] LLE

[illegible], BOURVIL, VIRNA LISI

[illegible] BRASSEUR

[illegible]

[illegible] Novel, "THE FALCON AND THE DOVE"

by Jean Laborde

directed by CHRISTIAN-JAQUE

[illegible]

[illegible] DELON in

THE [illegible] ACK TULIP

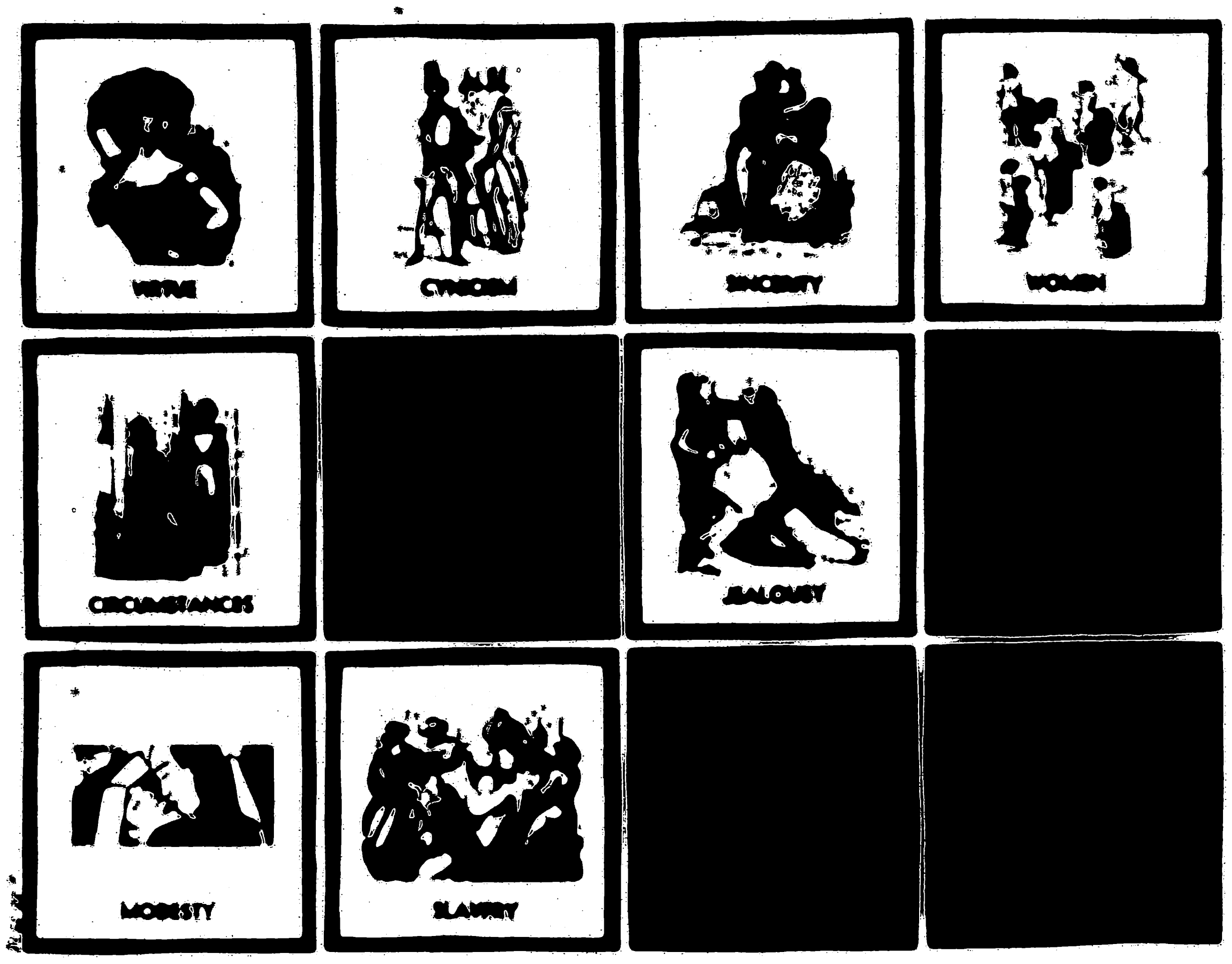
[illegible] Dumas

[illegible] by CHRISTIAN-JAQUE

PIERRE BRAUNBERGER'S film for 1963

DE L'AMOUR

(Of Love)



Directed by
JEAN AUREL

Based on
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Nicole STEPHANE présente

mourir à madrid

(Die in Madrid)

un film de frédéric rossif

musique de Maurice JARRE

Sortie à Paris · Studio Publicis Vendôme
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Mourir A Madrid
(Die in Madrid)
(FRENCH)

Paris, March 16.

[illegible]

A montage of newsreel and documentary footage on the Spanish Civil War from 1936 to 1939 emerges an absorbing and incisive summing up of that and debacle which was a proving ground for Second World War. Its intense and knowing [illegible] make this something for arty and specialized use abroad as well as for tv.

Frederic Rossif shows a flair for welding his well-picked footage into a concise, objective look at the war. No condemnations are in the footage. Some extra specially shot scenes on eternal aspects of Spain are also expertly used to give an ironic counterpoint to an underlining of the main theme.

Spain's feudal look in the 1930's is first blurred in and then the Popular Front vote win and the abdication of the King. A spate of anarchy sets up the Army and Church against the government which then leads on to the Civil War.

The terrible bloodletting, the rise of General Franco and the aiding of Hitler and Mussolini with France as other countries sent only personal volunteers are aptly pictorialized. Then the sombre ending of the war till the victory of Franco.

The first use of civilian bombing is also shown. It ends on a [illegible] note as Hitler reviews and praises his special division that got its first taste of war in Spain before it started out in World War Two.

A solid, probing commentary, good music and sharp editing make this into one of the better historical compilation pix that are still popular here and should be in foreign spots.

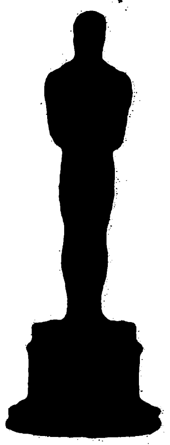
The contemporary history, the renewed interest in this war via books of late, and its own intrinsic visual power should make this something for offshore marts. But it calls for good personalized sell.

Mosk.

After "Happy Anniversary"

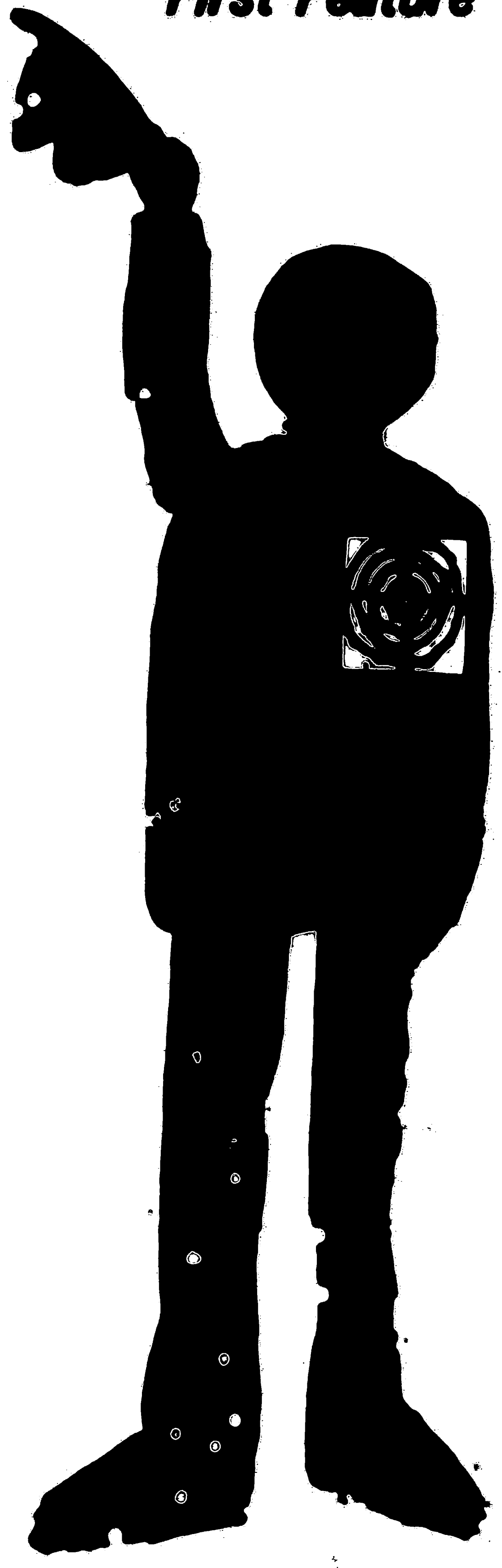
Oscar '63

BEST FOREIGN SHORT



PIERRE ETAIX'S

First Feature

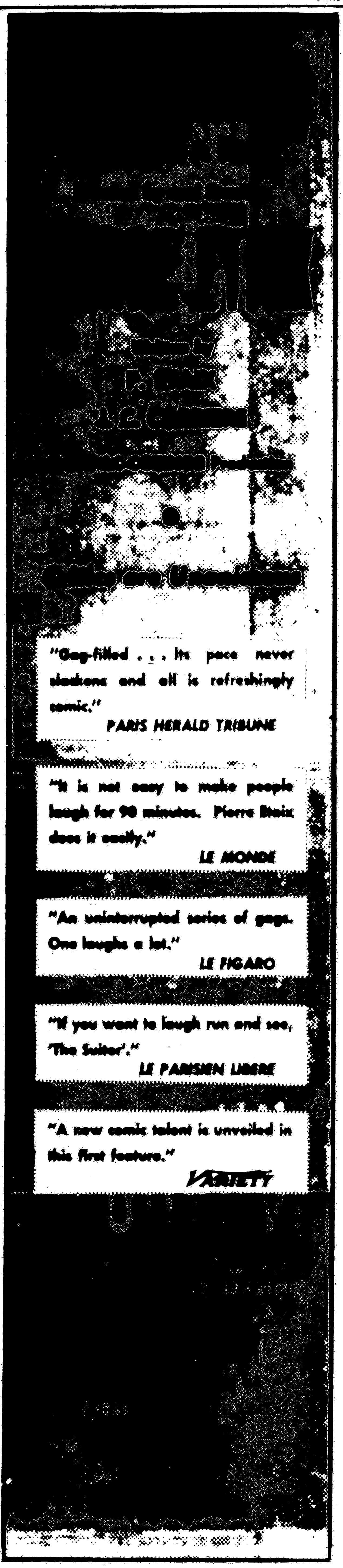


LE SOUPIRANT

(THE SUITOR)

Over 1,000,000 spectators have seen, applauded and laughed with this film in EUROPE.

Has already won the lead French Film Critic Award—LE PRIX LOUIS DELLUC



PETER RIETHOF

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AS WELL AS

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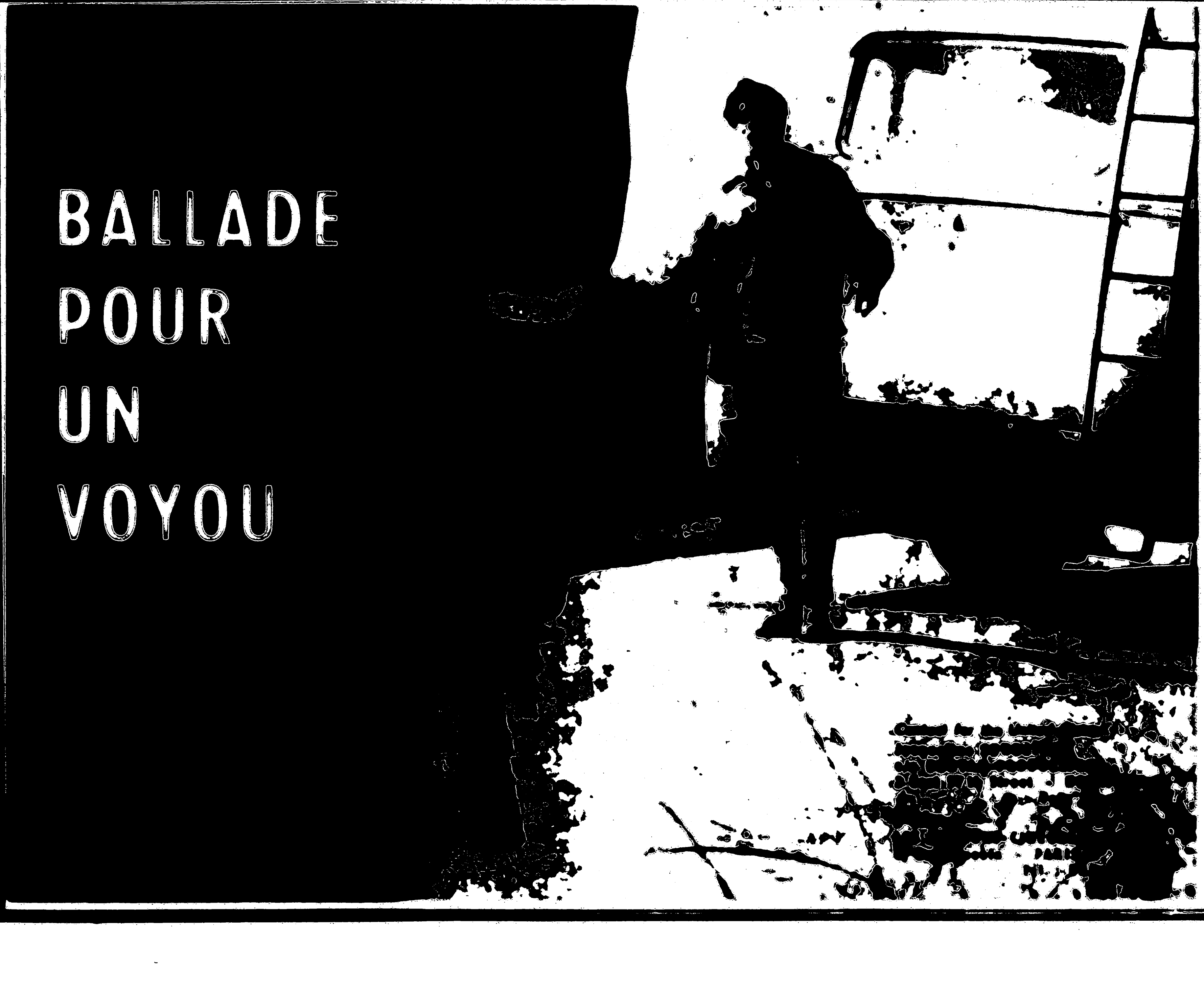

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53 Taxing Plans in 316 Dutch Towns; Showmen Beg Breaks Versus Video

By HANS SAALTINK

Amsterdam.

In most cities in Holland entertainment tax on cinema continues higher than for theatre, concerts, football. The Nederlandse Bioscoop Bond (Dutch Cinema League) put up a fight for years and in most cases the tax has been reduced to 20%. For cities, however, still levy 25%, and exhibitors can (a) protest or (b) close.

In Amsterdam there is a special clause that on Dutch feature pix only 10% entertainment tax is levied, while documentaries of feature-length can count on a 15% tax. After 1945, when cinema business was booming, the entertainment tax was set at 35%. However, in 1947 cinema attendance already was 10% less than in 1946, and the decline went on from year to year, till it reached a low 71.1% in 1953 ([illegible] admissions). The next four years attendance went up again (1956: 70,000,000), but from there on a decline set in that has not been stopped by any extensive campaigning. In 1961 only [illegible] people went to the cinema, alone or "Together —how nice," as the togetherness slogan for going to the movies is.

Every city has its own rule for levying entertainment tax. Six small cities even do not have it at all. But in the remaining 310 cities there are 53 different ways and variations for regulating the entertainment tax. When the City Fathers of Amsterdam granted in September 1962 a reduction of the entertainment tax from 35% to 20% this meant $100,000 annually.

At the end of 1962 the Netherlands Bureau for Statistics published a report about an inquiry (set up in the autumn of 1960) into the cinema-going and television viewing habits of the Dutch public. Though the report appeared late, the conclusions are still valid, with this provision that since 1960 cinema lost 3,000,000 tickets, and more tv sets are in use. In 1960 20% of the Dutch population were in the possession of a television set, and it could be stated that this was one of the reasons for the decline in the cinema attendance. Radio is another victim of television. 90% of the population possesses a radio, however after 7 p.m. only one-third tunes in and listens. Two-thirds of tv set owners watch television, and half of this number watch the screen for more than two hours, which means that one and a half million viewers look at tv at night.

It is clear that these people won't go to the cinema. The Dutch Cinema League has pleaded with the Government to abolish entertainment tax all together, arguing that television receives financial and moral support out of all proportions. No tax is imposed on television but for the standard license fee of $7.30 annually, paid by the viewer.

Boxoffice hits have been few in the past year. Name "Guns Of Navarone" (Col), "El Cid" (Bronston-Malbo), "West Side Story" (UA), "Boccaccio '70" (Levine-Marbo), and "The Longest Day" (20th-Fox). It is clear from the titles that it is specially the one performance per evening films that are able to pull the people into cinemas. "El Cid" up to now has been doing so well that the distributor's share is $[illegible]. "Boccaccio '70" gathered $[illegible] distributor's share in the five opening situations.

One exception on the rule of big investments—big revenue, was the stirring of "La Belle Americaine," small-budgeted French comedy by Robert Dhery that was shown at the Calypso Theatre in Amsterdam for 22 weeks, and during the summer run with Dutch and English subtitles to pull in the tourists as well.

Dutch Films 1962

Three Dutch feature films were released during 1962. Two of them were artistic flops. Kees Brusse's "Fundair In The Rain" (Kermis In De Regen) lacked a good coherent script and suffered under an inadequate sound track. "Rififi In Amsterdam" was the Dutch debut of John Korporaal, who in Mexico made a satirical film "El Brazo Fuerte." "Rififi In Amsterdam" (Nederlandse Filmproductie Maatschappij) suffered from an uneven script (also written by Korporaal) and acting, and an explanation for the concessions made in this film is that the director was desperate to please his producer, who after all had given him a chance to return home. Korporaal probably will direct the next production of the N.F.M., a thriller in which Linda Christian is supposed to star. A third film, produced by Rudi Meyer, "De Overval" (The Raid) was directed by Paul Rotha, who took over the directional stint when Bert Haanstra decided he wanted to make a feature length documentary on the fore and behaviour of the Dutchman unobserved. "De Overval" had its world premiere at the Tuschinski Theatre on Dec. 20.

For 1963 several productions are prepared. "Fietsen Naar De Maan" (Bicycling To The Moon) will be ready next spring, but has no theatre as yet. Kees Brusse may be making another film, about life in an apartment building. "Fons Rademakers' film "The Room Of Damocles" will be released in February. After making two films with the N.F.M. Rademakers decided he wanted complete freedom, and sought and found a backer in Alfred Heineken who set up Cineurop. The film was made on a $200,000 budget (average for a Dutch feature film is $100,000), with Raoul Coutard as cameraman. Much is expected of this film and Paul Kijzer, who by way of his Malbo Films, will distribute the film in Holland, but also handles foreign sales, is backing the film with an extensive publicity campaign of $30,000.

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STAVENOW-CASSAGNE

JANSSON

'Depths' Wins Prize As Top French Pic

Paris.

The Academy of Cinema, made up of pix critics and film people, awarded its Crystal Stars this week. Best French film was a first effort by Nico Papatakis, "Les Abysses" (The Depths), which will also be the official French film at the Cannes Film Fest, May 9-23.

Best foreign pic named was the Italo "Banditi A Orgosolo" of Vittorio De Seta. Best thesps were Anna Karina in the French pic, "Live Her Life," and Romy Schneider in Orson Welles' "The Trial," plus Serge Reggiani in the French gangster film, "Le Doulos" (The Stoolie).

DUTCH PRODUCTION GUIDE

The Hague.

CAESAR FILM

Newly formed company, headed by Paul Kijzer, up to now distributor (Malbo). Kijzer tried his hand at production, together with Piet Meerburg, back in 1948 with Edmond T. Greville's "But Not In Vain." Initial production of Caesar Film is a co-production with Ulysse Productions (Pierre Roustang and Jean de Baroncelli) in Paris: "The Nicest Frauds In The World" (Les Plus Belles Escroqueries Du Monde), five sketches directed by Chabrol, Godard, Truffaut and Gregoretti. Dutch part of the film is a sketch, set in Amsterdam, "The Diamond Necklace," written and directed by Roman Polanski, with in the lead a new actress, Nicole Karen, a Godard find. Caesar Film also will film Alden Hatch's biography of Prince Bernhard. Paul Kijzer, who handles the world rights of Fons Rademakers' picture "Dark Room Of Damocles," may co-produce Polanski's next feature film, "Si Katelbach Arrive" (If Katelbach Arrives). Main attitude of Caesar Film production is to find stories that can break even on the home market but have an angle for the world market to start with.

CINEUROPE

Newly formed company, financed by Dutch beer baron A. ("Freddy") Heineken, hit it off with Fons Rademakers' production of "Dark Room Of Damocles," Dutch entry at the Cannes Film festival. For same company Rademakers is now writing a satirical comedy, as yet untitled, to be produced at the end of 1963.

CITY FILM

Director Gerar Rutten is preparing a documentary about the late Queen Wilhelmina, "Mother Of The Fatherland." Rutten was Queen Wilhelmina's personal secretary during war years in London, and wrote the book "Meetings with Queen Wilhelmina." After the war he resumed his director career, with three Dutch films, last of which was released in 1957. He also will film original story, "The Magician" (Magito) about a magician, stranded on top of a roof with some children during the big flood of 1953, who would be played by Curd Yurgens. This is an Austrian production for Vienna Films (Otto Duerer).

FILMTRUST

Hans S. Bochman's latest production, "Clabo The Rat," directed by German Wolfgang Staudte, couped a Venice film fest Lion, back in 1956. He now is preparing "Salt In The Blood," which he wants to film in Cinemascope and colour. A foreign director will be assigned.

BERT HAANSTRA

Discovering the possibilities of the candid camera when he made his short "Zoo," Bert Haanstra now is filming a feature length documentary on the behavior of the Dutchman, unobserved except for the hidden camera. Named "Jan En Alleman" (John and Everybody), a slight story line to hold the material together (Haanstra is shooting one on 20) is written by film critic and writer Jan Blokker.

NEDERLANDSE

The NFM started in 1959 with two Rademakers pictures, released in 1959 and 1961. Last year John Korporaal directed "Rififi In Amsterdam" that was not a great artistic success, but at least broke even. May 15, 1963 Korporaal starts a new film, subject and cast of which are kept secret. A project of the NFM to make a film with Dutch-born Linda Christian is now called off. NFM also produces documentaries.

SAPPHIRE

Thorough-going company, headed by Rudy Meyer. Produced Haanstra's financial success "Fanfare" in 1958, two years later "The Case M.P.", also by Haanstra. Its recent "Resistance" (De Overval), directed by Paul Rotha, was a great financial success, and Rudy Meyer plans to sit back to see the revenue of this pic flow in, before starting a new production.

VICTORIA

Is planning a co-production with the Soviet Union, depicting the rebellion of Georgians on the island of Texel, north of Holland, against the Germans in 1945. Script is now in Moscow awaiting approval. Director, technicians and cast will be Russian, with Dutch assistance (and part financing) and lab work.

ADMISSIONS FALLOFF

Holland Exhibs Use Decline To Rap Ticket Tax

Amsterdam.

The Annual Report of the Dutch Cinema League (Nederlandse Bioscoop-Bond) is written in gloom, because despite publicity campaigns to turn the tide, cinema admissions went down again, from 50,[illegible] to 47,[illegible], meaning a decline of 6% in one year.

From 1946 on, the state of film attendance has been a constant point of worry. In the peak year 1956, when 68,[illegible] people went to the cinema, the number was still only 78.8% of that in 1946. Since then the decline has continued, and exhibitors see only one way out to stay in the black, that is complete abolishment of the entertainment tax, that last year took about 20% of their gross income.

Gross intake at the box office in 1962 was $30,[illegible], which can be broken up in 20% entertainment and purchase tax, 30% film and newsreel rent, and 50% share exhibitors.

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B. 2 distributing companies: The Hague: City-Film N.V.; Amsterdam: Royal-Film N.V.

C. Production Department: City-Film (Production) N.V., The Hague.

West Berlin's Film Companies

By HANS HOEHN

Berlin.

By count 21 feature films were made in W-Berlin in 1962—as compared with 30 in 1961. Of the 21, 14 were shot in the CCC studios at Berlin-Spandau, five in UFA's Tempelhof studios and two in the Arca studios out at Pichelsberg. But despite the decline, W-Berlin kept its position (with nearly 33% of the total W-German film output) as this country's leading production centre. Munich saw the making of 12 (13 in 1961) German films and Hamburg the production of five (nine in 1961) domestic pix in 1962. No films were made in Wiesbaden and Goettingen last year.

West Berlin has still around 30 film producing companies but only few can be called "really active enterprises." Most of the outfits show a wait-and-see attitude. Some, in fact, seem to be more dead than alive.

Here's a lineup of production companies:

AAR

A tiny outfit headed by Fritz Genschow. The AAR emblem appears in the local trade press. The ad offers coproductions. For more info on Genschow, see under Fritz Genschow.

AERO

Productionwise, this company founded by Raphael Nussbaum in 1950, is not too active. Last year, it came along with an excellent full-length documentary, "From Czar to Stalin." It has a coproduction (with Inter-Film, Vienna) on its list: "Der Unsichtbare" (The Invisible). Aero has branched out into the distributing field. Its current distribution offer consists of eight films including Italy's "Kapo," Yugoslavia's "Lady Macbeth" and American reissues such as "Asphalt Jungle" and "The Last Hunt."

ALFA

A daughter company of Artur Brauner's CCC set up in 1958. While Brauner's CCC takes care of the socalled big films, ALFA concentrates on the smaller ones. For further info on Artur Brauner, see under CCC.

ARCA

Within the years 1955-1960, Arca was one of the most active film producing outfits in the land. The dilemma of "Bombs of Monte Carlo," Arca's coproduction with the French Vox whose production costs ran up to 3,500,000 D-Marks (after various troubles), brought Gero Wecker, the Arca chief, in a poor position. He joined forces with Hans Oppenheimer and seemingly recovered. Arca has turned out a number of films within the last months. We now have to distinguish two Arca companies: Arca Filmproduktion and Arca-Winston-Film Corporation. The former (with Oppenheimer) made such pix as "Davon traeumen alle Maedchen" (All Girls Dream Of That) and "So toll wie anno damals" (So Mad Like Once), the latter (w/o Oppenheimer) produced films like "Das Maedchen und der Staatsanwalt" (The Girl and the Prosecutor) and "Liebling—ich muss Dich erschiessen" (Darling, I Have to Shoot You). Last pix: "Ferien wie noch nie" (Holidays Like Never Before; Arca Filmproduktion) and "Die weisse Spinne" (The White Spider; Arca-Winston).

BEROLINA

The original Berolina Film was founded in 1948 by Kurt Schulz and Kurt Ulrich. The death of Schulz (1957) split the company. Ulrich went on his own and named his company Kurt-Ulrich Produktion. Erika Schulz, widow of Schulz, continued under the Berolina banner. But she eventually gave up the making of Berolina pix. Berolina-Film still exists but under its emblem appears now again the name of Kurt Ulrich. For further info on Ulrich, see Kurt-Ulrich-Produktion.

CCC CENTRAL CINEMA

Artur Brauner, the head of CCC, may easily be acclaimed as the most prominent film producer of postwar Germany. And all through the years, he has been the busiest. The times, however, when he (via his CCC and Alfa) turned out 20 and more features per annum seem to be over. He has considerably cut down his production schedule. Will continue doing big things in collab with foreign partners and, incidentally, launched a socalled "risky wave" (sort of a "new German wave"), small-budgeted pix directed, played and authored by newcomers. Teed off with "Robinson 60" and "Mensch und Bestie" (Man and Beast). It's said that the number of Brauner pix won't be more than five or six this year. But, nevertheless, Brauner, definitely one of the most dynamic forces in the German industry, will remain very much active: He has long branched out into the tv field and his CCC studios (seven stages) are constantly rented to vont (notably tv) units.

EICHBERG

Its trade emblem is still a common sight in the local trade press. Company is still alive (the old Richard Eichberg passed away several years ago) if only on a limited basis. One of its last efforts was "Im Namen des Teufels" (In the Name of the Devil) made in collab with Bavaria.

FONO

Headed by Dr. Hermann Schwerin, this company comes along with at best one pic per year. Fono's latest was "Das Feuerschiff" (The Light-Ship) which Ladislao Vajda directed. Schwerin himself is very active in the industry. He's manager of a Munich-based German film group (Constellation) which has deals with Columbia. The latter, incidentally, is distributor of his "Light-Ship."

GENSCHOW

Actor-director-producer Fritz Genschow has become known as Berlin's most prominent "children's uncle," especially via his "Uncle Tobias" RIAS (radio), series. He also fairy-tales for the screen and stage. Still does stage productions but his last fairy-tale film dates back quite a few years now.

HD-FILM

Nothing heard of HD-Film for quite some time. But its founder, Hans Deppe, vet actor and director, keeps himself busy with directing pix for home consumption.

INTER WEST

This producing outfit hasn't turned out a film in several years. But no financial dilemma for Wenzel Luedecke. He's the boss of Berliner Synchron, one of the most active dubbing companies in the land.

KURT ULRICH

Next to Brauner, the most popular producer in town. And for many years, also one of the most active filmmakers in the Reich. His last productions included "Sein bester Freund" (His Best Friend) which Luis Trenker directed and remakes of "Gipsy Baron," "Schinderhannes" [illegible] (Robinson's Daughters) and the much talked-about "Three Penny Opera" whose world rights have been acquired by Joe Levine's Embassy Pictures. Ulrich now shows a wait-and-see attitude. Film production has become too speculative a business. His press chief, Guenther Regenn, told this chronicler: "Ulrich has no projects for the moment. The German film situation is too poor at present. We want to have Italian film conditions."

MELODIE

Also this company, headed by Peter Schaeffers and Aldo von Pinelli, shows a wait-and-see attitude. No film projects at present. Both Schaeffers and Pinelli have no worries. They are intensively connected with the best branch within the German showbiz, the music branch. Schaeffers is faring extremely well with his music publishing companies and, in fact, rates as one of the most successful music publishers in Germany.

MODERN ART

Headed by Hansjuergen Pohland, this young outfit is quite an ambitious one. It plans the filmization of the Guenter Grass novel, "Katze und Maus" (Cat and Mouse), which should be heavy meat for the customers. Company's initial feature, "Brot der fruehen Jahre" (Bread of Former Years), Germany's entry at the 1962 Cannes festival, proved a considerable flop.

MOSAIK-TV

This company deserves mention for it aims at widely branching out into the production field. It has a studio of its own out at Ruhleben (Mars-Film) and a number of vidpix to its credit. The firm is headed by Manfred Scharfenberg, the son of the recently deceased founder-owner of the huge Mosaik (dubbing and printing) laboratories, Ernst Wolff.

OPPENHEIMER

Hans Oppenheimer is one of the city's busiest producers at present. He has turned out several pix of his own or in collab with Arca within the past two years. His current production, Verspaetung in Marienborn" (Delay At Marienborn), is of unique calibre: It'll be given its world preem on W-German tv prior to its theatrical release. The German tv paid the mammoth amount of $200,000 for this privilege. It's made as an American film: Done in English and later dubbed into German. Cast is mainly American (Jose Ferrer, Sean Flynn) and the crew chiefly French. Directed by German Rolf Haedrich, film is eagerly awaited. The interesting plot is based on actual happenings: Centers on an East German who tries to flee via the Berlin-Frankfurt U.S. military train but is discovered by Soviet control organs.

PETER GOLDBAUM

Just one pic a year. His last was "Heute kuendigt mir mein Mann" (My Husband Is Giving Me Notice Today) which Goldbaum produced and directed. Nothing special.

RIALTO

Here's a switch. A company that—to the surprise of everyone in the domestic film industry—produces nothing but big-money-spelling pix. Fares extremely well (if not sensational) with filmizations of Edgar Wallace crime novels. "Der Zinker" (The Squeaker) was Rialto's 12th Wallace filmization. "Der schwarze Abt" will be the 13th. Company is producer of "Der Schatz im Silbersee" (The Treasure of Silver Lake), the first big-scale (C'Scope, Eastmancolor) western, one of the surprise hits of the season. The stout b.o. success of "Silver Lake" has encouraged Rialto to plan more big westerns. Shooting of the next German western starts in April in Zagreb. It'll be a filmization of Karl May's trilogy "Winnetou." The two associates of the Berlin-based Rialto-Film are Preben Philipsen and Horst Wendlandt. Philipsen, a Dane, has his own Rialto outfit in his native Copenhagen. Rialto is more or less the only producing enterprise that didn't suffer from the notorious German film dilemma at all, it's said.

UFA

Stopped producing theatrical films two years ago. But otherwise a highly active and healthy enterprise: See separate story.

ULTRA

No feature pix in quite some time. But what goes for Inter West applies to Ultra: Company is kept busy with dubbing foreign films into German. It's one of the most active dubbing outfits in Germany.

WILL TREMPER

Will Tremper established his own company to produce and direct "Die laengste Nacht" (The Longest Night) which will be released soon. It's his second directorial effort. Two years ago, he made "Flucht nach Berlin" (Escape to Berlin). Tremper is sort of a "new waver" among the German filmites.

Film Technician Wages

(FOUR D-MARKS EQUAL $1)

Berlin.

Sound engineers (and mixing helpers): 12 D-Marks per normal hour, 15 D-Marks for 1st and 2d hour overtime, 18 D-Marks for 3rd and 4th hour overtime each and 24 D-Marks for every consecutive hour.

Sound assistants, camera mechanics, mixermen: 7.80 D-Marks per normal hour, 9.75 D-Marks for 1st and 2d hour overtime, 11.70 D-Marks for 3rd and 4th hour overtime each and 15.60 D-Marks for every consecutive hour.

Studio master 9.40 D-Marks for normal hour, 11.75 D-Marks for 1st and 2d hour overtime, 14.10 D-Marks for 3rd and 4th hour overtime each and 18.80 D-Marks for each consecutive hour.

Foremen, stagehands, lighting personnel: 6.90 D-Marks per normal hour, 8.65 D-Marks for 1st and 2d hour overtime, 10.36 D-Marks for 3rd and 4th hour overtime and 13.80 D-Marks for every consecutive hour.

Studio workmen, cleaning personnel: 4.90 D-Marks for the normal hour, 6.15 D-Marks for 1st and 2d hour overtime, 7.35 D-Marks for 3rd and 4th hour overtime each and 9.80 D-Marks for every consecutive hour.

In case overtime will exceed more than one hour, 15-minute breaks must be allowed. If for any unforeseen reason this break cannot be granted a compensation of 2.05 D-Marks must be given. Should the overtime exceed two hours, food money of 4.25 D-Marks must be paid. Fee for special shifts: For evening work—3 D-Marks per day, for night work—4.30 D-Marks per day. For Sunday work 100% will be added to the normal wages.—Extras get 30 to 60 D-Marks per day on the average. Actors are usually paid on an individual basis.

Podhorzer's Imports

Munio Podhorzer's Casino Films, which distributes German pix to theatres catering to German-speaking audiences in the United States, will handle 40 new releases in the 1963-64 season.

In addition to heading Casino, Podhorzer is U.S. rep for Household Deutschmeister's Franco London Films.

Explains Curt Jurgens: 'Germans Saw Too Much Of Me, Hence My Slump'

Berlin.

Curd Juergens (Curt Jurgens) has remarkably lost popularity with the German public. Some years back he belonged to this country's most popular filmstars and temporarily at least held the absolute top position, the German Starometer (a regular survey among exhibitors) now has him in the "also-ran" category.

"I believe," said Jurgens, "my popularity decline in this country has to do with the fact that the German public has seen me just too often on the screen. I think too much exposure hurts the popularity of a filmstar."

Jurgens, in fact, can be regarded as the most active German filmstar of the last two and a half decades. Within this period, he has appeared in "something like 120 to 125 pictures" (he has long lost count over the exact figures.) But he hardly films in Germany any longer. The last years saw him more in French and American features.

Germans May Produce Only 40 Films

U.S. Distributors Can Expect $26,000,000 Take-Home Rentals for '62 From West Germany

By HAZEL GUILD

Frankfurt.

While it's anybody's guess as to what's going to happen with all the perplexing film problems besetting West Germany, it's a pretty fair estimate now that the American distributors will take home about $26,000,000 for their share of the boxoffice receipts for 1962.

Current estimate is that the total gross boxoffice receipts in West Germany will be around $170,000,000 when all the figures are compared for '62. Take off the country's entertainment taxes, notch out the exhibitors' share, and it's expected that the final figure for all the film distributors will total around $65,000,000.

Of that, the Americans will make off with about 40%—or $26,000,000.

Boxoffice business is going down steadily in West Germany, with the 1962 attendance figures down from 10 to 12% over the previous year—and the boxoffice totals down about 8%. (Reason for that apparent clash of figures is that the theatre ticket prices were lifted in 1962, and also some of the annoying entertainment taxes were reduced).

That compares rather unfavorably with 1961, when the over-all picture reflected $190,000,000 total Gross take for the box offices, with $72,000,000 being turned over to the exhibitors. That year the Americans earned about $34,000,000—and the German exhibitors took $23,000,000.

The change, of course, is in the Americans' favor right now. With finances so bad at home that it's almost impossible to raise the loot to finance a new film, the West Germans will be lucky if they come up with 40 new films for the 1963-64 calendar.

Meanwhile, the Americans have increased their portion of the earnings from about 30% of the boxoffice total in 1961 to 40% of the total exhibitors' take in 1962.

All of which looks good on paper.

EVIDENCE OF REVITALIZATION; MUNICH PRODUCERS BUSILY 'PLOT'

By JOHN KAFKA

Munich.

As compared with the preceding year, the number of active filmmakers has almost tripled. Shooting space in Munich can be secured only by booking long in advance. Release companies show increase in volume. As for the film houses, at least their recent progressive shrinkage has been brought to a standstill. Reduced cries of lament are heard from the boxoffices.

The theatrical improvement is due not only to some U.S. blockbusters like "West Side Story," "Longest Day," "Barrabas," and right now "Lawrence of Arabia." Some German releases turned out to be sleepers: one may cite the super-travelogues "Flying Clipper" (MCS) and Domnick's "Dream Roads of the World," also that Teutonic pseudo-western, "Winnetou," also neatly done semi-sophisticated "eroticomedies" as (a) "The Black-White-Red Four-poster," (b) "Confessions of a Sub-tenant" (sold in the States by Continental), and (c) currently "Love Is A Matter Of Learning."

Though certainly needed, there was no expansion of available floor space in Munich or studio-owned exterior areas. Even Europe's second-largest plant, the Bavaria colossus in Geiselgasteig, and its runner-up, Riva-Unterfoehring have posted the "Sold Out" sign for long stretches of time.

It is still television which makes life hard for film producers in search of space but there are also instances of a reverse tendency. Video-outfit "Intertel" recently found all facilities booked at its own homebase, Riva, as well as in all other plants of town, and had to go to Hamburg on "International Showtime."

The problems of the German film industry are partly related to reactions of the Bonn government to not-forgotten experiences. Financing is now marked by extreme care. The day of the easy credit is over, buried under the negatives that never returned their costs of production.

State Film Tax

At this time, there is the so-called Martin Bill before the West-German parliament. It foresees part-financing for "deserving" projects from a pool fed by a percentage of state film tax. The idea of putting money from the box-office end of the cycle back into circulation at the first pre-production stage, borrowed from France and elsewhere, is sound and reasonable but as always some details present stumbling blocks. Producers put a wary eye on the word "deserving" in the bill, fearing a sort of governmental sneak censorship before it comes to meting out funds.

Theatre owners resent potential additional accounting chores imposed on them by the tasks of calculating the tax division and remitting percentages to different offices. They are the least interested in furthering native production, as they, or so they say, could live well and happily on U.S. pictures alone.

Wolf Schwarz, head of NFD, has two features planning. Conrad Von Molo and Fritz Lang are plotting one. Henry Sokal is intent upon "The Genius and The Goddess." Rolf Thiele and Alfred Jacob ready "Leda and The Swan," dream of Kim Novak for the lead. Other productions pending are under the pennants of such showmen as Claus Hardt-Utz Utermann, Hans Domnick, Franz Seitz, Peter Bamberger, Gottfried Reinhardt, Rudolf Kalmowicz, Ernst Neubach, Peter Goldbaum, George Witt, Alexander Grueter. These names and their productions hint at the scope of Munich.

'International'

Recognition must be given to those features which are merely packaged in Munich but will be co-produced in some other land—Italy, Greece, France or wherever. Here, as elsewhere the key word is "international."

One hears of deals involving Thailand and Brazil. Always it is necessary to retain some perspective. Not all "announced" undertakings are finally launched.

Munich suffers, as other film producing centers world around, from the difficulty of obtaining "first money," that real-risk capital which may or may not be repaid since there is nothing in existence to serve as collateral. It is this "first money" that the Bonn government is expected to put up.

It is to be remarked that distributor Gloria Films got rid of its Divina-Baldham studios. These are now humming with motion picture and tv activities balancing each other. Munich's remaining studios, Arri (Arnold & Richter), Aventin, Siegert, Tolestar-Tullbeck (the former "Carlton"), and in nearby Inning, Schonger and Ammersee harbor the two media maintain equal ratio.

In the distribution line, the crash of Hamburg's Europa has left the local "Big Three," Bavaria, Constantin, Gloria, all but dominating the entire West-German market. However, another active and ambitious outfit, Nora, might join top brackets before long, and Schorcht, a recently revived oldtimer in the release business is already making great strides in approaching the same goal. Minor but competent outfits like Atlas, Pallas, Astoria, and New Film Alliance also contribute to the all-round impression of "big doings" in this particular field.

On top of it, Columbia is moving its Central-European headquarters from Frankfurt to Munich, a great event not merely in the releasing branch of motion picture business. Main reason for the switch was that this American company desires to stay closer to the place of its forthcoming production activities.

Eight independent producers on the receiving end of Columbia's, or rather Constellation's (the local road organization's), production assignments are reaping the benefit no less than a number of others who were sparked by the inclusion.

HITS IN GERMANY (1962)

Frankfurt.

Herewith the best business-getters in West Germany in 1962.

FROM U.S.
"El Cid" (Rank)
"Breakfast at Tiffany's" (Par)
"Pillow Talk" (U)
"Come September" (U)
"The Glorious Seven" (UA)
"Citizen Kane" (Constantin)
"Guns of Navarone" (Col)

FROM FRANCE
"Private Life" (Metro)
"Warrior's Rest" (Col)
"Madame Sans-Gene" (Europa)

FROM BRITAIN
"Lolita" (Europa)
"Deadman Plays Piano" (Columbia)

FROM ITALY
"Boccaccio '70" (Europa)
"Divorce, Italian Style" (Atlas)
"I Love You Love (Columbia)
"Mondo Cane" (Europa)

FROM GREECE
"Phaedra" (United Artists)

FROM SWEDEN
"Angels, Are There Such?" (Topas)

FROM AUSTRIA
"Lulu" (Europa)
"Julia You are Enchanting" (Constantin)

FROM HOMELAND
"Via Mala" (Gloria)
"Our Amazing Aunts" (Deutsche Film Guild)
"Mariandle" (Constantin)
"Max the Purse Thief" (Bavaria)

Against House Closings: 30 New Film Theatres Open in West Germany

Frankfurt.

Everyone talks about the film theatres folding, but nobody hears about the new houses that keep opening up. In West Germany during 1962, latest figures show, 10 new cinemas started in business, and about 20 were re-opened or completely rebuilt.

With the growing industrialization of the country, the population has taken a turn out of the big cities and into housing developments in the suburbs. Small houses have opened up on the outskirts of the big towns, catering to the local crowd. (There is even one reported case of a scheduled supermarket being switched into a theater!)

Ten houses that had been bombed out or closed were re-opened in some of the new growth areas. Actually it worked out that one new house was opened for about every ten that closed down during the year.

Year's end, though, saw the count down to about 5,000 houses—which meant that even with the newcomers to the theater business, the total for West Germany including West Berlin was down about 300 from the end of 1961.

In Frankfurt, for instance, the city wound up with 65 cinemas in 1962, down from the 74 that existed here in 1961. The average local citizen went 13 times yearly to the cinemas.

German View: Much Italo Gore

Wiesbaden.

Most "bloodthirsty" films being made anywhere in the world today—and hence the product likeliest to be snipped up by the censors—are the current crop of Italian pictures, the German censors find.

"The Italians are making quite a few historical pictures based on the Middle Ages, and they tend to be rather gory," noted Dr. Ernst Krueger, head of the German Film Self-Censorship Board which is headquartered here.

Krueger, who in March of this year marked up his 65th birthday and his 30th year in the film industry, is one of Europe's top experts on "what the public cannot be allowed to see." In the early post-war years in West Germany, Krueger noted, it was the American and French films that came in for the most cuts in Germany. Westerns and gangster yarns that the Americans were then turning out were often grim and bloody, and many brutal scenes had to be eliminated in order to meet the German censors' code.

Later French films nude and torrid love sequences were the likeliest to be cut out. "But that has changed very much today," Krueger commented. "The American films give us less to cut. Even the murder mysterious and westerns are milder than they used to be."

The French pics, he added, are sometimes made in two versions, so that the home market may view the violent love scenes, and a more tepid version be offered in Germany.

Germans 9th In Film-Going

Frankfurt.

The West Germans rate only as number ninth among the film-goingest folk of the world. Here's the way the 1962 studies see them:

COUNTRY	Average person goes
Australia	21.3 times yearly
Russia	18.3 " "
Israel	17.9 " "
Italy	15.2 " "
Yugoslavia	14.3 " "
Austria	" " "
Hungary	14.1 " "
Bulgaria	" " "
Germany	9.2 " "
France	7.4 " "
Holland	4.4 " "
Portugal	2.8 " "

GERMANS SENSATIONALIZE TITLES

Berlin.

It's often been said that there's nothing to beat the Americans when it comes to sensationalism. Certainly the Germans tend to regard Americans as sensation-minded people. If one glances over the "Germanized" titles of American films, one must change this opinion. The Germans more than hold their own. Here are some examples:

U.S. Original Title	German Title
"Look In Any Window"	"Im Taumel de Sinne" (Ecstasy of Senses)
"Too Soon to Love"	"Die Suende lockt" (The Sin Is Alluring)
"Dark Victory"	"Opfer einer grossen Liebe" (Victim of a Big Love)
"Susan Slade"	"Nur eine einzige Nacht" (Just One Night)
"His Kind of Woman"	"Ein Satansweib" (A Satan's Woman)
"Party Girl"	"Das Maedchen aus der Unterwelt" (The Girl From the Underworld)
"Lover Come Back"	"Ein Pyjama fuer zwei" (A Pair of Pajamas For Two)
"September Affair"	"Liebesrausch auf Capri" (Love Intoxication on Capri)
"Cape Fear"	"Ein Koeder fuer die Bestie" (Decoy For the Beast)
"Requiem for a Heavyweight"	"Die Faust im Gesicht" (The Fist In the Face)
"House of Women"	"Revolte in Block A" (Revolt in Bloc A)
"All Fall Down"	"Mein Bruder—ein Lump" (My Brother—a Jerk)
"The Hustler"	"Haie der Grosstadt" (Sharks of the Big City)
"Escapement"	"Mit 1000 Volt in den Tod" (With 1,000 Volt Into Death)
"Pretty Boy Floyd"	"Der Killer mit dem Babygesicht" (The Killer With the Babyface)
"New Orleans After Dark"	"Der Tod Tanzt keinen Dixieland" (Death doesn't Dance Dixieland)

Sometimes the original title was kept but rarely without "appendix." Per these examples:

U.S. Original Title	German Title
"Doctor No"	"James Bond—007 jagt Dr. No" (James Bond—007 chases Dr. No)
"Beachhead"	"Brueckenkopf X" (Beachhead X)
"The Lion"	"Patricia und de Loewe" (Patricia and the Lion)
"The Window"	"Das unheimliche Fenster" (The Mysterious Window)
"Red River"	"Panik am roten Fluss" (Panic On Red River)
"San Antonio"	"Der Cowboy von San Antonio" (The cowboy of San Antonio)
"Ivanhoe"	"Ivanhoe, der schwarze Ritter" (Ivanhoe, the Black Knight)
"Hey, Let's Twist"	"Twist . . . dass die Roecke fliegen" (Twist . . . until the Skirts are flying)

Alfred Weidenmann Sees 'Co-Production' Perfect Solution for Germany

By HANS HOEHN

Berlin.

German filmmaking was downbeat in 1962, both commercially and artistically. Four years ago, the annual W-German output amounted to more than 100 films, down to 78 in 1961, and last year further down to only 64 features. The question forces attention: What's wrong with the German film?

"It's becoming more and more difficult to make films in Germany," according to Alfred Weidenmann, one of this country's better known directors and twice winner ("Canaris" and "Alibi") of the German Federal Film Prize. The difficulties are manifold. Production costs are constantly increasing. Efforts to economize damage quality. To make a film without expensive stars, requires an extraordinarily good story. Good stories, however, are very scarce."

Weidenmann doesn't belong to those who condemn the German film. "It's not only the film that went down in this country. Actually all art branches here register an artistical vacuum at present. Take the musical field: There's practically only one important new name, that's the composer Hans Werner Henze. Take the new German literature: one or two names, Heinrich Boell and Guenter Grass, that's about all. Postwar Germany suffers much from the decentralization. Formerly German art and culture concentrated in Berlin."

Weidenmann had a big success (both with the domestic press and public) with the Lilli Palmer starrer, "Julia, Du bist zauberhaft" (Julia, You're Wonderful), last year. But this was an Austrian-French coproduction. The experience prompted him to say this: "I think that coproductions are now the thing. They reduce the commercial risk, and that, for a German producer, is of vital importance.

Weidenmann has four film projects on his agenda—all are coproduction deals. And Lilli Palmer, the star of his "Julia" film and whom he regards as "the most intelligent actress the German film has currently at its disposal".

Argues Case That Germany's Press Hurts Film Trade

Frankfurt.

The news-hungry and headline-happy West German newspapers must share the blame for the decline and slow fade of the German film industry, one insider here believes. These journals are ever-eager to write something "sensational," without checking as to whether it's completely, partially or not at all accurate, claims a European-born film exec who is now a business leader in America.

"German papers are more unreliable than the American papers are," he commented. Exec asked that his name not be mentioned.

"If every time a German reader picks up a paper, he reads 'German films are no good,' and 'German film industry is dying,' he comes to believe it. And he stops going to the theatre to find out for himself if it's true," he added.

Germany with 50,000,000 has less than one-third the number of people of the United States. Hence, the influence of "national" papers, like the top tabloid "Bild" is immense. This national daily prints about 3,500,000 copies. And by constantly moaning over the fate of the "lost local German film industry," it has contributed to the downfall of films in this country, according to this theory. So have the other major papers.

The smaller the country, the easier it is for the press to influence the readers, the source argued. Once it is reported that several film companies have folded, the public gets worried, the banks refuse credit, folks stay away from the theatres and watch the oldies that turn up on the video screens.

And even when an excellent local film comes along, it is "habitual" to knock it. A German-made pic has to come up against the snob appeal of the "made in America" or "produced in Italy" label.

UFA Very Much Alive

No Longer Produces Feature Films But Runs Rental Studios, Theatres; Operates Newsreel, Active In Export

Berlin.

The (former Reich-owned) Universum-Film Aktiengesellschaft, known as UFA throughout the world, isn't dead as many (abroad) may think. It stopped making feature films two years ago, but otherwise it's still very much alive. With 1,354 people on the payroll of its various branches, it remains the biggest film enterprise in West Germany.

The UFA—newly founded in 1956—has studios still (seven stages) at Berlin-Tempelhof which are constantly rented to outside (mostly tv) companies.

It has still a lineup of cinemas: In all, 33 first-run houses scattered all over Germany in addition to three "Aki" (newsreel) theatres. It used to have over 50 cinemas a few years ago but unloaded the second-run category.

There's also still the UFA newsreel company which, however, isn't UFA's sole property. UFA holds 48% of the shares, the Federal government 26% while two bank houses have 13% each.

There's the UFA-International which, headquartered in Munich, may be rated one of the republic's most successful export organizations. It operates successfully in South America and Japan.

There is the UFA-Werbefilm which produces publicity films. This outfit which has its seat in Duesseldorf as well as in Berlin is particularly active with pix for industrial firms and spots for the native tv.

There are UFA's dubbing plants which take care of a constant flow of foreign films. UFA's synchronization department (at Berlin-Tempelhof) handles the British Rank films and part of Columbia pix, among others.

Music Publishing

There are three UFA-owned music publishing houses: UFA-Musikverlag, UFA-Ton and Wiener Boheme Verlag of which the latter claims the biggest catalog of film scores and songs in this country.

UFA's property finally includes productions of the old (pre-1945) Terra-Film, Berlin-Film and UFA-Filmkunst.

It may be interesting to cite who's in the current UFA. It's a concern composed of five banking houses, namely Deutsche Bank, Dresdner Bank, Bankhaus Salomon Oppenheim, Bankhaus Delbrueck-Schickler (Hamburg) and Burkhardt (Essen), then Agfa (Leverkusen), Zeiss-Ikon, the Geyer laboratories of Hamburg and two shareholders, Tischendorf and the widow of Berlin pic producer, Kurt Schulz. The two latter's shares are very minor though.

Dr. Max Bruecher, chairman of UFA's executive committee, assured this reporter that UFA is a healthy enterprise in every respect.

With regard to UFA's studio facilities, he said this: "The Mainz Television (second W-German Tv network which starts operating April 1) has rented stage No. 4 for eight years and also an administration building on its Berlin compound. Stage No. 2 has been rented by Station Free Berlin's tv production while three other stages (1, 3 and 5) have been rented to other tv units."

Last year, Walter Wood utilized the UFA studios for his Metro release, "The Tunnel 28," in which, incidentally, also UFA had invested money.

With regard to UFA's cinema chain, Bruecher pointed out that the nationality of a film doesn't matter. The commercial angle plays the dominating role.

"UFA's newsreel will undergo a change," Bruecher said. "We're looking for a new form. We can't beat the topical advance of television which comes along with news every day. We aim at contributions of more timeless calibre, perhaps some special series or so."

And what about UFA's theatrical films which, after all, represented once this concern's main activity?

Bruecher: "We have realized that it is not wise to produce feature films any longer under the present conditions in Germany. This business has become too big a speculation. Also, our shareholders are against the production of feature films. The banks wouldn't supply any money any longer. The decentralization of cultural life in Germany is responsible for this situation, the absence of a cultural central point respectively. The postwar development has led to a split-up of cultural and artistic forces in Germany. The film suffers too much from this situation."

"Also," Bruecher said, "we have to go with the times. Television is now the big thing and we have a substantial lineup of commissioned tv films on our list. Also, we'll start shooting television films of our own soon."

Within the years 1956-1961, the new UFA (founded in 1956) turned out a total of 37 films, either productions of its own or films on commission. Oddly enough none of the films proved a real hit. A good number, in fact, was very much on the mediocre side. It's now admitted that the UFA then made too many mistakes: It picked the wrong stories, there were neither the qualified dramaturgists nor the best writers, there was poor planning and certainly Arno Hauke, the then UFA chieftain, was not the right man to head this enterprise.

UFA's last film was "The Miracle of Malachias" (1961) which was more or less responsible for the bankruptcy of UFA Film-Hansa, the distributing company which had an administration of its own but in which UFA was a 50% participant. The film which Bernhard Wicki directed was supposed to cost 1,800,000 D-Marks ($450,000) but whose costs climbed up to 3,800,000 D-Marks ($950,000) due to delays and various internal troubles. Moreover, the pic didn't prove of public appeal and the loss was too much for the distributing company. There had been several commercial UFA flops before but the dilemma the UFA registered with "Malachias" made the UFA people realize that they had better give up the production of feature films. And that's what they did.

In West Germany U.S. Takes Lead With 'Classified'

Frankfurt.

United States came out way in the lead with the highest number of "classified" films playing in West Germany during 1962. The pictures which are designated "especially worthy" (the highest classification) or "worthy" by the West German Film Classification Board means that the theatres playing them get certain tax relief. In 1962 the cinemas in West Germany and West Berlin showed:

128 American films
54 Franco-Italian
86 German films
46 British films
41 French films
37 Italian films
19 Austrian films
71 from all other lands.

Of these, one German film "Das Brot der Frueher Jahre" (Bread of Earlier Years), a Modern Art Production, received the "Especially Worthy" tag. 25 foreign films (including 14 American) received the same classification. 53 foreign films (including 20 American) received the "worthy" classification. 10 German films received the "worthy" classification.

Germany's Directors: A Capsulated Series of Professional Dossiers

By HANS HOEHN

Berlin.

Within German show biz, the film industry is in the worst shape. Apart from the fact that production figures have been on a steady decline (105 in 1960, 86 in 1960, 79 in 1961) during the past years, the number of "boxoffice pix" (in an international sense) has shrunk too. The year of 1962 marked a recent low both financially and artistically. There are just too many handicaps the German film has to face.

Omit the financial dilemma, amusement taxes, strong foreign competition, tv, rising production costs. German film also suffers a mental crisis. What is turned out is mostly seen-and-forgotten fare.

Here, in alphabetical order, are more than five dozen domestic (including some with foreign passports) directors and their 1962 status:

Hans Albin—Nothing to mention.

Helmuth Ashley—Former cameraman who revealed directorial talents via his "Murder Game" and in whom one still puts hope.

Axel von Ambesser—One of the few German directors who display style. Not very active in 1962. His last effort was a Heinz Ruehmann starrer which hasn't been shown in Berlin yet.

Franz Antel—German and Austrian slapstick routine.

Helmut M. Backhaus—No 1962 status.

Josef von Baky—Still rates as one of this country's better directors. At least takes care of good entertainment.

Wolfgang Becker—Pix for home consumption.

Eduard von Borsody—Oldtimer. More routine.

Hans Dieter Bove—Made a pic entitled "Whenever It Becomes Night."

Geza von Cziffra—Escapist fare of both German and Austrian origin.

Hans Deppe—Another oldtimer of no special bite.

Hans Domnick—Maker of full-length documentaries. His second part of "Dream Road of the World" pleased the customers.

Peter Goldbaum—Producer-director of "My Husband, the Golden Monkey" (Somerset Maugham comedy), which hasn't come to Berlin yet.

Juergen Goslar — Actor who turned directing. Made three pix in 1962. Reviews weren't so bad.

Hans Grimm—Director of nice comedies for the home market, but not more than nice.

Kurt Hoffmann—Still rates as one of Germany's most prominent directors. Ought to eventually come along with another good one.

Werner Jacobs—One of the busier German pic creators but his creations are only so-so.

Rudolf Jugert—Once one of Germany's better directors, his current status is only average.

Helmut Kaeutner—Seems to have lost his knack. His "Redhead," Germany's entry at 1962 Berlin film festival, was a disappointment. Same goes for the two pix he made before that one. 1962 his most disappointing year.

Michael Kehlmann—Better at home with tv.

Werner Klingler—Dedicates himself to thriller type features such as "The Secret of the Black Trunk" and "The Testament of Dr. Mabuse." Okay stuff for the native action trade.

Hermann Kugelstadt—He made a pic entitled "Dangerous Journey" which didn't stir attention.

Fritz Lang—His silent classic, "Metropolis," was reissued in 1962. So they talked about him again.

Hermann Leitner—German and Austrian average features.

Wolfgang Liebeneiner — His name is still widely known but he oughta do something to keep it alive.

Ralph Lothar—A question mark.

Georg Marischka—Started directing "Axel Munthe, the Doctor of San Michele" but, after controversy with pic's star, O. W. Fischer, turned over direction to Rudolf Jugert.

Franz Marischka—The busiest of the Marischkas. Conventional comedies make up his activity.

Paul Martin—Sticks to German musicals.

Paul May—His last pix hardly rated. He too used to be one of this country's better directors.

Imo Moszkowicz—"Max, the Story of a Pickpocket," Heinz Ruehmann starrer, proved pleasant German tongue-in-cheek. His latest, "Street of Temptation," not shown here as yet.

Wolfgang Neuss — Cabaretist marked his directorial debut with "Comrade Muenchhausen" which didn't make the big grade.

Raphael Nussbaum—Young (31) producer-director turned out an outstanding full-length documentary, "From Tsar to Stalin."

John Olden—Still more successful as a tv director. Fell seriously ill (heart attack) last year.

Eric Ode—Plain average.

Rolf Olsen—Remarkably active, both in German and Austrian studios, but impression vague.

Hans Quest—Nothing heard of him lately. But his tv series, "The Scarf" (in early 1962) one of the most successful of its kind. It virtually kept millions spellbound.

Tom Pevsner—Directed the Lilli Palmer starrer, "Do You Think, Constance Is Behaving Allright?" which was slightly better than its clumsy title.

Harald Philipp—Was much better two and three years ago than last year.

Hansjuergen Pohland—Was producer-director of shorts, then directed his first feature, "Tobby," and produced "Bread of Former Youth," Germany's entry at Cannes. Both efforts a far cry from being successes.

Geza von Radvany—One of those who couldn't maintain former good reputation.

Akos von Rathony—His "A Daring Chap in Crooked Tour" was much better than many critics thought. They underestimate him.

Gottfried Reinhardt—His last film seen here was the Austrian-made "Everyman."

Harald Reinl—Busy man. Lineup of pix include the Lex Barker starrers, "In the Stocknet of Dr. Mabuse," "The Invisible Claws of Dr Mabuse" and "Treasure in the Silver Sea."

Juergen Roland—A former tv director, he tries to thrill customers. One of his last efforts was "Hot Harbor Hongkong"—just so-so.

Wolfgang Schleif—Also quite busy. His "Matrimonial Agency Aurora" wasn't so bad a pic. He manages to overcome the script deficiencies.

Rudolf Schuendler—Routine.

Robert Siodmak—Of the various ex-Germans who returned from Hollywood within the postwar years, he may be regarded as the most successful and active. His last work was "Tunnel 28" (Escape From East Berlin) for Metro.

Wolfgang Staudte—Is (at this writing) directing the remake of Brecht-Weill's "Three Penny Opera," one of the most ambitious (and most expensive too) German pix in quite some time.

Rolf von Sydow — Directed "Thick Air," a slapstick comedy, based after the new Electronic Cam system. Nothing special otherwise.

Rolf Thiele—His Austrian "Lulu" may have made some good money but didn't delight the critics. His "Black-White-Red Four Poster" is awaited.

Ernst von Theumer — Made "Camp of the Condemned" which didn't command notice.

Fritz Umgelter—Works in film and tv biz. ". . . Only the Wind," Freddy Quinn starrer, among his latest cinema efforts. Okeh.

Ladislao Vajda—Hungarian-born Spaniard keeps deserving praise for he's got something that bulk of German directors lack—charm. And he avoids cheap sex and silly gags. Creator of lovable family entertainment.

Paul Verhoeven—Generally a director beyond the domestic average. His 1962 venture, "Her Most Beautiful Day," wasn't one of his best though.

Herbert Vesely—"Bread of Former Youth" marked his debut as a feature director—a whale of a disappointment.

Victor Vicas—Nothing heard of him here since his "Two Among Millions" in 1961.

Alfred Vohrer—Can't complain about lack of assignments. Last efforts include thrillers of average calibre.

Bernhard Wicki—Still benefits from his "Bridge" success.

Alfred Weidenmann—His Austrian-French Lilli Palmer starrer, "Julia, You're Wonderful," was quite a success. His German, "I Too Am Only a Woman," Maria Schell starrer, is soon to be released.

Jochen Wiedermann—Still hasn't achieved particular prominence as yet.

Kurt Wilhelm — His "Gypsy Baron" may be "acclaimed" as the poorest German pic of 1962.

Franz Josef Wild—Nothing heard of him lately.

Franz Peter Wirth—ditto.

Frank Wisbar—"Barbara" among his last pix. As said last year, hasn't come up with a real attention-getting pic in quite some time.

Edwin Zbonek—His initial feature, "Love Hangs On the Gallows," still well remembered. "Germany, Your Starlets" wasn't so successful. But they still put some hope in this young film director.

If Voters Agree Switzerland To Get New Studio

By GEORGE MEZOEFI

Zurich.

The first Swiss film studio with modern facilities, in the planning stage for years, may finally be built this year, provided the indispensable financial aid by the city and canton (state) of Zurich is approved by public voting.

This decision should come in the next few months. Authorities have declared their readiness to provide substantial subsidies, amounting to several millions of Swiss francs, but are required by law to obtain the people's consent in cases where such important credits are involved. The ground, near Zurich, on which the new studio is to be built, will be made available free by the city of Zurich. Technical facilities will most probably be merged with those of the new Zurich television studio construction of which is also imminent.

Building cost of the film studio, beside the state subsidy, is secured by private sources, with the remainder to be financed by mortgage credits. About 70% of the basic private funds are Swiss, 30% from German and American producers of theatrical and tv films to whom the studio will eventually be open for renting.

Blueprints are all ready, and construction is expected to be taken up pronto once the state credits have passed in public voting.

A new studio would be a blessing. Swiss producers, for years now, have been obliged to improvise by improvising ersatz studio space in schoolhouses, gyms, inns etc. for interiors. Alternately, entire productions had to be moved abroad (notably to Germany) which naturally burdened budgets.

Only studio existing here so far, the Rosenhof, has such limited facilities (two sound stages) that it has become practically obsolete for present day feature production. At the moment it's exclusively for the production of advertising shorts, which keeps it 100% occupied all year round.

Average scales for artistic and technical personnel in Swiss feature production vary so much that no comparative figures are available. However, top straight salary for a Swiss player in a purely local dialect film is believed to be as low as SFrs. 15,000 ($3,500) even in cases of local "name" players.

Things look different in Swiss-German co-production where German players, directors, scripters and technicians are hired next to the local talent. In view of German conventions re talent fees, salaries are bound to be up to German standards.

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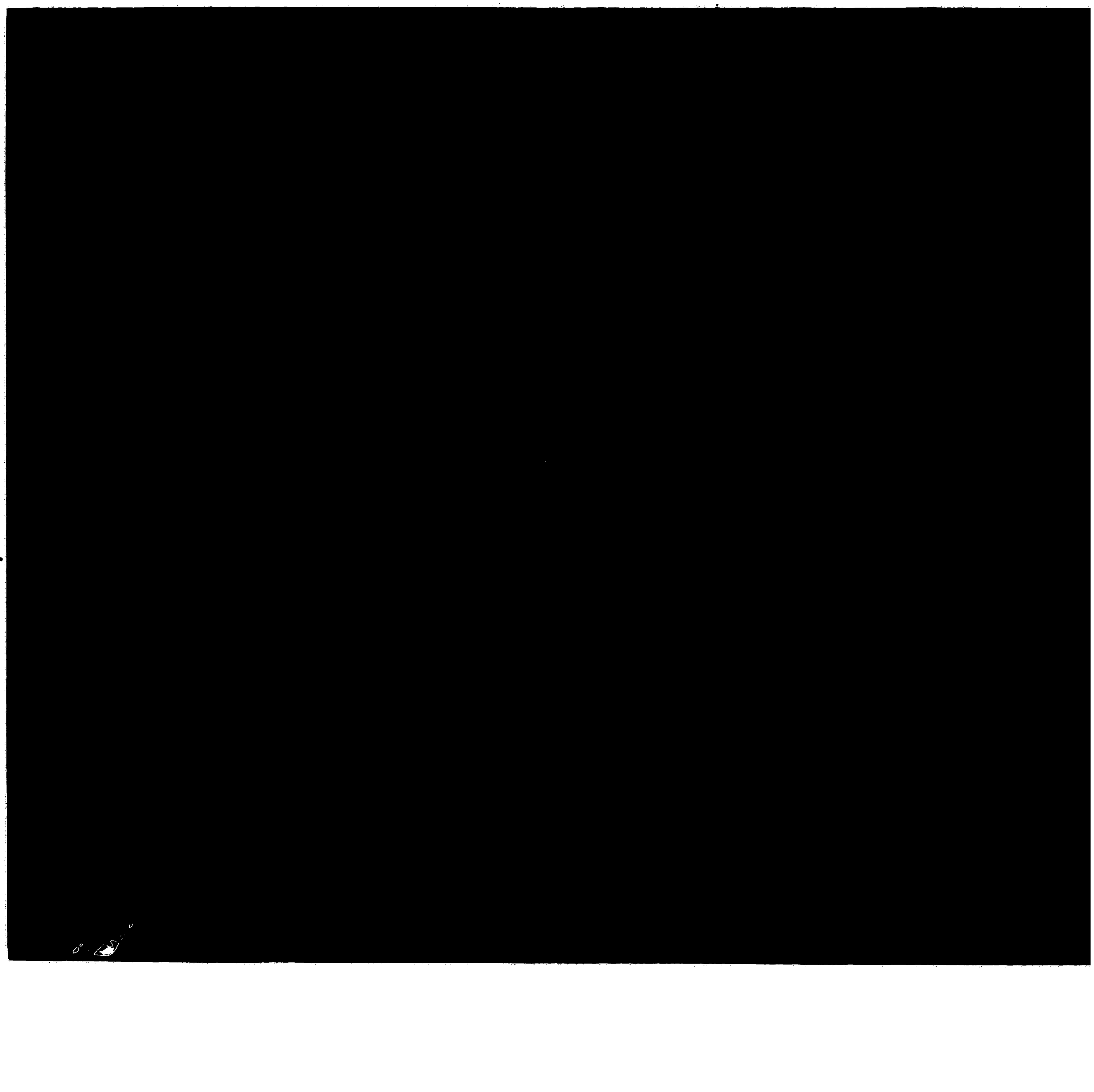

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DANGEROUS SUMMER

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Based on the Novel, A WAY THROUGH THE WOODS By Nigel Balchin

Screenplay: Jan Lustig

Director: Gottfried Reinhardt

Starring Bernhard Wicki, Ruth Leuwerik, Paul Christian

24 HOURS IN THE LIFE OF A WOMAN

In preparation (scheduled for Oct., Nov., Dec.)

(24 Stunden aus dem Leben einer Frau)

Based on the Novel by Stefan Zweig

Director: Alfred Weidenmann

Starring Lilli Palmer

TWO ON A PILLOW

In preparation (scheduled for Jan., Feb., '64)

(Zwei auf einem Kissen)

Director: Alfred Weidenmann

Starring Liselotte Pulver, Paul Christian

A LADY TO TAKE ALONG

In preparation (scheduled for March, April '64)

(Karriere)

Based on the Novel by Robert Neumann

Director: Rolf Thiele

Starring Dahlia Lavi

ALL TURNED AWAY

In preparation (scheduled for June, July, Aug. '64)

(Alle wenden sich ab)

Based on the Novel by Marek Hlasko

Director: Rolf Thiele

Starring Nadja Tiller

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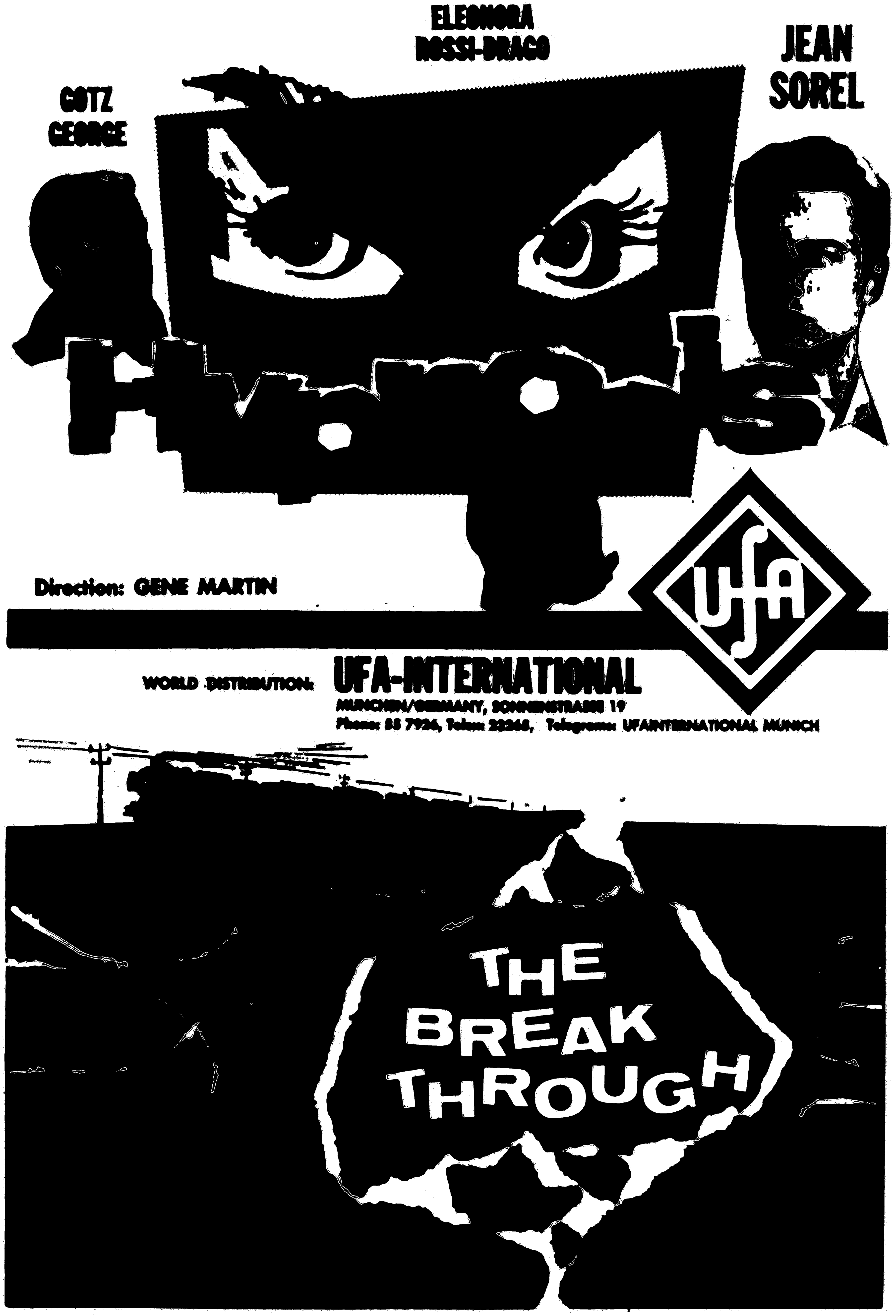
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THE BREAK THROUGH

SWISS GO FOR GERMAN COWBOYS

By GEORGE MEZOEFI

Zurich.

Switzerland was never the most film conscious country in Europe, but, up until a few years ago, at least certain rules-of-thumb made the presumable boxoffice potential of different types of pictures, as well as the drawing power of stars, predictable factors. Naturally, "surprise" hits or flops occurred. But now it seems as though most oldtime rules might just as well be forgotten. They don't apply. Seldom has any film year brought so many surprises, both ways, to the Swiss trade as 1962, and the first quarter of 1963 followed in kind.

To start off with the assets side of the ledger: Some distribs here gravely predicted that an almost war epic like 20th-Fox's "Longest Day" would never stand a chance for a longrun here, per experience. It would not attract women and that pictures appealing predominantly to males have limited b.o. chances. Instead, "Day" soared up to become 1962's top moneymaker here, doing "Ben-Hur"-type business and holding for a combined total of over 80 weeks in the five Swiss key cities of Zurich, Basle, Berne, Geneva and Lausanne.

'West Side Story'

Another former "rule": U.S. musicals are doomed in advance, boxoffice wise. That one was cracked by "West Side Story," despite supposed appeal to young patrons whose potential is quickly exhausted here with minimum age of admittance fixed by law at 16 or 18. Admittedly, tunefilms rarely ever reached great b.o. heights in Switzerland, yet "Story" scored 60 weeks of playing time in the five cities and becoming a big grosser.

Walt Disney's family-type pictures such as "Shaggy Dog," "Toby Tyler," "Swiss Family Robinson," "Parent Trap," "Moon Pilot" et al, all fared pretty nearly here. Along came "Absent-Minded Professor" and snowballed into the alltime Swiss longrun hit at a Zurich smallseater where it held for over a year.

The films of Sweden's Ingmar Bergman, despite rave reviews and top interest with the "intellectual" segment of the Swiss public, never meant much to general audiences, until "Through A Glass Darkly" suddenly topped all previous Bergman releases by its 10 weeks' run at a Zurich arty.

German Western Clicks

Germany's first western and one of that country's costliest pictures of '62, "Treasure of Silver Lake," was believed to be an almost certain b.o. dud here since it is based on a story by Karl May, an author having a readership of 10-12 year olds. It became an amazing grosser, instead.

Italy's recent crop of all-flesh, no-story nightclub romps à la "World By Night," "Europe By Night" etc. were supposed to have been milked to death after initially good returns of the very first films of that type. Whereupon a recent entry, significantly tagged "Sexy Al Neon" and not different in any way from its predecessors, racked up record grosses at a large Zurich house usually specializing in action fare.

Big spectacles are usually among the most reliable money-makers in Switzerland, as witnessed by the large grosses registered with such films as "Ben-Hur," "Ten Commandments," "El Cid," "Quo Vadis" etc. In the face of this,

Switzerland's 1963 Production

Geneva.

GLOBAFILM A.G. ZURICH

"Im Parterre links" (Ground Floor, Left Door)—Producer, Max Dora. Directed by Kurt Früh. Screenplay, Früh, Fritz Bruder, Alex Frutiger, based on play "Das Fenster zum Flur" (Window to the Hall) by Curth Flatow and Horst Pillau. With Paul Hubschmid, Valerie Steinmann, Ruedi Walter, Ursula Kopp, Rollo Hart, Peter Brogle. In Swiss dialect. Distributor, Praesens-Film A.G. Zurich. Released March-April, '63.

PRAESENS-FILM A.G. ZURICH

"Das Feuerschiff" (The Fire Ship) — Producer, Lazar Wechsler, in collaboration with Pono-Film Hamburg. Directed by Ladislao Vajda. Screenplay, Curt Siodmak, based on story by Siegfried Lenz. With James Robertson-Justice, Helmut Wildt, Dieter Borsche, Michael Hinz, Fisher Brand, Georg Lehn. In German. Distributors: Switzerland: Praesens; Germany: Columbia; world distribution: Omnia-Film G.m.b.H. Munich. Released March-April, '63.

"Kriminaltourmeister" (Sex Criminals)—Producer, Lazar Wechsler. Directed by Franz Schnyder. Screenplay, Schnyder, Richard Schweizer. With Mathias Wieman, Wolfgang Reichmann, Kurt Meisel, Walter Kloster, Eva Kotthaus and amateur players, with members of the Zurich criminal police playing themselves. In German and Swiss dialect. Distributor, Praesens; world distribution, Omnia-Film G.m.b.H. Munich. Released April, '63.

"14 Treffer" (14 Winning Numbers)—Swiss-German-Spanish co-production. Directed by Ladislao Vajda. Screenplay, Vajda, Stefan Roboff. With Lilo Pulver. In German. Distributors: Switzerland: Praesens; Germany: Columbia; world distribution: Omnia Munich. Production start, May, '63, in Spain (Chamartin Studios, Madrid) and possibly Germany.

German Stars 'Runaway' to Other Greener Financial Pix Pastures

By HAZEL GUILD

Frankfurt.

Even if a West German film producer can scrounge up the financing for a new film, one of his major difficulties today is to track down a star. Most of them have emigrated to other lands, where the pay and the possibilities are better.

West German Producers' Assn. clamped down salary controls a couple of years ago, limiting a German star to a top fee of $25,000 for a lead, with sliding scale for parts in other categories.

This, combined with the country's dwindling film activities, caused top players to head for greener pastures. Maria Schell, for instance, now plays mainly in foreign films although occasionally slipping into a German role. Horst Buchholz has turned to Broadway (even though his two plays "Cheri" and "Andorra" were short-lived) and to Hollywood films.

Curd Juergens refused to accept the German pay rates, will now do German pics only when he gets producer credit (and for his recent starring role in the CCC-Gloria production of "Threepenny Opera" he got a paycheck considerably higher than the $25,000—explaining that he made the commitment before the pay scale was put into effect, and hence no one objected).

Karl Boehm, since "Four Horsemen of the Apocalypse" and "Brothers Grimm" is turning to the States.

Television and American nightclub engagements in New York City and Las Vegas have attracted the musical crew. Caterina Valente and the Kessler twins, Alice and Ellen, are now known to American audiences and receive considerably more money than they would in their homeland.

O. W. Fischer is still doing German films since his sole Hollywood venture, in Universal's "My Man Godfrey", was an unpleasant chapter for him. But he's a rather rare exception.

But now a couple of Americans are invading the German film business. Lex Barker has done a few top German film parts (most notably, in the click "western" shot in Yugoslavia and based on a novel by the German scripter Karl May called "Treasure of the Silver Sea" and in a remake of the "Dr. Mabuse" series).

And another American is very big in the German scene, comic and singer Bill Ramsey, who hails from Cincinnati, Ohio, but has made his film and television career in West Germany.

Among the stars who are continuing their work in Germany, the trend is to establish a residence in Switzerland, and thus, at least, take home a little more of the loot money. Current situation is that a "foreigner" takes home 80% of his film fee if he lives outside of this country, while a "local" resident gets only 47% of the money for his very own.

Thus even the German stars who are remaining here to do the film work try to maintain a full-time address in a neighboring land.

And with the local film industry pretty much on the skids, it looks as if it's up to the television to develop the new stars—so that they can be wooed away by Hollywood and other film-making centers still in the business.

Austria's Highest Honor To Composer Robt. Stolz

Vienna, May 7.

Octogenarian composer Robert Stolz was presented with the nation's highest award to an orchestra conductor—the Bruckner Ring, named for Anton Bruckner (1824-1896), famed composer of symphonic and sacred music. Stolz's predecessors were Wilhelm Furtwaengler and Karl Boehm.

The concert and the Bruckner Ring presentation was also televised via Eurovision.

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(Breakfast in Double Bed)
Written by LADISLAS FODOR
Directed by AXEL v. AMBESSER
With LILO PULVER, O. W. FISCHER, LEX BARKER
(Completed)

"SEVEN MEN AT DAYBREAK"
From a Novel by ALAN BURGESS
To Be Directed by SETH HOLT
(Shooting Soon)

"MENSCH UND BESTIE"
(Man and Beast)
In Collaboration with Avala-Film, Belgrade
Directed by EDWIN ZBONEK
Starring GOETZ GEORGE
(Completed)

"LANGE BEINE – LANGE FINGER"
(Long Legs – Long Fingers)
With LILO PULVER, O. E. HASSE
and a Series of British and American Actors
To Be Directed by TERENCE YOUNG
(In the Planning)

"DAS TODESSPIEL DES DR. MABUSE"
(The Play of Death of Dr. Mabuse)
Written by LADISLAS FODOR
(Shooting Soon)

"HOTEL OF PASSION FLOWERS"
Written by PETER LAMBDA
(In the Planning)

"DIE LETZTEN HUNDERT STUNDEN"
(The Last Hundred Hours)
Written by RICHARD ADAMS
(In the Planning)

"DER ZAUBERBERG"
(The Magic Mountain)
After the World-Famous Novel by Thomas Mann
In Coproduction with Filmaufbau

"DER LETZTE SHERIFF"
(The Last Sheriff)
Written by ART BUCHWALD

"THE WALL 1943"
(The Uprising in the Warsaw Ghetto)

"DIE GELBE HOELLE VON MACAO"
(The Yellow Hell of Macao)
Written by EARL FELTON

WEST BERLIN'S STUDIOS

Berlin.

West Germany's film activity is in three places—West Berlin, Munich and Hamburg. There are smaller facilities in Wiesbaden (near Frankfurt) and Goettingen (Northern Germany) but no features were made there last year. In all, 64 theatrical films were produced in W-Germany in 1962. Of these, 21 (nearly one third) were made in W-Berlin's compounds. Slack was taken up by television.

W-Berlin's three major studios are the CCC Studios (seven stages), the UFA Tempelhof Studios (also seven) and the Arca Studios (two). Both the CCC and Arca compounds are postwar creations. (The huge old UFA studios at Berlin-Babelsberg are in Soviet-ruled territory.)

The CCC Studios at Spandau (British sector) were set up by Artur Brauner in the fall of 1946. On a site used to house a poison gas factory, Brauner's enterprise comprises more than 30,000 square metres and is situated on a lake. The studios have been equipped with all technical novelties including the most modern electronic equipment for television purposes as well as installations for underwater shooting on a particularly large (1,000 square yards) stage. Like UFA and Arca, CCC operates throughout the year and rents its facilities to guest companies. CCC's payroll employees come up to around 300-400 people. Its maximum annual film capacity about 20 features.

CCC FACILITIES

Stage 1: 800 square metres; 8, 5 metres high; daily rental charge 300 D-Marks (heating: 80 D-Marks)
Stage 2: 440 square metres; 12, 3 metres high; daily rental charge 300 D-Marks (heating: 80 D-Marks)
Stage 3: 600 square metres; 11 metres high; daily rental charge 300 D-Marks (heating: 110 D-Marks)
Stage 4: 1,200 square metres; 12, 6 metres high; daily rental charge 840 D-Marks (heating: 160 D-Marks)
Stage 5: 300 square metres; 5 metres high; daily rental charge 210 D-Marks (heating: 60 D-Marks)
Stage 6: 600 square metres; 8.5 metres high; daily rental charge 285 D-Marks (heating: 110 D-Marks)
Stage 7: 300 square metres; 5 metres high; daily rental charge 300 D-Marks (heating: 80 D-Marks)

—(Note: $1 corresponds to 4 D-Marks)

UFA FACILITIES

Separate UFA Studios at Berlin-Tempelhof (American Sector) have also been equipped with all technical novelties. Auspices are particularly proud of music recording studio which is believed the most modern of its kind in Europe. UFA has also dubbing and printing laboratories. It has 200 people on its payroll and its annual film capacity is about 22.

Stage 1: 686 square metres; 8 metres high; daily rental charge 300 D-Marks (heating: 85 D-Marks)
Stage 2: 800 square metres; 7 metres high; daily rental charge 400 D-Marks (heating: 100 D-Marks)
Stage 3: 500 square metres; 7 metres high; daily rental charge 275 D-Marks (heating: 85 D-Marks)
Stage 4: 300 square metres; 4, 5 metres high; daily rental charge 120 D-Marks (heating: 30 D-Marks)
Stage 5: 1,100 square metres; 10, 6 metres high; daily rental charge 600 D-Marks (heating: 125 D-Marks)
Stage 6: 600 square metres; 11 metres high; daily rental charge 30 D-Marks per hour (heating: 12, 50 D-Marks per hour)
Stage 7: 750 square metres; 7, 5 metres high; daily rental charge 300 D-Marks (heating: 140 D-Marks)

ARCA FACILITIES

Arca was established in 1951 in Goettingen (Northern Germany) and started by releasing imports. In 1956 it set up its own producing outfit in Berlin and also built its own studio. Has a big and a smaller stage and is well able to produce 10 to 12 films per annum. About 30 people on its payroll. Back in 1956, it had more than 100 on its payroll but that was this enterprise's heydays. Two years later, Arca ran into considerable financial trouble and only slowly recovered. Right opposite to its studios, in Pichelsberg, a beautifully located outskirt to Berlin, Arca built a guest house of its own.

Stage 1: 600 square metres; 12 metres high; daily rental charge 300 D-Marks (heating: 120 D-Marks)
Stage 2: 250 square metres; 8, 5 metres high; daily rental charge 150 D-Marks (heating: 75 D-Marks)

MOSAIK FACILITIES

The Berlin picture would be incomplete without mentioning the big Mosaik Studios at Lankwitz, perhaps the Continent's biggest dubbing facilities. Founded by Ernst Wolff, who just recently (March 11) died, shortly after the war, this enterprise consists of seven studios. That W-Berlin became W-Germany's dubbing centre after the war is Mosaik's achievement.

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NO SAMURAI TO SLAY VIDEO

Japan's Film Industry Problems Like—and Unlike—Other Countries; Admissions Diminish Before TV Competition; Forced Draught Quantity Over Quality; Great Artistry Achieved Despite Rapid Production Pace; Its 'Modern' Themes a Hard Sell in Western Areas

By DAVE JAMPEL

Tokyo.

The showcases in the exec offices and studio gardens of Japan's motion picture companies are filled with trophies won by their pictures at international film festivals over the last decade. But it's all just so much pretty bric-a-brac when considering the troubled state of Japan's film industry today.

From the peak year of 1958, when film attendance was 1,127,000,000, a remarkable 12.3 per capita, business at Japan's film houses has been declining. By last year attendance had dropped to about 570,000,000 and is expected to fall to [illegible] in 1963.

Film theatres in recent years have been forced to shutter at a rate of more than three every two days, their plots converted to such more profitable enterprises as garages and pinball parlors.

The industry has skirted disaster only by compensating with increases in admission prices that has seen the average ticket fee more than doubled since 1957 with an additional boost now being considered. Just within the last year, admission prices have been raised twice. The film studios has also benefited from a significant relief in ticket taxes that was not passed along to their patrons. This has enabled the 1962 total take to reach [illegible], an increase of [illegible] from the preceding year.

But at the same time, studio expenses have climbed. Last year the picture companies were compelled to sweeten payment and working conditions for their administrative help after a series of strikes. This year the technicians are marshalling their forces. And 1,300 film players recently organized a union as their first step toward breaking the tradition of the paternal system where almost all actors are under exclusive contract to one of the five majors. The budding actors' group will seek greater artistic freedom, compensation for the showing of their old films and added welfare advantages. At the same time, in line with the nation's galloping economy, the prices of materials have soared.

Universal Threat: TV

This is a sad state for Japan's motion picture industry, which has a history that can be traced back to the turn of the century and which was flourishing only a few years ago. What happened?

Although a portion of the problem can be attributed to other forms of recreation and amusement that have sprung up to captivate the burgeoning leisure class spawned by Japan's improved economy, the declining state of Japanese films follows the postwar trend of crisis for picture industries wherever television has gained a strong foothold.

While tv in Japan is little more than 10 years old, it has enjoyed such a phenomenal growth that there are now about 13,000,000 sets in the nation, placing it second only to the United States in set count. Because of tv's comparatively late introduction in Japan, the picture people had the opportunity to study the casualties that the upstart medium had caused in the film industries of other countries. The top execs repeatedly proclaimed that they would not duplicate the mistake of being unprepared. Yet the only apparent action they took was to hedge their bets by buying into several of the newer tv stations. They believed then that Japan's huge population, now estimated at 94,000,000, was sufficient to keep their picture palaces full even in the face of free entertainment provided by tv. No doubt their awakening was rude.

What the film company toppers should have been doing in the past few years was streamlining their operations for the production of fewer pictures of improved quality which would play longer runs. Only Daiei prez Masaichi Nagata had the foresight to propose curtailment of production. But the operators of rival companies, like Toei, which controls the most theatres in Japan and was filling its coffers with the returns of assembly-line costume fare featuring swordplay, overruled Nagata and forced Daiei and the others to remain competitive by continuing their suicidal production rate. How could Daiei houses offer single features when Toei theatres programmed double-headers and sometimes triple and quadrupal-feature shows in the hinterlands. Rather than contract its operation, Toei launched a second studio.

Youth in Rebellion

At the same time, Nikkatsu uncovered a toothy, athletic young man named Yujiro Ishihara, who won instant idolatry among teenagers and rescued the studio by starring in a cycle of films depicting youth in rebellion, thickly flavored with sex and violence. Shintoho, meanwhile, tried to fill the leftover bookings for these kind of pictures by making quickie versions of both types. That left the other three studios to scramble for the adult filmgoers, in Japan as elsewhere the smaller segment of patrons.

As might have been predicted, the tv screen offered a plethora of costume action pictures. Last year Shintoho collapsed and Toei abandoned its offshoot studio. The costly, involuntary adjustment saw Japan's 1962 production fall to 375 features against 535 in 1961 and a 1960 high of 547.

To combat the inroads of tv, Toho has maintained a policy of producing a wide variety of pictures generally geared to urban tastes, but with enough unsophisticated entries to also find a market in the rural areas. Shochiku, financially squeezed in recent years and compelled to sell some of its vast real estate holdings, departed from its practice of catering to middle-aged women in kimono. In seeking a winning formula, among its major efforts last year were a chilling samurai saga of revenge called "Hara-kiri" (this year's Japan entry at Cannes) and a venture into eroticism called "The Body." Daiei has made the greatest effort to emulate the Hollywood response to tv by producing two blockbusters at costs unprecedented in Japan. The first, "Buddha," said to have cost around $1,500,000, had a large success aided by the controversy stirred when six Asian nations protested aspects of the film before it was completed, on the basis of a magazine story. Last year's supreme effort, reportedly costing over $2,000,000, was "The Great Wall." Its returns have been disappointing.

Toho Vigorous

Toho is the healthiest of the Japanese film companies, showing an impressive increase in income last year and claiming the three top positions in the listing of the biggest b.o. films of 1962 with Akira Kurosawa's "Sanjuro," starring Toshiro Mifune, still another version of the legend, "Forty-Seven Ronin," and an international monster title match called "King Kong vs Godzilla," utilizing the talents of its special effects chief, Eiji Tsuburaya. Based on its boff beginning, another Toho Kurosawa-Mifune entry, this one a modern suspense film called "Tengokuto Jigoku" (Ransom), may become the top earner this year.

It is only lately that the Japanese film leaders have come to realize their industry cannot successfully survive without significant overseas income. Hitherto they were content with their earnings from the domestic market, the prestige of their festival prizes and whatever money came from exports, which had a small, but certain audience in the Japanese communities of Hawaii, Los Angeles and Brazil.

Selling Problems

Recent, increased efforts to boost Japan's film exports have had disappointing results. Last year overseas earnings totalled $3,540,000 for outright feature sales, dropping below the 1961 figure. Target for 1963 was again set at $4,550,000.

Despite the technical excellence of Japanese pictures, astonishing when realizing that so many are made on break-neck schedules, their overseas acceptance has always been difficult. Their main obstacle in making an impact in Europe and America (South America has been easier) has been the difference in cultures. Japanese films set in modern times are especially resisted in foreign markets.

This problem is acknowledged by Nagamasa Kawakita, a well-traveled director of Toho. He said, "At the very beginning, when I first took Japanese pictures to Europe about 30 years ago, the people laughed at them. They couldn't understand why we take our shoes off before entering a room, why we bow when greeting or departing and why we eat with chopsticks. Now, at least, nobody laughs. The world is getting smaller," he added, "but it will take more time for our pictures to be widely accepted overseas."

Other handicaps of Japanese films before foreign viewers are their slower pace, disturbing to people of short patience, and a stylized kind of over-acting that is borrowed in modification from the kabuki theatre

It is therefore no surprise that Japanese films not dealing with immediate reality have had the most acceptance overseas. These include mainly Tsuburaya's series of pictures showing giant prehistoric beasts threatening the world and Kurosawa's samurai sagas.

Kurosawa

While Kurosawa, regarded as one of the world's great directors, has built a following among serious critics and patrons of art houses around the globe for such films as "Rashomon," "Seven Samurai," "Yojimbo" and "Sanjuro," as well as the sans-samurai "Lower Depths" and "Living," the earnings of his films are limited. They do not play general release bookings. A commercially-geared film industry cannot live on prizes alone. Tsuburaya's sci-fi pictures bring more foreign currency than Kurosawa's epics because they play to mass audiences.

Contributing further to the frustrations of Japanese films abroad has been the lack of knowing and penetrating promotion. Bardot, Loren, Guinness and Mastrianni did not accidentally achieve global fame. Yet even a Mifune remains unknown to most Americans and Europeans.

Perhaps the most effective and fastest means of presenting Japanese talent to foreign audience to create a world following is through co-productions, presenting them with personalities that are w.k. to those viewers. But aside from those made with other Asian studios, the Japanese ventures into joint filming have generally met with failure. They appear to have been designed to save production expenses for the foreign participants, giving the Japanese only token recognition for their investments, which are usually not recovered.

Japan's film leaders can take solace in the belief that while learning from mistakes may be the most painful method of education, it is also the most enlightening. A film industry that survived the Great Earthquake of 1923, World War II and the restrictions of the Occupation will surely pull through its present crisis.

Pakistan Film Industry Echoes Woes of Struggling Nationhood

By A. GHAFFAR

Karachi.

Even after 16 years the motion picture industry in Pakistan is still groping for a foothold. To make an appraisal of the industry and discuss the problems besetting it, it is necessary to go back to the year 1947 when on August 14 Pakistan became an independent Moslem country. Till then the territories comprising Pakistan were a part of British India where the majority Hindu community dominated every aspect of public life. The Moslems felt that as their ideology, their way of life, their culture were quite distinct from the Hindus, in an India without the British they would not be able to lead a life according to the dictates of their religion, their genius. So they launched a movement for the establishment of a separate homeland—Pakistan—to consist of those provinces where they were in majority.

Feelings between the Moslems and the Hindus at the time of partition resulted in riots, loot, arson and mass migration of the Moslems from India and of the Hindus from Pakistan. As the Hindus had dominated almost every sector of life in undivided India, when the Hindus left Pakistan en masse there was vacuum in Pakistan in trade, industry—in almost everything.

Film industry was no exception—production, distribution and exhibition were entirely controlled by the Hindus. Lahore, in West Pakistan, was the only film production centre that fell to Pakistan's share. But the couple of studios that had been functioning during pre-partition days were now in a ruined state—the rioting mobs had set them on fire and most of the equipment was either destroyed or badly damaged. Cinema houses were closed down and distribution trade came to a standstill.

When the conditions returned to normal some Moslems, who had been in the film line during the pre-partition days, came to the forefront to reorganize the motion picture industry. Since then there has been significant progress, no doubt. From a couple of pillaged and burnt down studios in 1947 to seven fairly well-equipped studios in 1963, from an average annual output of eight films in 1946-1954 to 35 to 40 films in 1955-1962 is an impressive record of industrial expansion.

But there has been practically no growth of the cinema as an art in the country. The Pakistani film of today in terms of thematic values shows no progress whatsoever. If the film is accepted as a reflection of the personality of society, if it has to be a faithful record of the emotional currents, human achievements and failings in the modern age then the Pakistan motion picture industry has been an utter failure. A new country came into existence, the people became free, old values collapsed, and new ones took their place, but the Pakistani film did not reflect any of these changes.

The state of the motion picture industry remains as unstable as ever, its progress uncertain.

The major failings of the industry arise from weak financial footing, dilettantish attitude, plagiarism, conservatism, bad planning, lack of spirit of experimentation, want of discipline and sincerity of purpose, deficiency of constructive criticism and lack of healthy competition.

Films are made in Pakistan not because anybody wants to say anything but because there is an industry. And because the industry can only subsist where there are profitable returns, the profit motive has become the all-consuming objective.

The situation as obtained today is that imitators flourish and the traders prosper. Since finance is controlled by the business-minded trader who has no attachment to art nor any consciousness of the social purpose, films take the shape dictated by his monetary interest. The businessman runs the show, the artist has never had the chance to come up.

The contest between art and commerce in Pakistan's motion picture industry has thus been practically a one-sided affair.

India's Own Censoring Methods At Variance With British Raj's

By N. W. ESWAR

Bombay.

In the beginning, there was censorship. It was British and political at the outset in 1918. A main concern was lest the natives be stirred to restlessness by socially explosive suggestions. Only the year before the Cinematograph Communism Act had taken root in Russia.

What is patriotism today was, in the early 1920s, treason and not amusing at all.

Later censorship was exercised by regional Boards in Calcutta, Bombay and Madras. This had advantages and disadvantages as well. What was allowed in one region might be banned in another. There were cases, specially among foreign films, where films banned by Bombay or Madras Board breezed through the Calcutta Board.

In 1951 censorship was centralised. All foreign films were to be censored in Bombay, while Indian films continue to be censored at Calcutta and Bombay, but under directives of the Central Board.

There were conflicts when some producers overstepped decency and tried to take advantage of topical trends. There were cases where films already passed were abruptly called off the screen and reclassified or excised.

Things have now adjusted, producers have adopted a realistic attitude. There are few brushes with the Censors, though some Indian films get classified "A" for adults, or over 18.

Most Indian product rates "U", meaning fit for universal exhibition, which however is after some snipping. Under t[illegible] is kissing or even a faint approach to it. Some directors ask an actor and actress to bite simultaneously into an apple or banana from opposite sides which is their trick to plant the notion. Forbidden [illegible] is exposure of the human [illegible] female torso or [illegible]. Low-cut blouses or over-stuffed [illegible] end up in the cutting room floor.

Indian directors vexed with Indian Censors or being lenient in allowing in imports what they don't allow in the native film. To this reporter the Indian Censors are really quite strict with foreign films. True they do not like to interfere with accepted modes of behavior in the country of origin.

DON'T OVERLOOK OIL-HAPPY IRAN

Iranfilm Studios Director Rasul Contends Whatever California Has, The Former Persia Has, Too—Describes Technical Facilities Available to Film Showmen

By ROBERT F. FREDERICK

Hollywood.

"All that California had originally to offer filmmakers and much of what it has now, Iran can also offer." This was the message of Abolghasem Rasul, director of Iranfilm Studios, upon recently reaching the U. S. film colony.

Rasul is firmly convinced (and puts up some pretty sound arguments) that his country has every positive factor to offer in any coproduction deal with American or European film producers.

"We have almost limitless sunshine, a great variety of scenery, and technical facilities as fine as Hollywood—and, in a couple of cases, possibly superior," he added.

[illegible]

In India Films Are 'Musicals' By Fixed Convention

By N. V. ESWAR

Bombay.

[illegible]

Singapore Creates an Industry In Decade; Up From Scratch

By TOM HODGE
(Cathay-Keris Film Productions)

Singapore.

Ten years is not long in the life of a brand new industry, starting from scratch. [illegible]

Yet in only 10 years, Cathay-Keris has become well-established [illegible]

Rising Sun Export

Tokyo.

Total export revenue of Japanese films since 1956:

[illegible]

The targeted figure for 1963 export earnings is [illegible].

Feature Studios In Pakistan Give Rentals: & Cheap

Karachi.

For outdoor shooting, Pakistan affords immense opportunities. [illegible]

Weekly Wage Scales

There are no fixed scales for editors, cutters, directors and other technicians as such. [illegible]

[illegible]

Foreign Remittances

Tokyo.

Remittances in foreign currencies from motion picture earnings in Japan during the last five years through Oct. 31, 1962 totalled $36,276,000, according to Finance Ministry figures. Of the total, remittances from rentals accounted for $26,200,000 and remittances from flat sales amounted to $10,[illegible].

Remittance figures are charted as follows:

Year	From Rentals	From Flat Sales	Totals
1958	$ [illegible]	$ 1,810,000	$ 5,725,000
1959	4,[illegible]	2,074,000	6,307,000
1960	5,126,000	2,400,000	7,[illegible]
1961	6,[illegible]	2,081,000	9,[illegible]
1962 .... (to Oct. 31)	5,340,000	1,340,000	6,700,000
	$26,200,000	$10,[illegible]	$36,276,000

Of the remittances from rental earnings, the remittances for the U.S. majors were as follows:

1958	1959	1960	1961	1962 (to Oct. 31)
$3,075,000	$3,321,000	$4,421,000	$5,097,000	$5,156,000

India Prolific in Film Features; Ratio of B.O. Flops Also Large

Bombay.

In recent years India's film production has been hampered because of restrictions on imports of raw stock and paucity risk capital. This is apart from heavy taxes, duties and excise levies. The position is gloomier still under the new Budget Proposals. All the same production activity continues more or less on the same predictable pattern year in and year out. That 90% of the features flop does not halt making them. The following is a list of the projected pictures for 1963.

K. Asif: "Mughal e Azam" (Love & God) in color, starring Pradeep Kumar and Nimmi to be directed by Mr. Asif with Music by Naushad.

A. R. Kardar Productions: "Dard e Dil" (Pain in the Heart) in color, starring Dilip Kumar and Waheeda Rehman.

Filmalaya: "Leader" in color, starring Dilip Kumar and Vyjayanthimala to be directed by Ram Mukherjee with Music by Naushad.

J. Om Prakash Productions—Untitled—starring Saira Bhanu and Rajendra Kumar, Music by Shanker-Jaikishan.

Mehboob Productions: "Aba Khe-teen" in color, starring Saira Bhanu and Rajendra Kumar, directed by Mehboob with Music by Naushad.

Prakash Pictures: "Himalaya Ke Godmen" (On the top of the Himalayas) in color, starring Mala Sinha and Manoj Kumar to be directed by Vijay Bhatt.

RK Studios: "Sangam" (Meeting), Raj Kapoor, Rajendra Kumar and Vyjayanthimala, directed by Raj Kapoor with music by Shanker-Jaikishan.

Sadik Productions: "Taj Mahal" in color, starring Pradeep Kumar and Bina Rai to be directed by Sadik.

Rajkamal Kalamandir: "Sehra" in color, starring Sandhya and Prashant, directed by V. Shantaram (released first week of April).

V. Sridhar: "Dil Ek Mandir" (The Heart is a Temple) starring Rajendra Kumar, Raj Kumar and Meena Kumari, directed by Sridhar.

K. Amarnath: "Kabli Khan" in Eastman color, starring Ajit, Helen, W. M. Khan, Indra Bansal and Mukri, directed by K. Amarnath.

Arunachalam Pictures, Madras: Untitled in Tamil language, featuring M. R. Radha, Vijayakumari, direction by A. K. Velan. Another untitled Tamil film with S. S. Rajendran and Vijaya Kumari.

AVM Studios, Madras: Two untitled productions in Hindi language, one to be directed by Bheem Singh.

Bharani Studios, Madras: Untitled two Tamil films featuring S. S. Rajendran and Vijayakumari. Another pair of untitled Tamil films starring Shivaji Ganesan and Savithri. Yet another untitled Tamil film featuring Gemini Ganesh and Savithri (husband and wife team).

Chandi Studios, Madras: Untitled Tamil film featuring Gemini Ganesh and Padmini to be directed by G. Viswanathan.

Central Studios, Madras: Two Hindi films untitled.

Golden Studios, Madras: Untitled Tamil film featuring T. S. Baliah and M. V. Rajamma, directed by S. A. Subbaraman.

(2) "Lorry Driver" in Tamil language featuring Kalyan Kumar and Devaki, directed by S. Bhavanarayana.

(3) Untitled Tamil language film with A. Nageswara Rao and Anjali Devi, directed by K. Somu.

(4) Untitled Telugu language film featuring N. T. Rama Rao and Savithri.

(5) Untitled Tamil language film featuring Bhanumathi and M. G. Ramachandran, directed by Kasilingam.

(6) Untitled film in Malayalam language featuring Sathyan and Prasanna, directed by J. D. Thottan.

Majestic Studios: "Engal Anna" in Tamil (Our Brother) featuring Muthukrishnan and M. S. Saroja, directed by G. Viswanath.

(2) Untitled Tamil language films featuring T. R. Mahalingam and Chandrakantha; S. S. Rajendran and Vijayakumari; Sivaji Ganesan and Mr. R. Radha, directed by A. Bheem Singh and Sivaji Ganesan and Savithri, directed by Neelakantan.

(3) "Thangamalar" (The Golden Flower) in Tamil featuring Gemini Ganesh and B. Saroja Devi. "Kanavu Palithadama" (Did the Dream Come True?) in Tamil featuring Mynavathy and T. R. Mahalingam. "Vadamalar" (The Unwithering Flower) in Tamil featuring Raja Sulochana and Mr. R. Radha. "Sirithe Mugham" (The Face with a Smile) featuring S. S. Rajendran and Vijayakumari, directed by S. S. Rajendran.

Modern Theatres Ltd., Salem (Madras): "Kattu Roja" (The Wild Rose) in Tamil featuring Padmini, S. S. Rajendran, directed by A. Subba Rao.

Neptune Studios, Madras: "Nenjam Marapathillai (The Heart Will Not Forget) in Tamil featuring Kalyankumar. Untitled Tamil films featuring Sivaji Ganesan, Saroja Devi; M. G. Ramachandran and Bhanumathy, directed by P. Sridhar; Gemini Ganesh and Devika, directed by V. Srinivasan and Sivaji Ganesan and Devika, directed by P. Madhavan.

Newtone Studios, Madras: Untitled Tamil film featuring Gemini Ganesan and B. Saroja Devi, directed by Yoganand; Gemini Ganesh and S. Janaki, directed by A. P. Nagarajan and untitled Malayalam language film featuring Balaji and Chandini, directed by P. Prasad.

Pakshiraja Studios Coimbatore (Madras): Untitled Tamil film featuring Sivaji Ganesan, directed by S. M. Sriramulu Naidu.

Premier Studios, Mysore: Untitled Malayalam film featuring Prem Nazar and Santhi, directed by K. Arani. Untitled Tamil film featuring J. A. Lilly Mary and G. K. Jambulingam.

Shyamala Studios, Madras: Untitled Tamil film featuring M. G. Ramachandran and Anjali Devi.

Vauhini Studios, Madras: Untitled Tamil films featuring S. S. Rajendran and Vijayakumari, directed by A. S. A. Swamy; M. R. Radha and S. Janaki, directed by P. Venkatachalam; Telugu film featuring G. Varalakshmi and Ajeet Singh, directed by G. Varalakshmi; M. R. Radha and Sowcar Janaki, directed by R. Ramamurthy.

Venus Studios, Madras: Untitled Telugu language films featuring P. Bhanumathi and S. Janaki, directed by G. Ramaneedu; G. Varalakshmy and Rajanala, directed by Chanakya; N. T. Rama Rao and Raja Sree, directed by K. Gopalakrishniah; N. T. Rama Rao and Savithri; Ngaiah and Kannamba, directed by Nagabhushanam and N. T. Rama Rao and Anjali Devi, directed by M. Appa Rao.

FILM INDUSTRY OF INDIA

By N. V. ESWAR

Bombay.

From a mere 26 talking features made in 1931 in Hindi, Tamil, Bengali and Telugu, India today turns out an average of 300 films every year in all the languages of India, the principal ones being nine in number.

Some 65 Studios located in Calcutta, Bombay, Madras, Coimbatore, Salem, Hyderabad, Trivandrum and Alleppey, Poona and Bangalore form the broad base of the Indian film industry.

Bombay is rightly called the Hollywood of India in that it creates 30% of the films produced in India. Madras represents 30% and Calcutta 12% of the Indian production of films. Recent events probably make this ratio somewhat inaccurate. For instance, while Bombay produced only about 100 films during 1962, South Indian Studios accounted for 120 films for the same period.

Technically Up To Date

Almost all the important Studios in Bombay and Madras are equipped with up-to-date facilities with Mitchell, B & C., Eclaire and Eyemo Cameras and High Speed and Low Speed Cameras and Zoom Lenses. While all the studios have back projection facilities, those available with Rajkamal Studios in Bombay are easily the best, where they have six channel magnetic sound recording system available. Broadly speaking, about 30% of the equipment in Indian Studios are of the Westrex make and near about that percentage goes for RCA equipment. Some Studios have equipped themselves with German and continental gear, but these are very meagre and do not merit special mention. All the Studios have re-recording facilities, but in this connection the Famous Cine Laboratories and Bombay Film Laboratories have the best type of re-recording and re-recording facilities.

Rajkamal, Mehboob, R. K., Filmistan, Mohan and Filmalaya Studios in Bombay and Gemini, AVM, Vijaya-Vauhini, Neptune and Bharani Studios in Madras are equipped for colour productions, while the rest of the Studios in the country have equipment only for making black and white films.

The average number of stages in Bombay and Madras Studios can be placed at three, while the average number in studios in other parts of the country can be placed at two each.

The Chandra Art Studios have a 40,000 square yards lot in Chandivli near Bombay. Most Studios rent to independents to take care of overhead. The important Studios with greater technical facilities charge between rupees 1000-3000 ($225 to $725) per shooting schedule of eight hours. These rates apply to Studios where color films can be made. Studios with only black and white film making facilities charge rupees 600-1500 ($125 to $300) per day. Laboratory facilities go free with these hire charges, but where special technical assistance is required, these will be extra.

Except for purely technical assistants in the lower cadre, most studios employ cameramen, directors, recordists and others only on a per picture basis. In an Indian film, it is the Music Director who is more important than the Director. So there are some Music Directors who get as much as 300,000 rupees for a picture, while the top director of a film might get no more than 100,000 rupees. These are special cases. Common run of Directors would receive between 25,000 to 50,000 rupees per picture. The Music Director would receive up to 75,000 rupees for a film.

Editors

The average pay for a good Editor is 10,000 rupees per film while Editing assistant would receive about 3,000 rupees per film. The average cameraman gets about 400 rupees per week, while the really best command as much as 750 rupees per week in some cases. Some crack lensmen get as much as 30,000 rupees for a film.

Actually much staff in India is paid on a monthly basis, but speaking in terms of weekly pay, the regularly employed Assistant Director would clear between $50 to $150 per week. The average for the assistant cameramen would be $15 to $30 per week. The operating Cameraman who often has to standby for the regular cameraman might receive about $30 to $50 weekly.

Stars are contracted on a per picture basis. The top ones like Dilip Kumar, Rajendra Kumar, Dev Anand, Raj Kapoor in Bombay command as much as 300,000 rupees to 1,300,000 rupees per picture ($60,000 to $300,000), the lower figure being the more general.

Bit players range is 400 to 700 rupees per month on regular roll of Studios. Extras having to speak a few words or lines get between $5 to $20 per day, while individuals in mass scenes rate $1.25 to $2.25 daily.

Female stars get between 200,000 rupees to 500,000 rupees per film, while male leads in Madras get between 100,000 rupees to 300,000 rupees and female stars get 50,000 to 100,000 rupees. Scales in Calcutta studios are on lower levels and perhaps more realistic. Male leads there are paid between 50,000 to 100,000 rupees per picture, while female leads clear 25,000 to 50,000 rupees per film.

India remains a victim of the Star System where the same small group of favorites may be playing simultaneously in as many as 20 films. While some producers are trying to develop unknown faces such efforts are a minor activity. The only showmen who succeeds in this is V. Shantaram, since he is so far surefire at box office. Hence he can "make" obscure performers into stars.

Number of Producers, with or without their own Studios, who have produced more than 10 films is barely a hundred in the last 30 years or so. This despite some 7,000-odd films produced in the same period. India has plenty of fly-by-nighters. Ranjit Studios in Bombay and New Theatres in Calcutta would easily be the only Studios in India to have made more than 125 films since inception.

Japanese Import Lotsa Films

Tokyo.

A total of 1,270 foreign features were imported into Japan during the years 1957 through 1962, with figures for the last year incomplete. American pictures topped the list, with 786, 61% of the total. Next was France, with 140, Italy with 103, Britain with 78, Germany with 58 and Russia with 36. Chart of computed period:

	1957	1958	1959	1960	1961	1962
U. S. A.	124	116	127	117	153	146
France	14	27	27	30	20	22
Italy	8	12	15	21	28	19
Britain	14	13	12	9	16	14
W. Germany	6	13	20	8	10	1
Russia	5	5	4	4	7	6
Others	14	17	14	18	13	6
Totals	185	203	219	207	247	209

During the same period, the production of Japanese features was as follows:

1957	1958	1959	1960	1961	1962
443	504	554	547	535	375

Theatre Building Lags in Pakistan

By A. GHAFFAR

Karachi.

In 1947, when Pakistan was established, there were 300 cinema houses in the country. In 16 years since then there have been only 60 new constructions, of which 10 are in Karachi, 7 in Lahore.

Apart from the permanent cinema houses there are some 250 "mobile talkies" which cater to the requirements of the rural areas where there are practically no cinema houses.

On population basis, there is only one film theatre per 2,000,000 inhabitants. Situations are classified not as first, second or third run but on basis of entertainment tax paid. Those paying over $1,000 are in "A" category, less than $1,000 but $400 in "B" and less than $400 in "C."

Attendance

There is no record available to ascertain the exact number of persons attending cinemas in Pakistan. An attempt, however, was made to estimate it for three years (1952-54) on the basis of entertainment tax collections and known capacity. Even this data is available in the case of only a part of the country, the Panjab region. According to this estimate the annual attendance in the Panjab comes to 166,715. If we take this as a basis for the whole of the country, the total annual cinema admissions in the whole of Pakistan comes to 60,000,000. According to the estimates of Alexander Shaw, who was deputised by UNESCO to study and report on Pakistan film industry, the yearly attendance at that time stood between 25,000,000 and 40,000,000.

Films Exhibited

Over 50% of the houses in Pakistan exhibit exclusively films in Urdu, Panjabi and Bengali tongues —the three main languages in which the local films are made. Only about 10% show exclusively English-language films. And such cinema houses are only in seven major cities — Karachi, Lahore, Rawalpindi, Peshawar, Quetta, Dacca and Chittagong. All these cinema houses are equipped to show CinemaScope films. Only one cinema in Pakistan is equipped to screen Todd-AO 70m films—Bambino, Karachi which opened this month (April 21) with "South Pacific." There is no cinema house equipped to screen Cinerama films.

Patrons Drop In Japan, But Distrib Revenues Steady

Tokyo.

Admissions at film houses in Japan continued to drastically decline in 1962, dropping to an estimated 670,000,000. The peak year was 1958 with 1,127,000,000 or 12.3 theatre visits per capita. Annual count follows:

1956	993,875,000
1957	1,098,882,000
1958	1,127,452,000
1959	1,088,111,000
1960	1,014,364,000
1961	863,430,000
1962	670,000,000

The 1962 distribution revenue from Japanese films in Japan has not yet been tabulated but it is expected to be around $79,000,000, or about the same as last year despite the sharp attendance drop. This is due to two increases in admish scales during the period and an easing of the tax take which was not passed along to the public.

Domestic distrib revenue from Japanese films in recent years:

1956	$65,300,000
1957	74,700,000
1958	83,300,000
1959	85,700,000
1960	84,900,000
1961	78,800,000

A Japanese Encore

Honolulu.

Cinema 50, Inc., headed by Harold Miyamoto, is bringing in a series of six Japanese films for special showing.

Initial attraction, "Angry Island," will be shown May 12-15 in Farrington High School auditorium, with a single showing nightly in connection with an on-stage Japanese musical revue. The niche aud is a popular outlet for both Nipponese shows and surfing pix.

Miyamoto's second announced import will be "Fires on the Plain."

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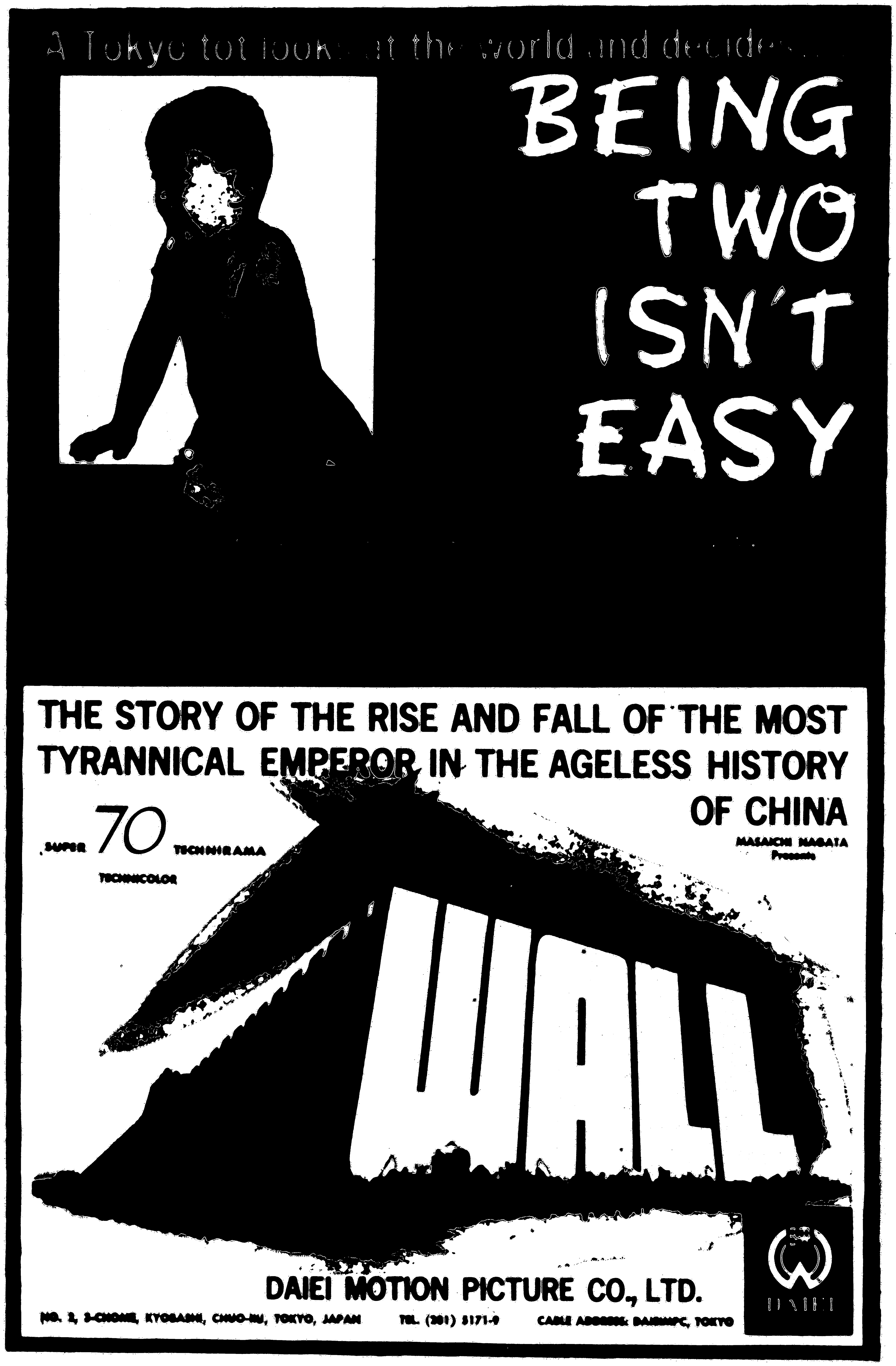
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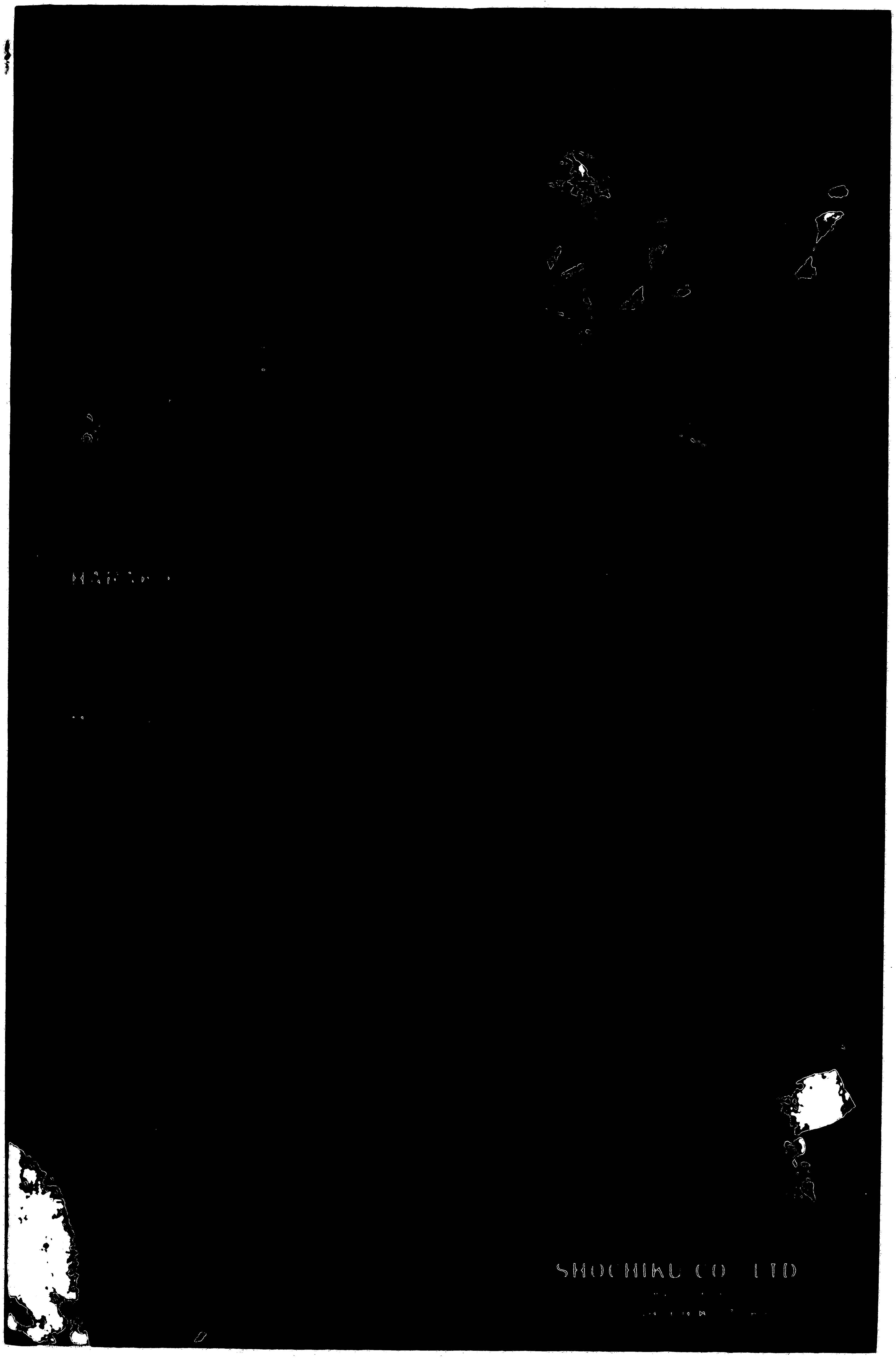
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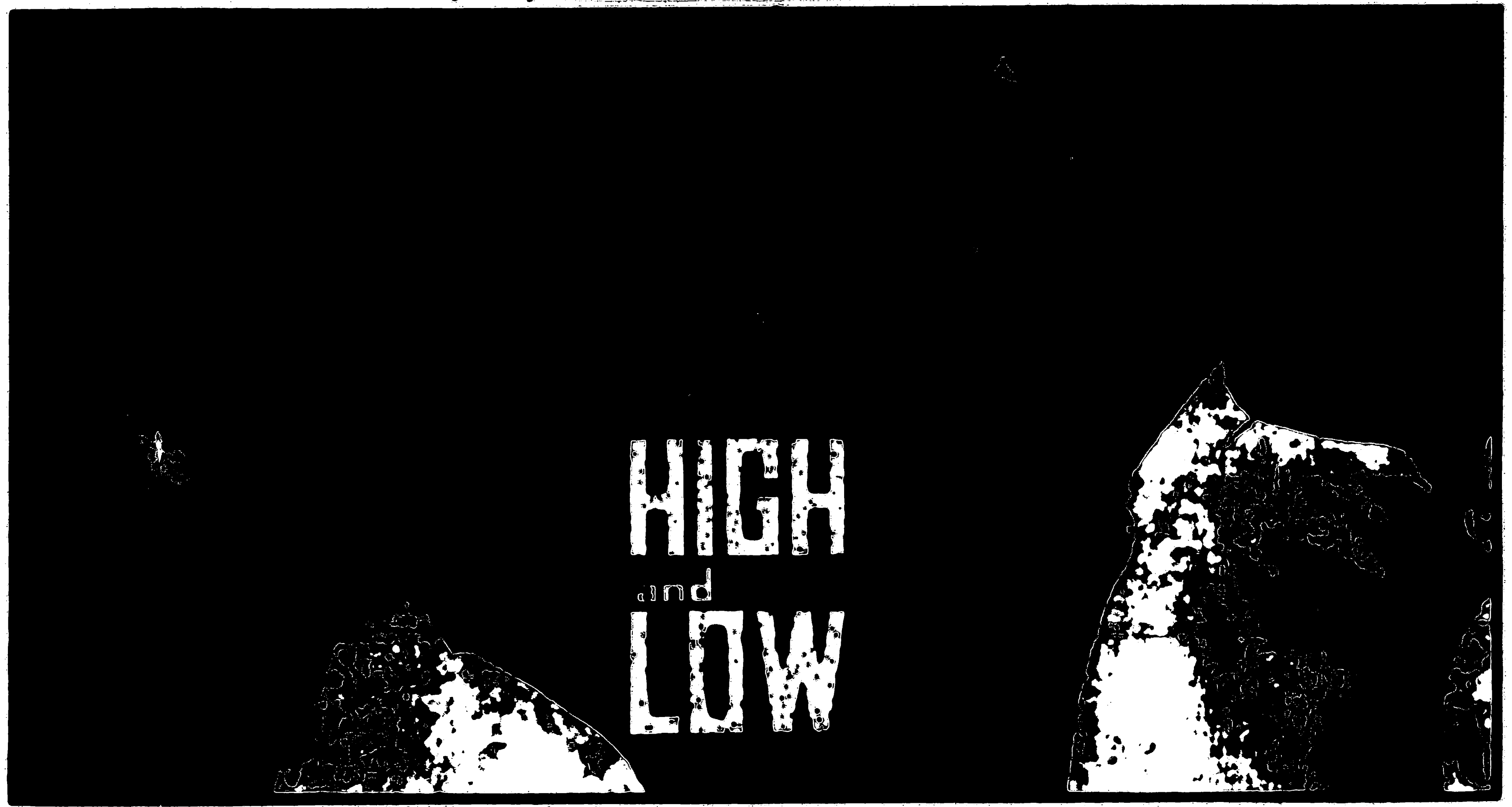

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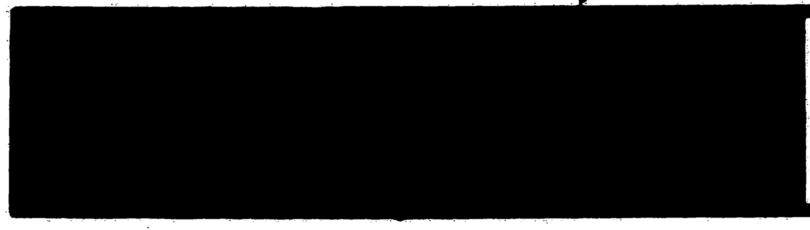

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Happiness of Us Alone

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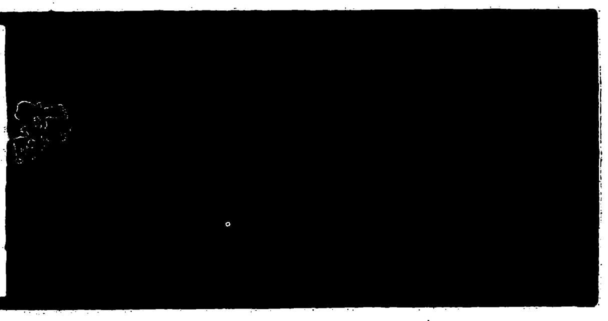
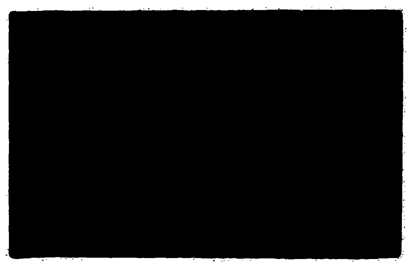




More Than 50 Studios Point Up Activity of Indian Film Production

Bombay.

Basant Picture Studios, Chembur, Bombay: 2 stages, 120 x 80 feet, and 120 x 60 feet. Has four cameras, two sound equipments and 2 arc lamps.

Famous Pictures, Cadell Road, Bombay: Has two sound proof stages, measuring 110 x 35 feet and 120 x 60 feet. Has 3 cameras.

Filmistan Studios, Godbunder Road, Goregaon, Bombay: Has two stages 120 x 50 feet and 80 feet x 50 feet.

Jagriti Studios, Chembur, Bombay: Has two stages 100 x 50 feet 80 x 50 feet.

Jyothi Studios, Kennedy Bridge, Bombay 7: Has 2 stages, 150 x 60 feet and 100 x 50 feet.

Kardar Studios, 20 Government Gate Road, Parel Bombay 12: Has 2 sound proof stages, 3 cameras and 3 sound equipments.

M. & T Films, Kurla Road, Andheri, Bombay: Has four sound stages, 110 x 60 feet, 75 x 30 feet, 110 x 60 feet and 110 x 60 feet. Also 2 cameras and 2 sound equipments.

Mehboob Studios, Hill Road, Bandra, Bombay 20: Has two stages, 200 x 100 feet and 100 x 100 feet. Two sound proof stages also.

Modern Studios, 104 Kurla Road, Andheri, Bombay. Has 4 stages, 110 x 60 feet, 120 x 60 feet, 120 x 70 feet and 175 x 85 feet. Has 3 cameras and 3 sound equipments.

Mohan Pictures Studios, Kurla Road, Andheri, Bombay: Has 5 stages, 100 x 50 feet, 100 x 30 feet, 100 x 30 feet, 120 x 50 feet and 110 x 50 feet. Attached Laboratory.

[illegible] Studios, 35 Dadar Main Road, Bombay 14. 2 stages, 110 x 50 feet and 100 x 50 feet.

Prakash Studios, Kurla Road Andheri, Bombay: Has 3 stages, 82 x 32 feet, 85 x 40 feet and 50 x 33 feet. One camera and one sound equipment.

Rajkamal Kalamandir Ltd., Govt. Gate Road, Parel, Bombay 12: Has 2 sound proof stages, 130 x 65 feet and 80 x 65 feet. Has 2 units working with 7 cameras and 2 sound equipments Laboratory attached.

R. K. Studios, Chembur, Bombay: Has 2 sound proof stages, 160 x 80 feet and 160 x 60 feet. Has 2 cameras and 2 sound equipments.

Shree Ranjit Movietone Co., 110 Dada Saheb Phalke Road, Bombay 14: Has 4 sound stages, 80 x 40 feet, 100 x 65 feet, 100 x 65 feet and 80 x 35 feet. Two units working with 3 cameras and 2 sound equipments.

Shree Sound Studios, Gokuldas Pasta Road, Dadar, Bombay 14: Has 2 stages 120 x 60 feet and 170 x 60 feet.

Shrikant Studios, Chembur, Bombay: 2 stages 80 x 40 feet and 100 x 65 feet. 2 cameras and one sound equipment.

Famous Cine Laboratories & Studios, 20 Haines Road, Mahalaxmi, Bombay 11: Has 2 sound proof stages 100 x 50 feet and 120 feet x 60 feet. 2 cameras, Michchell and Newall and 2 sound equipments.

Filmalaya, Amboli Road, Andheri, Bombay: Has 3 stages, 120 x 80 feet, 100 x 60 feet and 70 x 30 feet. Has 3 cameras and 3 sound equipments.

Poona Studios, Shankersheth Road, Poona: Has 3 stages 180 x 60 feet, 80 x 45 feet and 100 x 40 feet. Laboratory attached.

Navyug Chitrapat Ltd., 20 Shankarshet Road, Poona: Has 2 stages. Laboratory attached.

Aurora Film Corp., 105-D, Narkeldanga Road North, Calcutta 11: Has 2 stages 120 x 60 feet, 40 x 40 feet. Has 7 cameras and 5 sound equipments.

Calcutta Movietone Private Ltd., 25 Chandi Ghosh Road, Tollygunge, Calcutta 40: Has 2 sound proof stages, 110 x 50 feet, and 60 x 40 feet. Has 4 cameras and 1 sound equipment.

East India Film Co., Regent Park, Tollygunge, Calcutta 40: Has 3 sound stages 100 x 60 feet, 100 x 50 feet and 60 x 25 feet. Has 4 cameras and 3 sound equipments.

Eastern Talkies Ltd., 2 Dr. Rabindranath Tagore Road, Calcutta: Has 2 sound proof stages, 100 x 60 feet and 60 x 60 feet. Has 1 camera and 1 sound equipment and laboratory attached.

Indrapuri Studios Ltd., Buses Road, Tollygunge, Calcutta 33: Has 7 stages, 120 x 60 feet, 100 x 60 feet, 80 x 30 feet, 120 x 40 feet, 120 80 feet and 100 x 60 feet. Has 5 cameras and 3 sound equipments.

National Sound Studios Ltd., 40 Barrackpore Trunk Road, Calcutta 2: Has 2 stages, 100 x 50 feet and 80 x 35 feet. Has one camera and one sound equipment.

New Theatres Ltd., Chandi Ghosh Road, Tollygunge, Calcutta 33: Has 3 stages 100 x 50 feet, 90 x 50 feet and 80 x 50 feet. Has 2 cameras and 2 sound equipments. Laboratory attached.

Radha Film Studios, 72 Buses Road, Tollygunge, Calcutta 33: Has 2 stages 90 x 60 feet and 36 x 45 feet. Has 9 cameras and laboratory.

Shree Bharat Laxmi Film Studios, 10 Prince Anwar Shah Road, Tollygunge, Calcutta: Has 4 stages, 100 x 65 feet, 80 x 60 feet, 70 x 60 feet and 60 x 30 feet. Has 3 cameras and 2 sound equipments.

Studio Supply Co-operative Society Ltd., (Associated Productions) 12, Prince Anwar Shah Road, Tollygunge Calcutta 33: Two stages, 110 x 60 feet and 80 x 35 feet.

Technicians Studios Ltd., 4, Baburam Ghosh Road, Tollygunge, Calcutta 33: Has 2 stages, 110 x 60 feet and 80 x 40 feet. Has one camera and one sound equipment.

AVM Studios, Arcot Road, Madras 26: Has five stages, three stages 120 x 60 feet each, and two of 130 x 40 feet each. Has 4 cameras and 5 sound equipments, 2 channel recording equipment RCA, 2 projection halls (one air-conditioned) additional theatre equipped for dubbing, also automatic air-conditioned laboratory.

Bharani Studios, Arcot Road, Madras 26: 3 sound proof stages, 100 x 70 feet, 60 x 30 feet and 100 x 60 feet. 1 Mitchell camera and Westrex sound equipment. No lab. One projection hall 60 x 30 feet. One Debrie camera and RCA sound equipment.

Film Centre Ltd., Arcot Road, Madras 26: Two stages, 110 x 60 feet and 110 x 60 feet, 2 cameras, Debrie and Newall and 2 sound equipments. Has theatre 60 x 30 feet, automatic lab. Two plants for reduction to 16mm. Color lab as well.

Gemini Studios, Cathedral, Madras 6: 4 sound stages, 120 x 30 feet, 112 x 30 feet, 100 x 37½ feet and 80 x 40 feet. Three cameras, Debrie, Mitchell and Eyemo, RCA 4 ways recording equipment, 4 sound equipments, automatic air-conditioned laboratory, two preview theatres 80 x 30 and 40 x 20 feet. Color lab.

Golden Cine Studios Ltd., Arcot Road, Madras 26: 3 stages, 160 x 60 feet, 100 x 60 and 120 x 120 feet. 2 cameras, Debrie and Mitchell and 4 sound recording units, with 4 channel mixer, Westrex and Klang Magnetic recorder plus automatic air-conditioned lab.

Modern Theatres Ltd., Salem: 3 stages, 110 x 60 feet, 60 x 32 feet, and 65 x 60 feet. Has 6 cameras and 4 sound equipments. Laboratory attached.

Merryland Studios, Trivandrum: 2 stages, 110 feet x 60 feet and 160 x 30 feet, 3 arc lamps, three cameras and one sound equipment.

Neptune Studios, Greenways Road, Madras 28: Five-acre plot, has 4 sound stages, 150 x 60 feet, 120 x 60 feet, 110 x 60 feet. Has 2 cameras and 3 sound equipments and one projection hall.

Newtone Studios, Kilpauk, Madras 10: 2 sound proof stages 120 x 65 feet and 90 x 45 feet. 3 cameras, (2 Mitchells and 1 Debrie), 2 sound equipments, laboratory and projection hall.

Narasu Studios Private Ltd., Guindy, Madras 15: On extensive lands, has three stages, 100 x 60 feet, 86 x 75 and 86 x 36 feet. Fourth floor 140 x 70 added. One camera, 3 sound equipments. No lab.

Pakshiraja Studios, Tiruchi Road, Coimbatore: 2 stages and laboratory attached.

Prakash Studios, Arcot Road, Madras 26: Has 2 stages with theatre.

Premier Studios, Mysore: 2 stages.

Ratna Studios, Omalur, Salem: Has one stage. One unit working.

Revathi Studios, Arcot Road, Madras 26: 7 (Now Vijaya-Vauhini Studios) 14 stages, 120 x 30, 100 x 60, 120 x 60, 90 x 45, 100 x 60, 120 x 30, 150 x 60 (7 others more or less of same type), 8 cameras, and 9 sound equipments, with one fourway channel recording with re-recording. Four projection halls and automatic laboratory. Facilities for shooting 5 pictures at a time.

Royal Studios, Arcot Road, Madras 26: 2 stages, 120 x 65 and 75 x 45 feet, 2 cameras and 2 sound equipments.

Shyamala Studios, Arcot Road, Madras 26: 4 stages, 160 x 75, 60 x 40, 60 x 30 and 120 x 60 feet. 1 Mitchell camera, Four channel sound equipment, RCA Magnetic and Photographic Recorder.

Venus Studios, Alwarpet, Madras: 3 stages, 160 x 60, 70 x 30 and 75 x 40 feet. Has 3 cameras, (Debrie, Mitchell and Eyemo) with one RCA sound equipment. No lab. No theatre.

Vikram Studios, Arcot Road, Madras 26: One stage 120 x 60 feet, 3 cameras, Debrie, Mitchell and Eyemo and RCA sound equipment. Laboratory attached, but no projection hall.

India Thinks This Is An Original Complaint: Some Stars Can't Act

By N. W. ESWAR

Bombay.

Many of the producers in India are chary of naming their films in advance and keep the title-unveiling to the last in fear of duplication or scoop by others. Practice of title registration is catching on, but from the habit the majority prefer to identify their projects at the last minute. This is the main reason why the impressive production list (See separate text) has many "untitled" films.

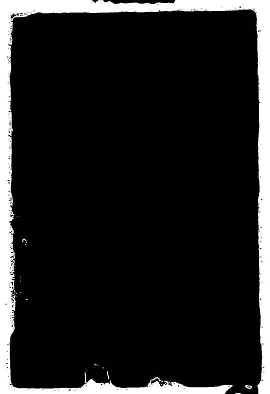
As respects stars, Dilip Kumar, Ashok Kumar, Rajendra Kumar, Raj Kapoor, Shammi Kapoor, Dev Anand among the actors and Asha Parekh, Vyjayanthimala (she really belongs to the South), Mala Sinha, Meena Kumari, Saira Bhanu, Waheeda Rehman (she also belongs to the South), Shashikala, Shobha Khote, Nirupa Roy, Anita Guha and Sadhana among the actresses rule the roost in Bombay Studios.

Southern sector is ruled by the two Ganesans, Shivaji and Gemini, M. G. Ramachandran and S. S. Rajendran among actors and Anjali, Saroja Devi, Bhanumathi, Vijayakumari, Sowcar Janaki, Kannamba, Pandari Bhai, Jamuna, Padmini, Ambika and B. S. Saroja among actresses.

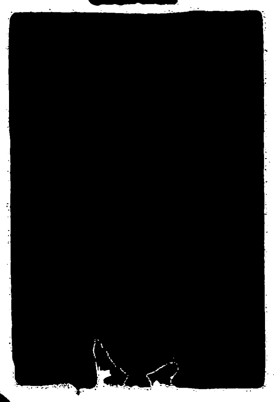
On the Bengal front Uttam Kumar, Biswajeet among actors and Suchitra Sen, Arundhathi Mukherjee, Sharmila Tagore, Anuva Guha and Manju Dey thrill the hearts of the filmgoers.

Popularity does not imply histrionic ability; the accent has been quite accidental in many cases. There is considerable young talent in the country, but enterprising showmen and agents are wanting. There is also the need for dovil-may-care financiers to back talent.

Hideo Shintaugu
President



Shiro Kido
Chairman



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U.S. Talent Union Execs' Salaries

(Figures below were extracted from Federal government sources in Washington. Under American law each union must file its own executive payroll. Compilation which follows was prepared by Mike Mosettig of VARIETY's Washington Bureau.—Ed)

Washington.

American Federation of Musicians paid its officers and employees over $1,000,000 in one year.

A survey of records for unions serving the performing arts revealed the Musicians' payroll at $1,134,040.15, with the American Guild of Variety Artists tab at $708,-898.21.

Actors' Equity disbursed $308,081.28 to its officials and employees and the American Federation of Radio & Television Artists dished out $146,015 in salaries, expenses and allowances.

Total disbursal in salaries, allowances and expenses for Screen Actors was $415,115.43.

Total paycheck for the International Alliance of Theatrical Stage Employees was $412,383.32.

Screen Actors Guild trailed behind the other unions with its total paycheck of $88,080.18.

All the union reports, except the American Guild of Variety Artists, were filed for 1961 under provisions of the Landrum-Griffin Act. Latter, according to Labor Dept. officials, is being "processed." The AGVA report available here is for 1960.

Here is the rundown on salaries, allowances and expenses paid out by the five unions:

AMERICAN FEDERATION OF MUSICIANS

Union prexy Herman Kenin rang up a salary of $35,000, an allowance of $5,000 and expense account of $8,708.31 for total of $48,708.31.

William J. Harris v.p. was paid a salary of $6,800 and picked up $3,100.90 in expenses for total $9,900.90.

Union secretary Stanley Ballard was salaried at $25,000. His expenses were $7,085.91 for total $32,085.91.

George Clancey, treasurer, also received a $25,000 salary and his expense tab was $7,275.40.

Members of the union's exec board got the following paychecks:

Charles H. Kennedy was listed at $6,066 in salary and $4,214 in expenses.

Alfred J. Manuti pulled in $5,800 in salary and $4,-214.06 in expenses.

Walter Murdock earned $12,400 in salary and $1,706.37 in expenses.

E. E. Stokes was salaried at $6,770. His expenses were $3,083.14.

Lee Repp was paid $5,905 in salary and $3,705.83 in expenses.

In addition to these officers and board members there were 21 union employees receiving over $10,000 in salaries and expenses. Four of these employees were paid over $15,000. John Ferentz got $16,082.37 in salary and $2,470.55 in expenses. Ernie Lewis' paycheck totalled $12,170.96 in salary and $5,482.94 in expenses. Harry Swenson raked in a salary of $13,400.72. His expenses were $1,978.30. Guy Scola picked up $13,400.72 in salary and $1,547.02 in expenses.

Total paycheck for employees earning less than $10,000 was $870,281 in salaries and 4,101 in expenses.

ACTORS' EQUITY

Actor Ralph Bellamy as president got $100 in expenses and actor Frederick O'Neal as veep received $943.30 in expenses.

Angus Duncan, exec secretary, netted a $25,400.77 salary in addition to $100.94 in expenses.

Ben Irving gleaned $16,000 in salary and $661 in expenses.

Assistant exec secretary hauled in an $11,046.97 salary plus $840.70 in expenses.

John Moore, editor, was listed at $11,211.53 for salary and $908.35 for expenses.

Administrative assistant secretary Alfred Etting grossed $10,025 in salary.

AMERICAN GUILD OF TELEVISION & RADIO ARTISTS

Art Gilmore, president, was paid $50 allowance and $646 for expenses.

Bernard Lenrow, 1st v.p., listed $6 for expenses while Hal Newell lapped $100 for allowance and $123 for expenses.

Expense checks for secretary Vicki Vola and treasurer Virginia Payne were $10 and $100 respectively.

Donald Conaway, national exec secretary, netted $21,-500 in salary, $6,000 in allowances and $4,406 in expenses.

Field rep Harold Kazin pulled in $8,072 in salary, $3,100 in allowances and $2,232 in expenses. Walter Grinspan, field rep, got $8,072 in salary, $3,100 in allowances and $2,206 in expenses. Field rep Gary Ellingsworth received $7,013 in salary, $1,800 in allowances and $1,722 in expenses.

Kenneth Groot, exec secretary for the New York local, earned a $3,000 salary plus $102 in expenses. Claude McCue, exec secretary for the Los Angeles local accrued $3,000 in salary and $0 in expenses. Raymond Jones, exec secretary for the Chicago local, was listed as receiving $3,000 in salary, $175 in allowance and $1,062 in expenses.

AMERICAN GUILD OF VARIETY ARTISTS
(For 1960)

Jackie Bright, administrative secretary, since dismissed, was salaried at $22,500. He also received a $5,500 allowance plus $3,261.04 in expenses.

Margie Coate, director of AGVA's Sick and Relief Dept., got a salary of $11,325. Her allowance was $2,000 and her expense tab was $642.61.

Former midwest regional director Ernie Fast drew a salary of $8,774.50 with an allowance of $2,750 and expenses of $2,073.42.

Irvin Mazzei, western regional director, netted $9,237.50 in salary, $2,700 in allowance and $2,793.04 in expenses.

Dolores Bessler, head of the Bond Dept., pulled in $10,500 in salary and $744.36 in expenses.

Outdoor Dept. head Dewey Barto gleaned $8,500 in salary and $1,106.42 in expenses.

Lou Smoley, eastern regional director, picked up $8,500 in salary and $1,106.42 in expenses.

Union prexy Joey Adams received $425 in allowance and $240.71 in expenses.

Johnny Woods, 1st v.p., was listed as getting $600 in allowance and $601.48 in expenses.

Joe Campo, 2d v.p., was tabbed at $525 for allowance and $486.02 in expenses.

Third v.p. Candy Candido received $375 for allowance

Caesar Mark Sortino, assistant executive secretary, pulled in a salary of $9,137.75 and total expenses of $2,486.

Business agent A. Redmond Dons received $8,306.30 in salary and $500.27 in expenses.

Another business agent, John Lawrence, pulled in $7,548.80 in salary and $908.70 in expenses.

Union prexy Jeffrey Sayre was reimbursed $2,406 for expenses.

Kenner Kemp, treasurer, had expenses totalling $1,-206.90.

INT'L ALLIANCE OF THEATRICAL STAGE EMPLOYEES

International prexy Richard F. Walsh rolled up a salary of $26,440.00 plus $2,374 for expenses and $6,061 for "transportation and incidentals."

Walter Diehl, assistant prexy, accrued $19,466.72 in salary, $1,222 in expenses and $631.84 in transportation and incidentals.

General secretary-treasurer Harland Holmden netted $22,812.92 in salary, $702 in expenses and $130.46 in transportation and incidentals.

Two union officials were paid from a "Special class 'B' department fund." They were v.p. Giro Tomasetti who received $2,000.05 in salary, $796 in expenses and $440.63 in transportation and incidentals, and special rep Richard Scott who coined $10,400 in salary, $3,330 in expenses and $3,080.37 in t & i.

Eight union v.p.'s netted $107,065.35. The following made over $10,000.

Harry Abbot earned $5,800.05 in salary, $2,407 in expenses and $1,056 in t & i. James Brennan, O. M. Jacobsen, Albert Johnston, Hugh Sedgwick, John Shuff and Le Roy Upton all earned salaries of $11,800.

Brennan pulled in $714 in expenses plus $206.36 in t & i. Jacobsen received $4,515 for expenses and $4,-304.74 for t & i. Johnston accrued $2,856 for expenses and $2,788.16 for t & i.

Sedgwick's expenses were $4,306 and his t & i $2,562. Shuff ran up expenses of $4,500 and t & i of $3,282.90. Upton was paid $4,641 for expenses and $4,948.78 for t & i.

Ten International reps garnered $114,078.28. The following pulled in over $10,000.

James Cameron was paid $7,155 in salary, $1,533 in expenses and $2,085 in t & i.

David Cassidy, George Flaherty, John Forde, John Francavilla, E. J. Miller and Glenn Kalkhoff all earned salaries of $10,400.

Cassidy netted $210 in expenses and $265 in t & i. Flaherty raked in $7,644 in expenses and $1,077.53 in t & i. Forde gleaned $2,646 in expenses and $1,315.50 in t & i. Francavilla was paid $777 in expenses plus $2,000 in t & i. Miller accrued $1,806 for expenses and $2,106.06 for t & i. Kalkhoff received $2,562 for expenses and $2,106.06 for t & i.

Seven International Trustees and Special reps coined $34,250.90. William Scanlon, the only one pulling in more than $10,000, got $10,400 in salary, $2,331 in expenses and $834.05 in t & i.

Eight motion picture salesmen were paid a total of $10,750.00.

Treasurer Joe Smith's paycheck was split $475 allowance and $406.85 expenses.

Recording Secretary Sally Winthrop was paid $650 for allowance and $517.71 for expenses.

Seven members of the National Board were listed as spotting more than $1,000 in expenses:

Bobby Faye's expense total was $4,806.66. He also got an allowance of $860.

Harry Mendoza picked up $4,054 in expenses and $775 in allowance.

Elvira Rabold's expenses were $2,735.56. She also received a $850 allowance.

Lulu Mansfield garnered $2,014.06 in expenses and $600 in allowance.

Wally Lane raked in $1,142.82 in expenses and $710 in allowance.

Vince Silk accrued $1,129.84 for expenses and $400 for allowance

Charles Hoffman's expenses were $1,113.31. His allowance was $550.

The leaders of the two contending factions within AGVA netted smaller sums.

Penny Singleton was listed for $250 in allowance and $110.47 in expenses. Al Kelly got $250 for allowance and $401.78 for expenses.

Total check for officers and board members was $22,-810.22 for allowances and $40,838.41 for expenses.

SCREEN ACTORS GUILD

John Dales, national executive secretary, earned $30,-000 in salary, $1,500 in allowance and $1,083 in expenses.

National executive assistant Kenneth Thompson received $17,400.24 in salary and $357.52 in expenses

Chester Migden, national exec assistant, hauled in $10,100.96 in salary and $90.50 in expenses.

Another national exec assistant, Pat Somerset, gleaned a salary of $16,100.24 and an expense check of $843.82.

Douglas Smithers, national exec assistant, got $11,150 in salary, $346.25 in allowance and $255.47 in expenses.

Regional director Florence Marston was paid $11,-100.76 in salary and $2,064.03 in expenses.

Public relations director E. T. (Buck) Harris earned $14,066.20 in salary and $42.75 in expenses.

Harold Hoffman, New York exec assistant, earned $14,-900 in salary and $580.86 in expenses. Another New York exec assistant, Paul Giles, got $11,400.80 in salary plus $190.50 in expenses.

Dwight Weist, New York prexy and national board member was paid $76 for expenses.

Joyce Gordon, New York 1st v.p. and national board member chalked up $40.45 in expenses. Len Wayland, New York 2d v.p. and national board member, tapped $71.25 for expenses.

SCREEN EXTRAS GUILD

Harold O'Neil Shanks, executive secretary, garnered $17,447.80 in salary plus $6,877.86 in expenses.

'Pay Hollywood Not To Export!'

[A BISHOP'S SUGGESTION]

Minneapolis.

Methodist Church Bishop Richard C. Raines wants the Government to pay Hollywood to keep its features out of foreign nations because, in his opinion, "they tragically distort American life" and, thusly, do the U. S. much harm. He says he's finding considerable support for his suggestion.

Visiting Minneapolis where he once was just a pastor, Raines took a number of potshots at Hollywood during a newspaper interview.

Argued the Bishop: "If it is wise to pay farmers for not planting wheat, it would be even wiser to pay Hollywood for not showing its pictures outside of the U. S."

CULTURE HABITS OF U.S. ADULTS

The following research data was obtained by the Gallup Poll:

Went to a motion picture?
50% 54,000,000 adults

Read a book all the way through?
46% 50,000,000 adults

Went bowling?
24% 26,000,000 adults

Went to a football game?
24% 26,000,000 adults

Went to a basketball game?
17% 18,000,000 adults

Visited an art museum or gallery?
17% 18,000,000 adults

Went to a stage or theatre production?
17% 18,000,000 adults

Played bingo?
16% 17,000,000 adults

Went to a concert or symphony?
13% 14,000,000 adults

Took an adult education course?
12% 13,000,000 adults

Participated in theatre production?
3% 3,000,000 adults

FAIRLY STAPLE WITH LIMITS IN KANSAS CITY

By JOHN QUINN

Kansas City.

Foreign films have a steady, if modest, place in exhibition here, with two art houses showing them regularly and major downtown first runs occasionally picking up imported product. Kimo, a 700-seater long operated by the Dickinson circuit, has been a kingpin of foreign product, while the Rockhill, 750-seats operated by the Little Art House circuit, has operated several years on art policy.

Best returns come generally from two themes, sex, or high comedy. A rambling third would be the thrillers. That's the way it looks to Glen Dickinson Jr.

Here as in New York City there's considerable reliance on reviews.

In some minds the label "foreign films" has become almost synonymous with naughty film. But it is doubtful if foreign product shown here has much effect upon morality in the area. Although Missouri theoretically has no censorship, Kansas has an actual Board of Review. Still exhibitors are reluctant to play the pictures that "go too far." If the theme be borderline, children can attend only when accompanied by parents. Policy usually is advertised in the newspaper ads.

A foreign film has a strike against it in Middle West on the score of language, and with few exceptions a little known cast. A quality film therefore is the only answer to compete, Joseph Terragrosso, manager of the Rockhill, echoes.

Names have some boxoffice merit, but the list is not long. Brigitte Bardot, Peter Sellers, Alec Guinness, and you soon run out. Sophia Loren is switch hitter, being good in both foreign films and American films, and Guinness, of course, is also in that class.

HOW TO BE A FOREIGN FILM BUFF

By NOEL MEADOW

(1.) Voice endless passion for these foreign films, mainly because of their English subtitles, which facilitate necking in the last rows because you have to swing your head sideways to read them.

(2.) Complain about the subtitles.

(3.) Be first in your block to set foreign films above Hollywood's. No matter that you're really mad about the free demi-tasse in the coffee lounge.

(4.) Argue about dubbing. You may take either side. Just so long as you stimulate the confusion. Be firm.

(5.) Favor four-letter words.

(6.) Dress for the occasion. Beret and sneakers for the male; sunglasses and slax for the girl.

(7.) Bring your own popcorn. Foreign motion pictures are notoriously shy on sound effects.

(8.) Don't spare the manager's feelings. If you've got a beef. Like if you know something derogatory about a sta s cousin, by all means let the manager know it.

Hungary's Hope: If Swedes Succeed In U.S., Budapest Can Make It, Too

Meantime, With a 60-Year History of Film-Making, Hungarians Win Many Festival Recognitions — Big Centre For Cartoons — Studio Modern — State Bank Sympathetic

By ISTVAN DOSAI

Budapest.

Hungary has always been a nation of considerable renown in the creation of stage plays and films. True, some of the Hungarian names to leave their mark on the cinema operated in Hollywood or London. Remembered here in Budapest are such names of Hungarian origin as Sir Alexander Korda, Michael Curtiz, Charles Vidor, Joseph Pasternak, Miklos Rozsa, the brilliant scorer. More obscure as a name but perhaps most original of all may be cited the great theorist of cinema, Bela Belazs.

Meanwhile Hungary, a nation of 10,000,000 has an alert and ambitious film industry of which, we believe so much will be heard in the future just ahead. Actually features have been made here for some 60 years, making Hungary one of the oldest among producing nations.

Korda and his companions had to leave their fatherland more than 40 years ago because of the unfavorable political conditions.

It isn't probable, is it, that all talent disappeared with them? I think not. To take only the past year the Hungarian film "Escape to Prison" has won in Cannes the Great Prize of the Eurovision Television Festival. At the important documentary film festival in Oberhausen, in the German Federal Republic, three Hungarian films were distinguished, and recently at the Mar Del Plata Festival, "The Land of Angels" a film made by the young director Gyorgy Revesz, won the First Prize in a competition in which Orson Welles' latest picture was also presented. Thus Hungarian cinema is living, existing, vital.

Hungary's Volume

Hungarian film production amounts to 20 features and 80-90 documentaries annually. Film production—as well as distribution—are, since about 15 years, nationalized. But this doesn't mean that film production is caught in the cog-wheels of state administration. Three independent enterprises go in for production; one of them is producing mostly feature films, the second short films and television films, the third cartoons. All the three enterprises work with a permanent artistic and technical staff. Our studios are rather up-to-date.

Financing of production is through the Hungarian National Bank. A certain share of the profit goes to the State. Otherwise the companies work with full independence and as they deem it best. I do not think that our film-producing companies would be more dependent upon the State bank than your United States producing companies are dependent upon the private bankers.

An Agreeable Bank

The nationalized system of film production has a particular trait which is considered by us as highly advantageous: the Hungarian National Bank is strong enough to lose money temporarily on film production—and this, in turn, grants the possibility to produce such artistic films, too, which recuperate the investment only slowly, or eventually never. The notion of cinema and of film art is not always one and the same and the affluence of audiences does not always take to those films which merit it best. This is how it is in the whole world,—and it isn't different in our country either.

Film industry is subordinated all over the world to box office, and this is quite natural,—but it is by far not natural that film art has become, too. The State financing of film production diminishes in our country the monopoly and tyranny of box-office to a certain extent. That is, our film production is, first of all, a cultural activity and not business. Naturally we are not enemies of our own money either and our greatest pleasure is if one of our films has an artistic value,—and does also well in playoff. This happens more rarely than we would like it.

The more we are annoyed if a film, expected to be a masterpiece, becomes an artistic failure and, in addition means a financial flop, too—and this, regrettably, happens more often than we would like to see it.

As by now you are acquainted with the Hungarian State and its bank with the excellent habit of being willing to invest money in film production, I would like to acquaint you also with some from among those, to whom this money is entrusted,—namely, the film directors. In Hungary they are the central figures of film production, uniting those functions which, in other countries, are divided between director and producer.

Leading Directors

At present about 20-25 feature film directors are working in Hungary. All have permanent contracts with the production company. They receive a salary if they actually don't work. When in production, they get considerably more.

Depending upon the artistic value of the finished films they receive various premiums and prizes. Box office hits receive further on a certain percentage of the receipts. Several of our directors certainly deserve to be presented also in person.

We have to begin, naturally, first of all with Zoltan Fabri, the Hungarian director who has the greatest international reputation and has attained the greatest number of successes. He is hardly over 40 and yet has already a long past as an artist. He began his career as a painter, then became an actor, then stage-manager, set-designer and theatre director. He went over to film-making at a mature age and already his second film was a revelation.

This film was "Merry-Go-Round" which has been played since in nearly every country in the world with great success. In the United States it was distributed by the very important Trans-Lux company and it is really a great pity that it opened at such a stormy time and under such conditions which prevented the well deserved and expected success. Since, Fabri has created two great films "Professor Hannibal" and "Two Half-Times In Hell." These films are not yet known in the U.S.A.

What type of artist is Fabri? You have to imagine a highly cultured man with specs, whose modest, school-masterlike exterior hides extreme passions. "It is not a real film, in which nobody dies"—he formulated once his own ars poetica. His exceptional talent lies just in the expressive force by which he is able to project these passions onto the screen.

Let us continue with a younger director: Karoly Makk. He is the 'enfant terrible" of Hungarian cinema, who always brings new surprises. I think that he decided already as a baby to become a film director and he was hardly 20 when he started working as Geza Radvanyi's first assistant in the production of the beautiful film "Somewhere in Europe." One of Makk's best films, "The House Under the Rocks" has attained just in the United States a very great success, the Great Prize at the San Francisco Festival.

A Young Theorist

To the younger directors belongs Janos Herskо, too,—who is also still in his 30s. He attained successes with his films "The Iron Flower" and "A Mouthful of Happiness." He is considered to be an excellent theorist of film art. In spite of being young himself the education of the young film artist generation at the Academy for Dramatic - and Cinematographic Art is entrusted to him. He has just finished his latest film, entitled "Dialogue." He worked three whole years on this film, writing also himself the original screenplay. The shooting itself took six months. He has not shown to anybody yet the filmed material but this picture is considered to be the greatest promise of these last years in Hungary.

We have to mention separately two quite exceptional personalities who paved new roads in cinema and brought many a triumph to Hungary: Istvan Homoki Nagy and Agoston Kollanyi. Their specialty are nature films and this field of activity requires a lot of work and trouble, infinite patience and great knowledge. Homoki's full length films "A Kingdom on the Waters," "From Blossom Time to Autumn Frost," "Pals" and "Over Mounts and Dales" and Kollanyi's short films "Aquarium," "Living Traps" and the recently designated for the Oscar Prize "With the lenses under the Sea" have attained remarkable success from Japan to the U.S.A. Walt Disney wrote to Homoki Nagy, how highly he appreciated his merits as a pioneer and it will be just the Buena Vista which will care now in the U.S.A. for the distribution of Homoki's latest film.

Kollanyi's reputation is such that he was elected already several times Chairman of the ISFA.

Cartoon Club

I would like to mention finally one more name, less for the person himself than for the field of production which cannot be separated from his name: Gyula Macskassy and Hungarian cartoon production of which he was the founder and is still the most outstanding representative. From among his clever, high-spirited modern short subjects, recently "Duel" has attained outstanding success, winning various international Prizes, from Cannes—to Oberhausen.

I rather naturally mentioned things we Hungarians may be proud of and not those of which we can't.

To come to the essence: if it is true—and I would like to hope that from now on you will presume this—that in small Hungary interesting, sometimes even valuable films are produced,—how does it come, what is the reason why so few people know, and so little is known in the U.S.A. about these films? Frankly, I don't believe that the main reason would be all the storms, debates and misunderstandings which, these last years, accompanied even the mentioning of the word: Hungary.

If I were wrong, how could we attain considerably greater successes in countries which are thinking similarly, than we can in the States? And why cannot we attain, in your country, any considerable successes the films of other smaller countries either, of countries upon which not even a shadow can cast of the thoughts connected with Hungary? I am thinking here, for instance, of a "small" country like Japan, with its yearly 400-500 films.

The key to the situation lies somewhere else, much deeper, in the differences of taste and mentality. This difference has made, for a long time and until quite recently the film-market of the United States so closed that hardly any foreign film could enter. Since World War II, the situation began to change. Art-cinemas were established and their number increased continually; European films became more and more popular, though recently sex-films begin to cut out the others. Several American companies showed enterprising spirit. Janus Films worked a miracle by carrying to success films of such an artist as Ingmar Bergman of Sweden.

This is what lends us hope, too, and here we, ourselves, have to face another basic reason: if our films don't have enough success, then certainly our films are not good enough, or, more precisely: we do not have enough good films.

The Hungarian film industry is willing to collaborate with foreign film producers be it in the form of coproductions or rental of facilities. We have studios with a modern equipment and a really excellent technical staff. Conditions of travelling and filming in Hungary are very pleasant and the financial conditions offered by the studios are highly advantageous. Our cartoon studios are producing more cartoons for American order, than for the home market.

Walt Disney has shot a complete film in Hungary, nearly the whole artistic and technical staff has been Hungarian, including even a person of such importance as the director of photography. And you ask me whether he was satisfied? Disney wrote to us: "This past week I viewed the first cut of 'Hungarian dances' and enjoyed the show very much. The photography, the spirited music, and the colorful settings served as a fitting background for your talented ensemble. Harry Tytle and Steve Previn have told me of your whole-hearted cooperation during the production of the film in Hungary. Please convey my personal thanks to all who helped make this picture possible, your organization, members of the ensemble and the production crew."

FILM STUDIOS: SOVIET UNION

Moscow.

A. Studios producing feature films (including television films) and films dubbed into Russian, local and foreign languages.

Moscow Mosfilm studios	Moscow
Moscow Gorky studios	Moscow
Soyuzmultfilm studios (trick films, animated cartoons, puppet films)	Moscow
Lenfilm studios	Leningrad
Kiev Dovzhenko studios	Kiev
Odessa studios	Odessa
Yalta studios	Yalta
Belarusfilm studios	Minsk
Gruziafilm studios	Tbilisi
Jabarly Azerbaijanfilm studios	Baku
Uzbekfilm studios	Tashkent
Kazakhfilm studios	Alma-Ata
Lithuanian studios (features and newsreels)	Vilnius
Moldovafilm studios (features and newsreels)	Kishinev
Riga studios	Riga
Frunze Kirghizfilm studios	Frunze
Tajikfilm studios	Dushanbe
Armenfilm studios	Erevan
Ashkhabad Turkmenfilm studios (features and documentaries)	Ashkhabad
Tallinn studios	Tallinn

NOTE: Azerbaijanfilm, Kazakhfilm, Lithuanian, Moldovafilm, Riga, Kirghizfilm, Tajikfilm, Turkmenfilm and Tallinn studios produce also popular science and documentary films as well as newsreels.

B. Popular Science, Documentary film and newsreel studios.

Central Documentary studios	Moscow
Moscow studios for popular science films	Moscow
Leningrad popular science film studios	Leningrad
Sverdlovsk studios for documentaries and newsreels	Sverdlovsk
Kiev popular science film studios	Kiev
Ukrainian studios for documentaries and newsreels	Kiev
Minsk studios for popular science films, documentaries and newsreels	Minsk
Tashkent studios for popular science films and documentaries	Tashkent
Georgian studios for newsreels, documentaries and popular science films	Tbilisi
Erevan studios for documentaries and newsreels	Erevan

C. Slide Film Studios

Diafilm studios	Moscow

D. Local Newsreel Studios of the Russian Federation

Leningrad	Leningrad
Kuibyshev	Kuibyshev
Rostov	Rostov
Novosibirsk	Novosibirsk
Irkutsk	Irkutsk
Far East	Khabarovsk
North Caucasus	Ordzhonikidze
Lower Volga	Saratov
Kazan	Kazan

USSR Studios: Stages & Space

	Number of Stages	General Floor Space (in sq. m.)
Moscow Mosfilm studios	10	8450
Moscow Gorki	5	1505
Leningrad Lenfilm	5	3330
Kiev Dovzhenko	3	3350
Odessa	4	1030
Yalta	1	400
Belorusfilm	3	2130
Gruziafilm	2	1300
Azerbaijanfilm	1	350
Uzbekfilm	2	600
Kazakhfilm	2	700
Lithuanian	1	300
Riga	3	1000
Kirghizfilm	1	250
Tajikfilm	2	700
Armenfilm	1	300
Turkmenfilm	1	400
Tallinn	1	245
Sverdlovsk	2	600

(NOTE. The film studios which have no floor space of their own or have insufficient floor space make use of studios in other cities.)

Science & News Active Part of Soviet Policy

Moscow.

The annual amount of released popular science, documentary films, and periodical newsreels by all the studios:

Full-length films	24
Color included	13
Short films	
Titles	(90 color) 270
Parts	(150 color) 450
Periodical newsreels	
Number	[illegible]
Parts	[illegible]

USSR Full-Length Films: 1963

	Total	color	wide screen	wide image	[illegible]
Moscow Mosfilm	26	10	7	1	1
Moscow Gorki	12	5	2	—	—
Leningrad Lenfilm	12	6	4	1	1
Kiev Dovzhenko	11	5	2	1	—
Odessa	5	1	—	—	—
Yalta	2	1	—	—	—
Belorusfilm	5	1	1	—	—
Gruziafilm	7	3	1	—	—
Azerbaijanfilm	3	1	—	—	—
Uzbekfilm	3	1	—	—	—
Kazakhfilm	3	1	1	—	—
Lithuanian	2	—	—	—	—
Moldovafilm	2	—	—	—	—
Riga	4	2	1	—	—
Kirghizfilm	2	1	—	—	—
Tajikfilm	3	2	—	—	—
Armenfilm	4	2	1	—	—
Tallinn	2	1	1	—	—
Central studio for documentaries	1	—	—	—	—

Poland Produces 25 Films Annually; Shorts Also Play Off on Television

By JOHN MINCHINTON

(Author of following text is with the Polish Cultural Institute in London—Ed.)

Warsaw.

Poland, now a nation of 30,000,000 persons, produces around 25 feature films a year. Some of these have drawn favorable notice in the west and at international festivals. It follows that Poland does well to do so much. At the end of World War II it stood in ruins, with 7,000,000 dead from German bombs, German camps and forced labor battalions. Never an advanced industrial country its facilities were devastated and the film trade needed to be reconstructed from scratch.

There were perhaps 120 film theatre in the whole country still usable in 1945. Studio facilities were as fragmentary as trained talent. Government initiative alone got the cameras grinding again, first to turn out newsreels and documentaries, staffed by the demobilized army film unit. A first feature was completed in 1947, "Forbidden Songs". By 1950 some 13 features were in the cans.

Today there are feature film studios in three cities: Lodz (three stages), Wroclaw (two stages—one 13,900 ft.) and Warsaw (two stages). Lodz and Warsaw are each adding an extra stage and developing recording and laboratory facilities.

Features are produced by eight individually named units, each of which has a nucleus of directors, scenarists, etc. and hires other artists and studios as required.

The Documentary Studio is in Warsaw and produces about 50 shorts and 110 newsreels annually. Educational Studio, in Lodz (one stage), produces about 120 films annually. Over 50 short films are produced by other small studios—films for television, animation films, etc. The Warsaw Dubbing and Sub-titling Studio annually prepares about 150 features and numerous shorts: Polish versions of foreign films, foreign versions of Polish films.

Distribution, export and import of Polish and foreign films is handled by Centrala Wynajmu Filmow, Mazowiecka 6 8, Warsaw. A percentage of the distribution income of Polish films is channeled to the production units, forming an important part of production finance.

There are now 3,640 cinemas operating in the exhibition network 1,510 of these are in towns. Cinema construction continues and 100 were built new in 1962. In addition there is a rural network of 300 mobile units, 35mm and 16mm—an important exhibition factor in a country with a large rural population. About 12,000 schools, factories, clubs, etc also have projection facilities, mostly 16mm. The total attendance at the 3,640 cinemas in 1962 was 196 million. This showed a drop of 3,500,000 in 1961, the losses being mostly in tv reception areas.

Poland's weekly magazine "Film" carried notices of the following in 1962: Features from Argentina, 1; Austria, 2; Britain, 13; Bulgaria, 1; Czechoslovakia, 12; France, 16; East Germany, 6; West Germany, 8, Greece, 1; Hungary, 5; Italy, 11; Japan, 2; North Korea, 1; Mexico, 4; Poland, 24; Rumania, 2; Spain, 1; Sweden, 3; U.S.A., 30; U.S.S.R., 53; Venezuela, 1; Yugoslavia, 7. Totals 22 countries, 202 films.

Since 1957 Polish films have found a secure place in the "continental" film market abroad. The films of directors such as Andrzej Wajda ("A Generation," "Kanal," "Ashes and Diamonds," "The Innocent Sorcerers"), Andrzej Munk ("Eroica," "Bad Luck"), Aleksander Ford ("Border Street," "The Young Chopin," "Knights of the Teutonic Order"), Jerzy Kawalerowicz ("Night Train," "Mother Joan of the Angels"), Roman Polanski ("The Knife in the Water") and others, have been distributed throughout the world.

Without question the most widely distributed feature is the spectacular "Knights of the Teutonic Order," which has been sold to almost every territory. Polish shorts also do very well, being in demand by television companies as well as film exhibitors; many of these shorts are deliberately made without need of commentary.

Poland's feature for Cannes will be "How to be Loved," with Zbigniew Cybulski.

15-18 Features For Young Alone Made Yearly in USSR

Moscow.

From the time Soviet cinematography took its first steps special films have been produced for children—from first graders to 'teenagers—in conformance with program discussed by educational and public authorities. As many as 15-18 full-length feature films for children are put out a year. Especial attention is devoted to pictures guiding the younger generation, helping them to grow up to be conscientious citizens, inquisitive, industrious, and physically robust.

A certain Finnish pastor once remarked that "Soviet films introduce schoolchildren to the radiant world of noble intentions and deeds."

To make films for children is only one part of the job. They must be shown to as many juniors as possible. In the USSR there are motion picture theatres especially for the film-goers of school age. "The Pioneer Pravda (Truth)" newspaper, circulated in 6,000,000 copies, and other periodicals for schoolchildren feature film reviews and cultivate good taste in the young readers.

Lenin's Evaluation

American readers probably know that in the Soviet Union both production and distribution of films are in the hands of the state. When the Soviet system was being set up, V. I. Lenin stressed the exceptional significance of cinematic art for the education of the masses. The state invests large sums in the development of the film industry. At present we have 34 studios.

Soviet Russia Annual Total Near 100; New 'Humanism' in Screen Characters

By NIKOLAI SERGEYEV

(Novosti Press Agency APN)

Moscow.

Soviet people like motion pictures. Last year Soviet boxoffices sold about 4,000,000,000 tickets—as much as in previous years. Isn't that good enough proof of the fact that Soviet films are continuing to draw the public?

As many as 100 or more Soviet feature films are released a year. That is far more than was put out 10 years ago, during Stalin's lifetime.

The big changes that have been made in the Soviet Union after the 20th Congress of the CPSU (1956) have had a beneficent effect on Soviet literature and art, cinematography included. First of all, feature-film release soared. In 1952, 23 pictures were produced. Last year the film studios of the Soviet Union put out 93 pictures.

This comprehensive program of film production has made it possible to engage the services not only of the more experienced script-writers, directors, cameramen and set designers, but also of the increasing numbers of young and talented newcomers, most of whom are graduates of the Moscow Institute of Cinematography.

The past few years have seen the release of some very interesting pictures. Mikhail Kalatozov's "The Cranes Are Flying" aroused a good deal of discussion.

Assisted by an excellent cameraman and the then very young actress Tatyana Samoilova, Kalatozov made a very stirring and poetic film. Not all the situations, approaches and character delineations were favored alike, but the vividly original talent of Samoilova was acknowledged by all.

"Stories of Lenin," produced by Sergei Yutkevich, one of the most eminent of present-day Soviet directors, was also acclaimed.

Hymns To Man

This picture was followed by "Communist" (script by Yevgeni Gabrilovich, director Yuli Raizman), a psychological picture highlighting Soviet patriotism in the early years following the 1917 revolution.

Three new and very moving feature films were based on Mikhail Sholokhov's books. "And Quiet Flows the Don" (director Sergei Gerasimov), "The Fate of a Man" (director Sergei Bondarchuk) and "The Soil Upturned" (director Alexander Ivanov).

Personally, I was impressed most by "The Fate of a Man," starring Sergei Bondarchuk in the main role. The celebrated actor gave a revealing screen portrait of the Russian patriot, the dauntless soldier convinced in the justice of his country's cause.

A veritable hymn to the Soviet man of our day is "The Ballad of a Soldier," made by director Grigori Chukhrai after the script by Valentine Yezhov. The young talented and temperamental Chukhrai accounts for two other fine pictures, "The Forty-First" and "A Clear Sky." All three films received high praise. Chukhrai's work is characterized by his desire to focus attention on man's sterling qualities, the mainsprings guiding his conduct. In "A Clear Sky," he disclosed the moral purity of a man who had been wrongly persecuted during the period of the Stalin personality cult, the man's unwaning faith in the triumph of justice.

A highly individual style is manifested by Yulia Solntseva in her two pictures, "Poem of a Sea" (1958) and "The Flaming Years" (1962), whose scripts were written by her husband, Alexander Dovzhenko. She is the first director to make a picture on 70mm film jointly with cameramen F. Proforov and Y. Teterin. The cameras and film used were Soviet-made. Since then several Soviet films have been produced in the same process.

Stimulating pictures were also made by Mikhail Romm, Alexander Zarkhi, Mark Donskoy, Vera Stroyeva, Leonid Lukov and Ivan Pyryev, to mention a few of the more celebrated directors. As for the younger set, those who have distinguished themselves most are Lev Kulidjanov, Stanislav Rostotsky, Yuri Chelyukin of Moscow, Chenghiz Abuladze and Roman Akhvedze of Georgia, Latif Safarov of Azerbaijan and Yuri Kun of Estonia.

In the past five years 75 directors, 60 cameramen and dozens of script-writers and set designers have made some very promising debuts in films.

Bombast and pomposity of some of the films released during the personality cult era have disappeared. Feature films have come down from their pedestals, so to say, and have become more human and sincere. Many of them give a stirring and revealing account of the people's life, their thoughts and deeds, their joys and difficulties. It is the dream of the Soviet filmmaker to produce major issues on a panoramic plane. Naturally this is not simple to do. Characteristically, modern Soviet cinematography has grown both lyrical and philosophical, giving deeper cross-sections of the experiences and intellectual world of its protagonists.

"Seryozha," directed by Georgi Daneliya and Industin Talankin, "When the Trees Were Tall," by Lev Kulidjanov, "Open to Seven Winds," by Stanislav Rostotsky, are all different in approach and style, for far from rejecting different forms, styles and approaches, our socialist realism presupposes them.

There is the sadly fallacious opinion that Soviet directors such as Mikhail Romm stand for intellectual films only. That is nonsense.

This turn in cinematography was not achieved by a mere wave of a wand. It was necessary for the Communist Party to step in and enlighten the Soviet artists. This work is going on to the present day, as we can see from the meetings held between the leaders of the Communist Party and Soviet Government with artists and writers. Some pictures by well-meaning script-writers and directors turn out to be mediocre, boring and sometimes down-right drab.

This was the case with "Zastava Ilyicha" ("Lenin's Outpost"). Script-writer G. Shpalikov and director M. Khutsivev wanted three young workers to symbolize the quintessence of inquisitive, optimistic and enthusiastic Soviet working youth. They missed the mark, however. Their heroes turned out to be entirely fictitious, shallow, worthless and bereft of high ideals. It is clear that Shpalikov and Khutsivev failed to realize the real designation of art—to reflect truth, to call upon men to progress towards a radiant future, towards finer ideals.

Russian Grievance: Shorts' Short Shrift

Moscow.

The Soviet press continuing to display a candor unknown when Stalin ruled has lately carried a series of articles setting forth criticisms of certain film practices. One complaint concerns the neglect of newsreels and documentaries by the distributing and booking functionaries. This is a rough quote of one article:

"What use [illegible] our best newsreel reporters to the far island of Cuba, to the remote parts of Asia, or the sandy desert of Kizilkumor? What use making a documentary about the glorious taming of the Jenisey river or the construction of a new gas pipeline? All this is meaningless because the newsreels are [illegible] going to be stored forever in some cellar of our lazy distributor company, never to be released for showing in our theatres." This was said by Soviet film director Roman Grigoriev.

Grigoriev argues that the present two-hour performance in Soviet cinema houses should be extended to three hours and the extra hour be exclusively used for informational film. This is true service to education, culture and mass enlightenment. But the powers that control the channels of distribution are routine-trapped minds.

(This complaint is curiously similar to comment heard in the United States where the newsreel is a diminished force, the short a sometime thing and the documentary can thrive only if disguised as a second feature. There is, of course, one significant difference: the newsreels and shorts were shuffled off in the U.S. because of the lengthening theatre programs, long three hour features, often part of a two-feature bill. To see the full show in many a neighborhood theatre an American must enter by 7 p.m. and hardly will leave for home by 11:30.—Ed.)

Yugoslavs Making 22 This Year

By STOJAN BRALOVIC

Belgrade.

According to the combined planning of the Yugoslav motion picture industry there will be in 1963 some 22 feature-length films and about 100 documentaries and "shorts." The following Yugoslav features are nearing completion, or preparing:

"Dangerous Road," produced by Jadran-Film, Croatia, directed by Mate Relja. Script by Anton Ingolic, leading roles in hands of Hermina Pipinic and two young boys.

"The Operation Tician," coproduction Avala (group of English producers), directed by Rados Novakovic, script play by Vlasta Radovanovic, the leading roles in hands of Patrick McGee, William Campell (Campbell), Manja Golec, Rade Markovic, Miho Baloh, and several other Yugoslav actors.

"The Islands," produced by Avala-Film, Belgrade, and CCC Film, Berlin, directed by Jovan Zivanovic, script play by Jug Grizelj; principal roles: Elke Sommer, Peter Van Eyck, Branimir Jankovic and Ljubisa Jocic.

"The Days," produced by Avala-Film, direction and script play by Alexander Petrovic, the leading roles played by Olga Vujadinovic and Ljubisa Samardzic.

"The Moles," produced by Lovcen-Film, which serves the federal republic of Montenegro, but recently went into bankruptcy, directed by Milo Djukanovic, the artistic cast Slobodan Perovic, Olivera Markovic, Mija Aleksic, Jelena Jovanovic-Zigon.

"The Return," produced by Avala-Film, direction and script play by Zivopin Pavlovic, with Beta Zivojinovic in the leading role.

"Man and Beast," coproduction of Avala-Film and CCC Film of Berlin, directed by Edvin Zvonek, script play by Bent Koverthe, roles in hands of Georg Gec, Ginter Ungechoyer, Katinka Hofman, Nikola Popovic, Stanko Buhanac and Petar Banicevic.

"Long Ships," a coproduction of Avala-Film and Warwick Film of London, directed by Jack Cardiff, script play by Barkeley Mather, music by well-known Yugoslav composer, Dusan Radic, scenography by Zoran Zorcic and Vlastimir Gavrik, with Richard Widmark in the leading role.

"The Bridge on the Neretva River" (in preparation) to be produced by Jadran-Film, under the direction of Veljko Bulajic (one of Yugoslav's promising film director).

"Happy Journey to Hell," produced by Jadran-Film, directed by Nikola Tanhofer, script play by Ivo Stivicic, the main roles entrusted to Severin Bijelic, Bert Sotlar, Pale Vujisic, and Hermina Pipinic.

"Rudopolje" (in preparation) to be produced by Avala-Film, under the direction of Stole Jankovic.

"The Man from the Photography" (in preparation), under the direction of Vladimir Pogacic and the script play by Dragoslav Ilic.

"The Countrymen," produced by Avala-Film, after the script play of Milos Savkovic and Dragoljub Glubovic, directed by Zdravko Randic, with Beba Loncar and Boris Dvornik in leading roles.

Sovexportfilm 1963
MOSCOW

The Grand Prize of the XXIII Festival of Fiction Films in Venice
the Golden Lion of St. Mark

"IVAN'S CHILDHOOD"
A feature, black and white,
MOSFILM STUDIOS PRODUCTION
Screenplay: VLADIMIR BOGOMOLOV and MIKHAIL PAPAVA
Director: ANDREI TARKOVSKY
Starring: KOLYA BURLAIEV and VALENTIN ZUBKOV

"IVAN'S CHILDHOOD"

"FOLLOWING THE SUN"
A feature, color
MOLDOVA FILM STUDIOS PRODUCTION
Screenplay: VALERIU GAZHIU and MIKHAIL KALIK
Director: MIKHAIL KALIK
Camera: VADIM DERBENEV
Starring: NICKA KRIMNUS

"TO THE SEVEN WINDS"
A feature, black and white,
GORKY FILM STUDIOS PRODUCTION
Screenplay: ALEXANDER GALICH and STANISLAV ROSTOTSKY
Director: STANISLAV ROSTOTSKY
Starring: LARISA LUZHINA and VYACHESLAV TIKHONOV

"TO THE SEVEN WINDS"

"THE LAW OF THE ANTARCTIC"
70mm color film
DOVZHENKO (KIEV) STUDIOS PRODUCTION
Screenplay: BOGDAN CHALY and SERGEI ALEXEYEV
Director: TIMOFEI LEVCHUK
Camera: SUREN SHAKHBAZYAN
Starring: VSEVOLOD SAFONOV, NIKOLAI KRYUKOV, GURGEN TONUNTS

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DENMARK	Dr. Tvergade 36.5 Copenhagen
EGYPT (U.A.R.)	22, Rue Oswald Finney, Dokki, Le Caire RAU
ENGLAND	10, Kensington Palace Gardens, London W. 8

RELEASE PROGRAM

"HELLO, LIFE"

A feature, black and white,
MOSFILM STUDIOS PRODUCTION
Screenplay: VASILY AKSYONOV, MIKHAIL ANCHAROV, ALEXANDER ZARKHI
Director: ALEXANDER ZARKHI
Starring: LYUDMILA MARCHENKO, ALEXANDER ZBRUYEV, OLEG DAL, OLEG YEFREMOV

"THE HUSSAR BALLAD"

Color comedy
MOSFILM STUDIOS PRODUCTION
Screenplay: ALEXANDER GLADKOV and ELDAR RYAZANOV
Director: ELDAR RYAZANOV
Camera: LEONID KRAINENKOV
Starring: LARISSA GOLUBKINA, TATIANA SHMYGA, YURI YAKOVLEV, IGOR KYINSKY

"THE HUSSAR BALLAD"

"I HAVE BOUGHT MYSELF FATHER"

Cinemascope version
GORKY FILM STUDIOS PRODUCTION
Screenplay: V. DOLGIY
Director: ILIA FREZ
Starring: ALESHA ZAGORSKIY, V. TRESHALOV, O. LYSENKO

"BUSINESSMEN" (O'HENRY'S NOVELS)

Cinemascope version
MOSFILM STUDIOS PRODUCTION
Screenplay and Director: L. GAIDAY
Starring: R. PLIATT, Y. NIKULIN, G. VITZIN

"COLLEAGUES"

A feature, black and white
MOSFILM STUDIOS PRODUCTION
Director: ALEXEY SAKHOROV,
Starring: VASILI LIVANOV, VASSILI LANOVOI, OLEG ANOFZIER

"COLLEAGUES"

"GREAT ROAD AHEAD"

MOSFILM STUDIOS PRODUCTION
Screenplay: GEORGIY MDIVANY
Director: YURI OZEROV
Starring: I. ABRHAM, R. GRUSHINSKIY, I. GULAYA, A. KUTENOV

FINLAND	[illegible], 14, Helsinki
FRANCE	49, Rue de la Faisanderie, Paris XVI
GERMAN DEMOCRATIC REPUBLIC	[illegible] 2 Berlin [illegible]
GREECE	36, [illegible] Street, Athens, [illegible]
INDIA	163—164 Lower Colaba Road, 7th floor, opp. Colaba Post Office, Bombay—5
INDONESIA	Dj. [illegible] 64, Djakarta
MEXICO	General Leon 32, Col. Tacubaya, Mexico, D. F.
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NORWAY	Inkognitogaten 18/A, Oslo
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SWITZERLAND	Thunstrasse 63, Berne
THAILAND	7, Nana North Road, Bangkapi, Bangkok

In countries where there are no Sovexportfilm representatives, kindly get in touch with the U.S.S.R. Trade Representation concerning all questions connected with the purchase and sale of films.

Economics (Socialist Style) of Film Production; Yugoslav Studio Practices

Belgrade.

During 1962 Yugoslavia exported to 33 foreign countries, some 105 features and 143 documentaries and shorts. The exported Yugoslav product went to the following countries:

Algeria 4, Austria 2, Belgium 6, Czechoslovakia 3, Eritrea 1, France 1, Greece 3, Holland 1, Iran 1, Italy 2, Israel 2, Canada 7, Cambodia 1, Cuba 9, Laos 2, Lybia 1, Luxembourg 2, Hungary 4, Morocco 1, Mexico 3, East Germany 4 plus 3 for the television, Norway 1, Poland 3, Rumania 3, Switzerland 1, Tangier 1, Tunis 1, USA 6, West Germany 5, Soviet Union 8, Somalia 1, Vietnam 1, while the licenses for two feature films have been sold for the world distribution.

The documentary and "shorts" have been sold to the following countries: Britain 15, West Germany 14, Luxembourg 14, Belgium 11 and Portugal 10.

During 1962 Yugoslav studios rendered various kinds of services to 20 foreign producers.

Yugoslavia has several modern studios belonging to various companies rendering services and hiring its studios and other film producing facilities to domestic and the foreign producers: Avala-Film, Belgrade, Dubrava-Film, Zagreb and Film-Servis, Ljubljana. All three are equipped with up-to-date gear for film production.

There remains film censorship, but the producers, scripters and distributors have learned to take it. There is constant collaboration of representatives of interior ministry, composers, writers and culture.

Since the liberation of Yugoslavia in 1945 maximum stress in native features has been the national liberation struggle. Of course, there is clear socialist influence in the themes.

The average cost of a feature film is 60 million dinars (750 dinars to dollar). The most expensive Yugoslav feature film ("Kozara") cost over 400 million dinars and the cheapest cost 18 million dinars ("Zajednicki Stan"—common flat).

Director and the screenplay writer of a feature film (the production of which lasts from three to six months) are paid around a million dinars each, depending upon character, quality and available funds for the production.

A good, experienced highly qualified electrician would be paid from 10 to 20 thousand dinars a week, with the producing company paying his social insurance, medical care and taxes.

Soviet Product: 1963-Type Tales

Moscow.

With close to 100 features blueprinted for production and release during 1963, the Russian film industry is primarily focussed upon internal release. It is not easy to predict ahead which of the films are promising for playoff in non-Communist lands. Plainly there has been greater receptivity since the quality of USSR product became more "human" and less stereotyped to the taste of the late Marshall Stalin. As recently as April 17 VARIETY in reviewing the Russian "Grown-Up Children" considered it a surprisingly successful family-type comedy suitable for global playdates.

Russian features do, of course, tend to serious subject matter, and especially close to the purposes of the Marxist-Lenin line. To suppose otherwise would never be realistic. Nor have the strenuosities of World War II been allowed to fade from consciousness here.

Events of 1941 from the theme of "The Living and the Dead," based on the story of that name by Konstantin Simonov. It details the courage of Soviet soldiers who never flinched during their worst adversities.

Lenin and Tolstoy

Director Lev Kulidjanov is making a picture about Vladimir Ilyich Lenin after the late Emmanuil Kazakevich's "Blue Copy-Book." It highlights a paramount episode in Lenin's life during the period when the October Revolution of 1917 was in the making.

Sergei Bondarchuk is working on a wide-screen color version of "War and Peace" after the novel by Leo Tolstoy, which served Paramount Pictures of Hollywood some years ago.

Vladimir Petrov, a veteran director, is shooting a large film based on Leonid Leonov's "Russian Forest." Yulia Solntseva is busy producing another epic film, "Enchanted Spring," after Alexander Dovzhenko's autobiographical story.

"Meet Baluyev," after Vadim Kozhevnikov's novel, and "Stars in Your Hand" (by P. Olshansky and N. Rudnev) are accounts of the relations among Soviet people, their ideas and actions.

The work of Soviet scientists is extolled in "I, Newton St." The idea underlying this picture is that the main features of Soviet scientists are talent, enthusiasm, high-principledness and industry.

"Test Flight Pilots" is a screen story about the men who risk their lives to help build newer and better planes.

Young director Tenghiz Abuladze and script-writer Leonid Cheladze of the Tbilisi Film Studio are intending to make a lyrical film about how Soviet girls and boys find their vocations after finishing secondary school.

More comedies, satirical films and musicals will be released this year.

Soviet Films

Russ product is unreeled at all the big international film festivals of Cannes, Karlovy Vary, Venice, Edinburgh, San Francisco, Cairo, Delhi, Locarno, and others. Last year, for instance, the Soviet Union took part in 30-odd such festivals.

In the last 17 years Soviet motion pictures have received some 300 prizes and honorary diplomas at film festivals.

The international festivals held in Moscow in 1959 and 1961 were widely acknowledged.

Japan Sees '64 Olympics Booming Tourist Trade For Nipponese Abroad

Tokyo, May 7.

While Japan is anticipating a boom tourism year in 1964 with the advent of the Olympic Games, it is probable that Nippon will concurrently see the biggest year in at least the postwar period of Japanese traveling abroad. The Finance Ministry is expected to relax the currency exchange restrictions that have choked overseas traffic of Japanese. Gradual easing of these restrictions is expected to begin with the beginning of the new fiscal year when it is believed, businessmen, scientists and scholars will be allowed to exchange currency for foreign travel. By October, it is expected that ordinary citizens will be able to require the necessary foreign currency.

The lifting of the lids could instantly launch a multimillion-dollar industry. Martin Pray, head of the U.S. Department of Commerce's travel service in the Far East, believes that some 40,000-50,000 Japanese have been hoarding savings for the occasion. He said at least 40% of them would travel to Hawaii because of ancestral ties.

At present, Japanese tourists are allowed to travel only as far as Okinawa and are limited to $400 a year in spending money. Other overseas traveling has been limited to politicians, businessmen on trips for surveying markets or cultivating experts. Many others go under these permitted guises and it is a common practice for them to acquire additional foreign currency through extra-legal means.

The budget for Overseas travel exchange from yen into other currencies is expected to be set at around $75,000,000. Ministry officials fear that there might be an even further demand and thereby an additional drain on the nation's foreign currency reserves.

Both Japanese and foreign tourist agencies are prepping for the heavy traffic in Japanese going abroad. Domestic agencies are expanding their staffs and opening overseas offices. The foreign agencies are naturally also acquiring more help, printing Japanese-language brochures and adding Japanese-speaking personnel in their overseas branches. After the easing of regulations, Pray expects more than half of the Far East tourism movement to come from Japan.

GREEKS AND TURKS NOW WORK TOGETHER

Athens.

Pinned-down facts about Greek production are not easily verified. Among expectations for 1963 is "Sagapo" starring Anna Magnani and directed by Roberto Rossellini of Italy. It's based on a novel by Renos Biasson.

Ilya Lopert was here from New York to confer with Michael Cacoyannis on a United Artists project. Again a novel, "Alexis Zorba" by Nicos Kazantzakis, is involved.

Luchino Visconti is due to shoot a feature in Greece during 1963, title unrevealed. His auspices have a tie-up with a newspaper to select an actor and actress locally, not necessarily or probably for the leads.

A first coproduction between Greece and Turkey, once implacable political enemies, will be produced by Damaskinos & Michaelides of Greece and the Byzsel Bros of Turkey. "Heartbeat At A School Desk" is the title. Femme lead is Aliki Vouyouklaki. It was a stage hit.

Hints Yanks Muff B.O. Potential Of Thais, Indonesians

Hollywood.

Hollywood's attitude of indifference, complacency and shortsightedness towards the underdeveloped areas of the foreign market parallels the blunders of the U.S. diplomatic corps dramatized in "The Ugly American" book and film, pic's producer-director George Englund charged here.

Booming populations and "the bottomless thirst for the well told tale on the screen" found among these peoples combine to present a potential market which could cancel the effect of tv on the film industry, asserts Englund. "It is a great mistake," he contends, "to pass off places like Thailand, Iran and Indonesia as unimportant because they do not offer much of a market today," noting that "it won't always be that way."

Producer that we help these nations get more theatres through "lend lease, frozen funds or some other means." Estimating that "90% of what the peoples of Africa, Asia and Latin America know of us is through films" he believes such assistance would not only be in the interest of the film industry but would be for the national good as well.

Competition for the Southeast Asian film patronage is becoming especially heated, Englund asserts. He cites increase of from 25 to 60% in exposure of the Red Chinese product over the last five years in this area, also noting considerable Russian activity. Producer maintains, however, that we have one major advantage over them: "stars." He opines that one of the reasons for the tremendous popularity of the Hollywood "star" among the original peoples is the way in which they fit into the "hero figure" worship which is prominent in many cultures in this part of the world.

Enormity of the potential of this area was reflected in distribution of a film of Indonesian president Sukarno's U.S. visit of a few years ago, contends Englund. "In three months more of that country's 90,000,000 population saw that film than any other film in Indonesia's history."

"We are the only nation in with a truly international distribution set-up yet the foreign market remains a vague mottled thing," contends Englund. Producer proposes that the MPAA and USIA work together in ascertaining just what the dimensions of the foreign market is now and ways of developing its potential."

Foreign Product's Japanese Grosses

Tokyo.

During the last five years, through 1962, foreign film gross earnings in Japan totalled approximately $125,000,000, with $91,000,000 coming from percentage shows, the bulk of which are by the U.S. majors. Grosses by year:

1958	$26,000,000
1959	24,000,000
1960	23,000,000
1961	24,000,000
1962	27,000,000

NETHERLANDS' VITAL STATISTICS	[illegible]	[illegible]
Cinema Attendance	47,875,000	65,610,000
Number Imported Films	395	388
Gross Intake	[illegible]	[illegible]
Number Cinemas	562	531
Number Seats	294,325	298,000
Number Film Distributors	30	38

How to be loved?
—is love the supreme value?

How to be loved?
—is love worth sacrificing everything in life?

"HOW TO BE LOVED"
(Jak byc kochana)

A New Polish Picture, Directed by Wojciech Has
— Polish Entry at Cannes 1963 —

Starring: Barbara KRAFFT
—in the best female part ever seen in Polish films.

ZBIGNIEW CYBULSKI
("Ashes and Diamond") as an anti-hero.

Black and white, standard, 2950 mtrs.
Production: ZRF "KAMERA", 1962
General distribution: FILM POLSKI,
6/8 Mazowiecka Street,
Warsaw, Poland

ARTKINO PICTURES, INC.
723 - 7th Ave., New York, N. Y.
CI 5-6570

Presents for 1963

CHEKHOV'S "LADY WITH THE DOG"
"HUMPBACKED HORSE" (Plisetskaya and Bolshoi Ballet)
"THE GREAT BATTLE ON THE VOLGA"
"PEACE TO HIM WHO ENTERS" (Venice Festival Prize Winner)

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Studios, Equipment for Production

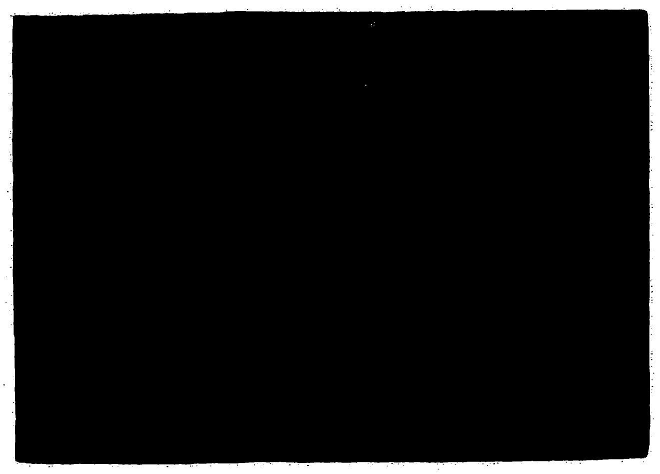
BULGARIAN CINEMATOGRAPHY, CANNES 1963

TOBACCO

Script — Dimitar Dimov and Nikolai Korabov
Direction — Nikolai Korabov
Photography — Vulo Radev

CAST —
Nevena Kokanova
Yordan Matev

A feature film which portrays life in Bulgaria during the '30s and to the end of World War II and the profound social contradictions of that period. The heroine Irina, at heart an honest and intelligent woman, sinks in the social quagmire of her husband's family, to make in the end a valiant but vain effort to recapture the purity of her youth, whereupon she commits suicide.



A BOUQUET OF STARS

A coloured cartoon

Script — A. Vagenstein
Director — R. Bozhvarova
Art Director — I. Bogdanov
Music — G. Genkov

A little dreamer on a soap bubble flies up to the starry sky where he looks for the imaginary monument of the dog Laika. A bouquet of stars he has picked himself is the expression of his love and gratitude to the famous dog.

State Enterprise "Distribution of Films",
135a, Rakovski St., Sofia, Bulgaria

1962 SPANISH PRODUCTION

Spanish Title	Translated Title	Producer
Cancion de Juventud (Color)	Song of Youth	Epoca Films
Accidente 703 (B & W)	Accident 703	ASPA Films
Tierra Brutal (B & W)	Brutal Earth	Tecisa & Capricorn (Co-production)
Siempre En Mi Recuerdo (Color)	Always In My Thoughts	Films Horizonte
El Sol En El Espejo (B & W)	The Sun In The Mirror	Co-production Spanish-Argentine
Dos Anos De Vacaciones (Color)	Two Years Vacation	Juan de Ordona
Las Travesuras De Morucha (B & W)	Tricks of Morucha	IFI Espana, S. A.
La Bella Lola (Color)	Beautiful Lola	P. C. Balcazar
Los Culpables (B & W)	The Guilty Ones	P. C. Teide
Aprendiendo A Morir (B & W)	Learning To Die	Naga Films
Dulcinea (B & W)	Dulcinea	ASPA Films, S. A.
Vamos A Contar Mentiras (B & W)	We Are Going To Tell Lies	Isasi Productions
Grano De Mostaza (B & W)	Grain of Mustard	TARFE-ASPA Films
Lulu (Color)	Lulu	Producciones M. D.
Tablado De Luna (Color)	Moon Stage	P. C. Teide
Autopsia De Un Criminal (B & W)	Autopsy of a Criminal	Hispamex Films S. A.
La Chica Del Gato (B & W)	Girl of the Cat	Ales-62 Films
Rogelia (B & W)	Rogelia	Coral Films
Usted Tiene Los Ojos De Mujer Fatal (B & W)	You Have the Eyes of A Faithful Woman	C. I. C. E.
Llovidos Del Cielo (B & W)	Rained From The Sky	Artis Films
Tombola (Color)	Bazaar	C. E. A.
Vuelve San Valentin (Color)	St. Valentine Returns	C. E. A.
La Muerte Silba Un "Blues" (B & W)	Death Whistles A Blues	NAGA Films
Plaza Oriente (Color)	Orient Square	Coopercines
Una Isla Con Tomate (Color)	An Island With Tomato	Producciones Tony Leblanc
Su Alteza La Nina (B & W)	Her Highness The Girl	Internacional Films Espanola
Campanas Al Amanecer (Color)	Bells At Dawn	Arthuro Gonzalo Alfredo Fraile
Ensayo General Para La Muerte (B & W)	General Rehearsal For Death	ASPA & ECO Films
Cuatro Bodas & Pico (Color)	Four Weddings and Plus	Cooperative Acta
Destino Barajas (B & W)	Barajas Bound	Generalife
El Valle De Las Espadas (Color)	Spades Valley	Javier Seto
La Gran Familia (B & W)	The Great Family	Pedro Maso
Trampa Mortal (B & W)	Mortal Trap	C. C. Constelacion
La Boda Era A Las 12 (B & W)	The Wedding Was At 12	Urania Films
Trigo Limpio (B & W)	Clean Wheat	I. F. I. Espana S. A.
Dona Rocio De La Mancha (Color)	Mrs. Rocio From La Mancha	Epoca Fims
La Reina Del Chantecler (Color)	The Queen of Chantecler	Rafael Gil
Hipnosis (B & W)	Hypnosis	Procusa
Todos Eran Culpables (B & W)	All Were Guilty	Leda Films, S. L.
El Sheriff Terrible (Color)	The Terrible Sheriff	Copercines Emo Bistolfi
La Sombra Del Zorro (Color)	Zorro's Shadow	Copercines-Explorer
Christo Negro (B & W)	Black Christ	Copercines-Explorer
Bahia De Palma (Color)	Palma Bay	Este Films
La Gran Coartada (B & W)	The Great Alibi	Tusisa Films
La Ruta De Los Narcoticos (B & W)	Narcotic Route	I. F. I. Espana S. A.
El Duque Negro (Color)	The Black Duke	Hispamer Film Rodes Cinematografica
Chica Para Todo (B & W)	Maid of All Work	C. C. Constelacion
Un Demonio Con Angel (Color)	A Devil With Angel	I. F. I. Espana, S. A.
La Casta Susana (Color)	Chaste Susan	Benito Perojo Cesareo Gonzalez-Luis G. Amadori
Nuevas Amistades (B & W)	New Friendships	Hispamex Films S. A.
Los Dinamiteros (B & W)	The Dynamite Men	Agata Films Films Columbus
Las Tres Espadas Del Zorro (Color)	The Three Spades of Zorro	Hispamer Films Rodes Cinematografica
La Conquista Del Pacifico (Color)	The Conquest of the Pacific	Cooperativa Cinematografica Union Tyrys Films
Torrejon City	Torrejon City	

Take That 'Mediocre' Stamp Away

Quality Blues of Spanish Producers Eased; Looked Like Running Out of Subsidy Money

By HANK WERBA

Madrid.

Producers in Spain are in a mood to sustain the heavy turnout of product averaging 80 features a year (including coproductions) for the past two years, despite early fears that new government subsidy classification standards might put a crimp in the trend toward expanded film-making.

When the new film administration took office last summer, it revamped the classification board and, in pursuit of official policy to stimulate quality product and discourage substandard pix, the board handed out non-subsidy "2B" and "3" ratings that brought a howl of protest from the industry. Subsequently, Director General for Cinema Garcia Escudero and the classifiers softened their position and the producer despair was dispelled.

The recent tendency is to utilize the lowest paydirt "2A" rating which offers a 30% rebate on the approved budget cost, while film authorities find more ways of encouraging the good than in punishing the bad.

One such step was incorporated in a ministerial edict creating a new category of "Special Film Interest" to parallel the already existing "National Film Interest" which primarily promotes pix on political, religious, or moral grounds. The new category, instituted primarily to reward top quality films, offers a subsidy of 50% of budget up to a new high maximum of 5,000,000 pesetas. Classifiers lost no time in applying the new decree and conferred this bonanza pesete honor on "Dulcinea" and "Summer Nights," a first feature assignment for director Jorge Grau.

Film officials also transferred script approval power from cautious civil servants to the new censor board, where civilian and ecclesiastical members have already given evidence of willingness to lower the barriers on nonconformist screen themes. In less than six months, conspicuous changes are already evident. A new crop of young directors have filmed scripts, some of which were banned under the old regime, that have qualified by a wide margin for big film festivals. Relaxed censorship reins have heartened young and seasoned directors alike in attempting projects with a degree of audacity and inspiration notably lacking during the past ten years.

The modified liberty of action has brought with it a contagious optimism influencing many top Spanish producers.

Film-makers, on the other hand, are equally encouraged by the promising inroads being made by the blossoming, semi-official distribution network being created by Cinespana in Latin American markets.

Essentially, the optimistic attitude prevailing in the Spanish film industry stems from the young blood stream providing vigor and enthusiasm at a time of widespread consciousness that restrictive censor measures and routine subsidy rewards have failed at almost every turn to garner global prestige and world markets for Spanish pix.

Some cynical observers explain intense production activity as an effort by producers to milk the subsidy classification system right up to the time it is replaced by government-sponsored boxoffice percentage rewards. When the switch occurs they expect an appreciable reduction of native pix.

OPERATION BARCELONA: ALSO-RAN TO MADRID

By JOAQUINA CABALLOS

Barcelona.

It appeared at one period, now remote, that Barcelona for its climate, light, seaport and industrialism would be the cinematographic centre in Spain, as it has been in the distributing end of the business ever since 1900. However things have turned out quite differently. Now after 60 years the reality is that Barcelona has only two producing studios and those not first class. These are IFI, Espana, S. A., and Buch-Sanjuan, S. A. The former, which may be considered the best, are situated near the harbor in calle Marques del Duero, 106 and consists of two big stages, one of which can be divided into two. The equipment allows shooting three features at a time.

IFI would welcome chances to rent to any foreign company. The prices paid to such as director, editor, cutter, electrician, and actors are subject to a minimum ordered by the syndicate. However everybody is paid over and above such minimum and very often contracts are made with each party. The amount paid to a director to realize a picture within the term of 12 weeks varies from $10,000 to $30,000. Editor generally receives a salary of $300 per week. Cutter, or assistant editor from $30 to $60 per week. Electrician $30 to $40 per week. Actors are subject to contract deals separately and these waver from $600 to $10,000 depending on the fame of the actor or actress.

In a way prices are not a fixed tariff since it always depends on the personal merits or popularity of the individual.

Buch-Sanjuan Studios are situated in the Tres Torres district close to the hills of Vallvidrera, in Calle Verdaguer, No. 4-Sarria-Barcelona. This place is smaller than IFI, it has a big stage and is readying a second one. This is the former Kinefon Studios which was bought by Buch-Sanjuan and underwent modernization.

Many features made in Madrid Studios often come to Barcelona for location purposes.

Orfea lot, which burnt two years ago, has not yet been rebuilt.

Spaniards Weep For Cause Usual With Exhibs: TV

Madrid.

Spanish exhibitors lost over $4,000,000 at the boxoffice last year as compared to 1961, and the reasons for this loss require no great difficulty to list. According to the report submitted by exhib chief Vicente Guillo to the General Assembly of the International Union of Film Exhibitors held in Barcelona in March of this year, the principal influence for a deteriorating local market is the continued growth of television and the sharp improvement in tv programming. The second reason cited is the growth of motorization in Spain as a result of stepped-up production of two and four-wheeled economy vehicles which have become accessible through widespread installment buying. Motoring dented the weekend moviegoing habit which had not been affected drastically by the small screen at home.

Finally, exhibs in Spain were hard hit last year by government limitation on film imports. Only 300 foreign films were screened in 1961, of which a mere 80 were made in the U.S.A. Exhibs contend that Yank pix are the backbone of the business, and the limited import quota is insufficient to meet the national demand of second and third-run houses in the urban centers. Nor does it help exhibs in the hinterland where programs change twice or more weekly. Over 2,000 cinemas of the 8,000 in operation change programs daily, and most of the others change twice or more weekly. Under present restricted imports, exhibs claim there just isn't enough product to keep film-going interests alive.

Salle owners, faced with audience shrinkage, have not received tax relief they were led to expect.

NEW SPANISH EMPIRE: FILMS

By HANK WERBA

Madrid.

The evidence is overwhelming this spring that Madrid (and Spain) stand where Rome (and Italy) stood a decade ago, namely on the brink of a film production boom. As in Italy then so now here it is the superimposition of internationally financed, cast and motivated features on top of the native industry itself which creates the boom. In both cases there is the background factor of a nation coming alive economically after a moribund period.

The producers and their plans mentioned later in this story include many directors and stars branching out into the financing of product for capital gain potential. The British are prominent in the trend but the preponderance of "fugitives from Hollywood" is obvious.

Meanwhile "The Fall of the Roman Empire," being filmed in Spain, symbolizes fruition of the steadily growing Madrid potential as a global film production capital.

There is ample evidence that American producers feel that production costs in Italy have wiped out the inducement features the Eternal City offered until recently. Yank film-makers have ascertained that Spain can now provide facilities, technicians, topography, manpower, horsepower and numerous other film-making elements for the two types of motion pictures assuring producer profits in the world market — the super-spectacle in Super-Technirama or Ultra-Panavision, or the low-budgeter that can be brought in for around a quarter of a million or less.

Despite rising costs, here, too, peseta budgeting is still a mathematically foolproof economy factor as compared to costs in other currencies. And the peseta has achieved a degree of stability that puts it in the same class for the American dollar.

Film projects are plentiful. Madrid is teeming with American producers, stars, screenwriters, production staffers, department heads, packagers, agents and publicists. Filmites now outnumber tourists at the Castellana Hilton. Residences at the Torre de Madrid, Richmond, Commodore and Milford are catering principally to the mounting tide of cineastes. Dotting the suburbs outside Madrid are filmland chateaux complete with heated swimming pools. It all adds up to an outsized film community and a sweeping trend that makes Madrid the pace setter for Hollywood production abroad.

While Samuel Bronston remains the chief figure and long-range production programmer, a host of other film-makers are at work in the Spanish capital city with projects already before cameras or with plans to get into operation in coming months.

Staying On

With Bronston's "The Fall of the Roman Empire" heading toward completion in July, almost all of the stars in the big cast with the exception of Sophia Loren, will subdivide to star under their own production banners on the plains of Spain. Alec Guinness as a topbilled performer, and Anthony Quayle as director, will team with screenwriter Graham Greene to roll "The Living Room" in association with Alan Brown. Stephen Boyd and scripter Clark Reynolds, with the help of legal packager Herb Brenner, have at least two projects almost ready for the day Rome falls. John Ireland is actively preparing "Viva Gringo" from the Borden Chase book and script for his own JBI flagship, but this project could be delayed if, as it now appears, Ireland will play the male lead in "The Living Room." Mel Ferrer will star in the religious biopic "La Salle" for Eurofilms in an arrangement that gives him a producer associate status as well. Producer-star James Mason has a program of his own to be filmed beyond Spanish borders, but would stay to film in Spain at the drop of a sombrero, if the right property came along.

Bronston was the pioneer and stays the pacesetter. During the course of filming "John Paul Jones," "King of Kings," "El Cid," and "55 Days at Peking," he has developed a sturdy organization that includes a roster of Hollywood and mixed nationality staffers, a completely functional three-stage studio, 150 acres of exterior-set terrain 25 kms from Madrid, and a giant investment production program that now appears to be lined up through 1965.

While Bronston has set Frank Capra's "Circus" for possible filming in Italy the early part of September, "Roman Empire" spanned seven-month (Jan. to July) shooting in Spain under Anthony Mann. Sophia Loren, Stephen Boyd, Alec Guinness, James Mason and Christopher Plummer, Anthony Quayle, John Ireland, Mel Ferrer and Omar Sharif are in the cast. His next big one for Spain is "Paris 1900," to go the early part of next year. After that, the schedule calls for "The French Revolution" and "Isabel of Spain."

Pending final contract signatures, Miss Loren has said "si" to Bronston for the "Isabel" title role. All will be multimillion dollar productions designed for family entertainment "not only for present generations but for those still to come." With Bronston's story development offices open for business in New York, London, Paris and Madrid, some of the projects in blueprint could shift in time. Probably not "Paris 1900," for which David Niven has been committed in a starring role and Vittorio de Sica signed as director.

Ray Goes Spanish

Once Rome-based, Nicholas Ray decided to set up shop in Madrid after he finished directing "55 Days at Peking" for Bronston last year. He organized Leo Productions and is now embarked ambitiously in developing four to five screen properties as producer-director, as producer, or simply as director. Now in work is "Next Stop Paradise" based on a novel by Polish refugee Mirch Hlasko. Screenplay will be written by Hlasko and Ray for production this year. Ray will produce and direct. Next, will be Nick Ray-Lars Schmidt coproduction starring Ingrid Bergman with locations in Norway and sound staging in Spain. Project is now getting title clearance. Another property is a novel called "Memoirs of a Medico" to be done entirely in Spain with Ray producing only. Final project on Spanish boards is "Mimi." The active film planner is hopeful Ava Gardner will star in one of his pix. Between times, Ray will direct "The Road to the Snail" and possibly "On the Road" for producer Alan Brown.

For Alan Brown, "The Living Room" is just a debut backed by sound Spanish financing and supported by a corps of experienced production staffers, assembled from personal contacts made during his associate producership on "John Paul Jones," "King of Kings" and "55 Days at Peking." With "Living Room," he will throw his independent hat in the ring with an initial series of three projects. Second, which could go before "Living Room," is the remake of a 16-year-old-Spanish classic called "El Hombre en el Camino" (On the Road), which he plans to film in the untouched scenic backdrop of the Picos de Europa with an Int'l cast. "Road to the Snail" will go early next year under the direction of Nick Ray. Nicholas Phipps, who screenplayed the popular British "Doctor . . ." features as well as "Captain's Paradise," is now in Madrid completing a first draft.

The Case of Yordan

In a continuing relationship with Bronston, Phillip Yordan has played a prominent part in all of the big ones Bronston has made since "King of Kings." As producer in his own right, heading up Security Pictures, he has brought in production exec Lester Sansom to help him organize a multiple picture - making program from headquarters in Madrid. Many of the films will be made in Spain. Some will be outright Security Pictures product; others will be done in c[illegible]oduction with Spanish companies. Provisional headquarters opened last month on the Gran Via, the Spanish capital city's Film Row. Of the ten films Security Pictures will produce for Allied Artists distribution in the Western hemisphere, Yordan and Sansom are pushing final screenplays on "Gretta" based on an Erskine Caldwell novel; "The Tribe that Lost Its Head," from a Nicholas Monsarrat tome; a bigger than average sci-fi tinter, "Crack in the World," and a wide-screen Western in color, "Red Man's River." Yordan plans to have first of the four in production here this summer.

George Sherman is another Hollywoodite settling in Madrid. He jumped off last month as director of "Wounds of Hunger," a WOH Productions starring Luciana Paoluzzi, Tony Anthony, Mark Damon and Brad Talbot. Anthony and Talbot are producing this one with Prescott Rathborne from a Matthew Andrews script about young bullfighters. "Wounds of Hunger" started out to be a coproduction with Hispamex packaged by Jack Lamont, but inconsistent viewpoints between the two companies scrapped it as a coproduction and it is now before cameras as an American project. George Sherman has producer-director plans for Spain and plans to base in Madrid for approximately three years of film-making activity.

Others Like Spain

Jack Lamont, on the other hand, will go it alone in a continued association with Hispamex for coproduction of two Westerns "The Grass Is Red" and "Kid Rodello," each of which would involve Hollywood screen talent.

Sidney Pink is another Yank producer with a multiple film-making program for coproduction in Spain. After filming "El Valle de las Espadas" (The Castilian) mostly on location near Burgos last year as a coproduction with M. D. Films, he now has a coproduction going with Esamer Films which stars Barry Sullivan and Martha Hyer in "Fuego" (Pyro) from a script he wrote with Luis de los Arcos. The suspense horror pic will be released by American International. Coming up next is an SWP Films-Esamer co-venture, "Vanilla, Chocolate and Strawberry," a musical written and to be directed by Fred Finklehoffe with a cast starring Frankie Avalon, Donald O'Connor and Deborah Wally. Third on the '63 schedule is "Invisible City" which, pending approval of script written by Sidney Pink, will star Lana Turner, Barry Sullivan, Cesar Romero, Tuesday Weld, Jack Krushen and Hoagy Carmichael, for filming mid-September. Before the year ends Pink hopes to have "Unknown Galaxy" in the works. Pink will write the script for this one from his own original story and no cast has yet been set. Slated to appear in all or most SWP-Esamer pix is young Spanish Southland beauty, Soledad Miranda, who signed a seven-year pact with Pink after her debut in "The Castilian."

Indie packager Niels Larsen, with "Savage Guns" and the Eddie Constantine starrer "Money to Burn" to his credit, has rigged up a German-Spanish-Italian coproduction, "The Last 100 Hours" for filming this month or next with Jeff Hunter playing the lead under Gerd Oswald's direction. "100 Hours" will be followed by "Walls of San Cimone" which Hollywood's Born-Field Productions here will coproduce for Universal release with John Saxon and possibly Rosanna Schiaffino playing the leads for director Hugo Fregonese. Larsen also lists an untitled comedy set in Europe with John Gavin starring and "Broken Gate" to be filmed on exterior in Beirut and on interiors in Spain with a Hollywood star to be topbilled.

Although the bulk of Hollywood film production in Spain falls into the growing category of long-range programming, a number of one-shot projects should be noted.

One-Shotters

Charles Schneer, who is more familiar with low-budget operations in Spain than most producers after filming "The Seventh Voyage of Sinbad," "The Three Worlds of Gulliver" and "Mysterious Island," will bring in director Jerry Juran in May to shoot "The First Man in the Moon," at Sevilla Studios.

Laurence Harvey laid the ground work for a return visit to Spain while he was producing, directing and starring in "The Ceremony" early this year. His plans for 1963 include "Talent for Loving" which he and Martin Shute will produce here from a Richard Condon screenplay. The project will go into production after Harvey finishes his starring role in "Of Human Bondage."

Spanish exteriors of Fred Zinnemann's "25th Hour" starring Gregory Peck, Anthony Quinn and Omar Sharif might have to be scrapped unless the producer-director submits a script Spanish authorities will approve. Film contains delicate political overtones dating back to the Spanish War. Location shooting in the Pyrenees north of Pamplona was scheduled for May.

Lester Welch has been surveying the local situation for the past several months and finally pacted with Tecisa to coproduce a Western under the direction of Roy Roland with Richard Harrison playing one of the lead roles.

Robert Lippert has also scouted production and location facilities in recent months and is reported as a likely producer possibility to film a pair of Westerns on the Spanish steppes.

Dave Diamond, partnered with Samuel Bischoff, was in last month to set the Gertrude and George Fox screenplay, "Brandy," for production in Spain and to rig a Spanish-Italian coproduction for "La Bella Capri."

Jack Miles took "Face of Terror," a horror adventure flicker, back to the Coast for marketing and will seek out financing for his projected "Red Camel," a story of the Spanish foreign legion to be shot on Western Sahara locations and on Madrid sound stages.

This VARIETY survey does not incorporate grapevine reports, but is based on information directly received by the principals listed; nor does it include Spanish coproductions with other European filmmakers in which a number of Hollywood actors, headed by Jayne Mansfield, are being signed for starring roles.

U.S. film production in Spain is nothing new. In fact, it has been in progress for eight years dating back to "Alexander the Great," the first to be made completely on exteriors and in Spanish studios. However, there were few instances of more than one or two Yank pix in production at the same time.

This year, Hollywood - on - the - Manzanares comes to life in no uncertain terms. With Bronston contributing the major gravitating pull as well as a manpower and talent reservoir that encourages on-the-spot possibilities for independent U.S. production and coproduction, The Spanish capital city sparkles with the filmdom look of the future.

PEDRO BALANA, MAN BARCELONA WATCHES

Barcelona.

Barcelona has two new film houses, the Regio Palace, 2,000 seats, and the Aribau, 1,800. They are the freshest evidence of the expanding circuit of Pedro Balana. This showman is now the dominant individual in exhibition hereabouts. He controls these additional firstruns: Coliseum, Tivoli, Novedades, Alcazar, Borras and Diagonal. His Principal Palace and Cine Avenida rate as secondruns.

So enlarged and threatening has become the Balana chain that the other theatre operators here may be said to form a union for fear they will awaken to find themselves shut out of bargaining for the best releases. Balana in turn is staffing for the struggle which is bound to grow keener. Two newcomers to his organization are Jose Rovira Padulles as sales manager and Juan Falceto as publicity manager.

Spanish Language Market Summary

Country	No. of Theatres		Seats	Population
Argentina	1,810	(80 16m)	800,000	20,000,000
Bolivia	82		45,000	3,300,000
Chile	432		327,500	7,300,000
Colombia	570		500,000	14,132,000
Costa Rica	106		50,000	1,100,000
Cuba (Castro)	519		300,130	6,600,000
Dominican Re'lic	80		32,000	2,121,083
Ecuador	330	(170 16m)	100,000	4,200,000
El Salvador	94		70,000	1,900,000
Guatemala	54		43,000	3,700,000
Mexico	2,458	(1,700 16m)	1,615,000	31,500,000
Nicaragua	80		52,273	1,207,113
Panama	57		50,000	806,000
Paraguay	24		17,000	1,850,000
Peru	350		300,000	10,800,000
Puerto Rico, U.S.	173		100,000	2,220,000
Spain	6,450		3,750,000	30,050,000
U. S. A.	600	(Span)	300,000	3,000,000 (Span)
Uruguay	230		150,000	3,000,000
Venezuela	614	(110 16m)	400,000	4,700,000
	15,127		9,000,004	152,700,196

Distribution Breakdown for 1962

(Companies Releasing 5 or More Films)

	Films Released			
	U.S.	Spain	Others	Total
C. B. Films	10	5	3	18
Filmax	5	3	7	15
Chamartin	4	2	8	14
Universal Films	7	2	5	14
Radio Films	6	3	4	13
Mercurio Films	6	1	5	12
C.I.F.E.S.A.	6	2	4	12
As Films	4	3	5	12
Dipenfa, S.A.	4	2	6	12
Hispano Fox Film	6	2	4	12
Metro Goldwyn Mayer	8	2	2	12
Delta Films	3	1	7	11
Rosa Films	2	1	5	8
Suevia Films	2	2	4	8
Mundial Films	2	3	3	8
Filmayer, S. A.	2	2	4	8
Columbia Films	1	2	4	7
Paramount	5	—	2	7
Hispamex	3	2	2	7
Pelimex (Mexico)	—	—	7	7
Rey Soria Films	2	2	2	6
Exclusivas Floralva	1	1	4	6
Cire Films	2	1	3	6
Selecciones Capitolio	1	4	1	6
Interpeninsular Films	2	—	3	5
Izaro Films	1	1	3	5
Warner Bros.	3	—	2	5

SPAIN REORGANIZES ITS FILM BIZ

By HANK WERBA

Madrid.

The Spanish government's sweeping reorganization of its film policies, initiated by incoming Minister of Information Fraga Iribarne last summer has gotten off to an unusually positive start under the Minister's personally-designated Director General for Cinema, Garcia Escudero. Together, they formed a 53-member State Film Council, seating representatives from every branch of motion picture making, as well as from ministries and institutes related in one way or another to the film industry.

This Film Council was soon broken down into working committees that have already helped bring into being (1) a new film code, (2) an edict to encourage the production and importation of films for minors, (3) an edict listing new age brackets for films and film audiences, as well as the pending statutes governing future programming of uncensored original-version movies for selective adult audiences.

One working committee, dealing with "economic affairs," is the key group in the Film Council, and is not expected to submit recommendations to film authorities for some months to come. The reason is simple: within its jurisdiction, this committee is groping with the heart and anatomy of the film industry itself. Up for consideration, for example, are such vital matters as:

1) Credit for film production programs to film companies and to companies employing foreign capital financing.

2) State aid program—via outright classifications, or a combination of boxoffice percentage subsidies plus quality subsidies or indiscriminate aid based on approved budget cost plus quality subsidies.

3) Boxoffice control — either partial control starting with Spanish films or total boxoffice control.

4) Import licenses — free trade or quota.

5) Dubbing licenses—unlimited or restrictive.

6) Import and dubbing fees — elimination, or sharp reduction.

7) Distribution—continued use of the "screen point system" or free trade. Added item under this heading is special consideration for U.S. distribs in Spain.

8) Four-to-one protective formula.

9) Obligatory screen time for Spanish pix.

10) Coproductions.

11) Foreign capital investment—in companies and in individual film projects.

12) Foreign product in Spain.

The working committee considering this basket of fundamental film industry policies is a small one but composed of the following leading film figures: Victoriano Lopez Garcia, technical head of National Film Institute; Jesus Orfila, film expert representing the Commerce Ministry; Farre de Calzadilla, Entertainment Sindicate chief; Manuel Goyanes, for the producers; Vicente Salgado, president of the Sindicate's National Economic Film Board; Antonio Cuevas, for the producers; Jesus Miguel Hermachea, for the film documentary producers; Joaquin Agusti, president of the Spanish Distributors' Assn.; Vicenti Guilla, president of the Spanish Exhibitors' Assn.; Vizcaino Casas, film legalite; Jose Maria Alonso-Pesquera, head of the film coops, and Jose G. Maesso.

Recommendations and proposals of this committee are in turn submitted to the permanent committee of the State Film Council. In addition to Lopez Garcia, Calzadilla, Orfila, Goyanes, Agusti and Guilla, the permanent group includes Juan Antonio Bardem, representing film directors; Alfonso Sanchez, representing the film critics; Antonio Penacoba, speaking for the film studios; Garcia Herranz, screenwriters rep; and Jose Suarez, president of the actors wing within the Entertainment Sindicate.

Information Minister Fraga Iribarne and Director General for Cinema Garcia Escudero are not entirely relying on the State Film Council to project important modifications in film policy and structure. The minister has already submitted an outline of film industry reform incorporating his viewpoints and those of the director general. The State Film Council, the permanent committee guiding its work and the working committee laboring over this outline have been essentially created for consultation. Nonetheless, the importance of these committee members within the industry and their individual level of professional qualifications give the impression that committee proposals will not fall on deaf ears.

The minister and his director general are men of action endowed with a fairly specific vision of the shape they would like to see the film industry take. They are counting on the film council and designated committees to support major reforms, but they also require sound professional advice as a precaution against confusion and discontent that could jeopardize the radical readjustment their short and long-range plans entail.

'International Market' Signifies Hispania Only to Many Stars

Madrid.

Most of European countries, including Finland, have uncovered film stars who have traveled the success route all the way to Hollywood, or have acquired sufficient stardom in their own back yards to bring Hollywood to their doorsteps. Italy has its Sophia Loren, who this year joined Liz Taylor to pocket a million per pic. Italy also has Gina Lollobrigida and Claudia Cardinale. Brigitte Bardot hat not plied her trade in Hollywood only because she can ply it more happily on the Continent. Germany has Romy Schneider and Cristina Kaufmann, who are both up in the big leagues on both sides of the Atlantic.

How about Spain? The best that can be said for Spanish stars is that a small number, not more than the fingers on one hand, have broken through local confines to establish a fan beachhead on Latin American shores. But not one has come forward to acquire Int'l fame or the status Hollywood considers indispensable for its star roles.

Spanish screen talent had an opening 30 years ago when Hollywood imported Castilian stars to dub Yank pix for the Latino market. Maria Fernanda Ladron de Guevara, Luana Alcaniz, Jose Nieto and Julio Pena never really developed roots on the West Coast and returned to Spain.

Two Spanish film stars of recent date also got as far as the Yank film capital, but no further. Sarita Montiel starred in "Vera Cruz" with Gary Cooper and Burt Lancaster, and in "Serenade" with Mario Lanza and Joan Fontaine. Shortly after, she returned home and soared to Spanish-language fame by singing a dozen tunes in a cuple meller, "El Ultimo Cuple." Since then she has repeated the cuple formula in half-a-dozen songalog features that have done nothing for her career but net her and her producers gold-lined returns at home and south of the Rio Grande.

Carmen Sevilla travelled all the way to Hollywood for the English dubbing of her star role with Richard Kiley in "Spanish Adventure." But her star at Paramount Studios bore no fruit except for a costarring role five years later in "King of Kings."

Several others went West on long and short term contracts, but none triumphed.

It would be inaccurate to conclude that screen acting talent is not one of the Spanish attributes. A realistic explanation for Spain's retarded film stars is the fact that there is no industry behind the many hopefuls who compete for the keylight year after year. Spanish film circles have lacked the corps of directors and writers basic to any formative influence. Spanish film-makers, in the main, budget between $50,000 and $100,000 per project, with little or no possibility of attracting Int'l interest to cast or product.

In an industry seeking to come abreast of film success in neighboring lands, Spanish producers and government film officials are trying to tackle one of the fundamental local goals—the encouragement and training of top talent for eventual stardom in both hemispheres.

Samuel Bronston Now In Command of Completest Studio Setup in Spain

Madrid.

Samuel Bronston's acquisition of Chamartin Studios, the rental of a Sevilla Studio sound stage for live television production and the destruction by fire over a year ago of Orphea Studios in Barcelona, are some of the major developments affecting film studios in Spain.

Bronston Studios are now by far the most complete film-making installation in this country. It includes three sound stages, one of which is as large and as modern as any on the Continent. The studio grounds contain a sprawling backlot and several villas, each allocated to individual directors and staff for projects in preparation. The main studio building holds two floors of executive and department offices, a closely-knit group of cutting rooms, a modern projection room, and two restaurants. Close by dependancies include carpentry, plaster, prop, grip, camera and electrical shops.

Sevilla and CEA Studios are still primarily in a four-wall rental operation with the average cost of a large sound stage around $265 a day, including a work crew of 10 with chief. Sevilla's sound stage No. 3, measuring 3600 sq. ft., will continue to be on rental to Television Espanola for the next several years. Sevilla and CEA offer about the same capacity, although the latter has no backlot, while Sevilla boasts the biggest outdoor studio shooting area in Spain.

The loss of Orphea Studios gave rise to various reports of new projects for studio construction in Barcelona and outlying regions. The one most likely to succeed, in which former Orphea owners Aragonese and Puyol are partnered with the Balcazar Brothers and Madrid-based Catalan producer Jorge Tusell, has the approval of Barcelona authorities and government film officials to construct a million dollar four-stage studio with all modern appurtenances near the ex-Orphea site in the Catalan capital's Montjuich Park.

The loss of Orphea revived an old studio, Buch-Sanjuan, and there is talk that this plant will undergo immediate expansion to cope with the increasing demand for stage space. There is further speculation that veteran film producer and studio owner Ignacio F. Iquino will abandon his Model T studio and build a new and bigger film-making edifice in the Barcelona suburbs.

Spain's Import & License Fees

(In Pesetas)

SCREEN PROCESSES	The U.S.A.	BRITAIN	ITALY	FRANCE	MANY
Color, Big Screen	1,000,000	300,000	320,000	250,000	250,000
Color, Normal Ratio	750,000	300,000	300,000	300,000	240,000
Black & White, Big Screen	660,000	325,000	250,000	280,000	210,000
Black & White, Normal Ratio	650,000	275,000	250,000	215,000	210,000

Madrid-Barcelona Directors: Newcomers Sans 'New Wave' Poses

Spain.

"Careful—Youth at Work." This is the signpost that most aptly describes the distinguishing trend on the local film scene. It not only signals the landrush of film school graduates from lecture halls into a front-line baptism of fire in acting, directing and 'tecnicos,' but it also marks the responsive atmosphere for young and debuting filmites created under the nine-month regime by Director General for Cinema Garcia Escudero and his boss, Minister of Information Fraga Iribarne.

A quick look at the roundup of Spanish film production for 1963 release constitutes a barometer to measure the extent of youth activity in film-making that started last fall when the government's relaxed censor policy cleared a batch of screenplays previously banned and okayed others that, under the old film regime, would have been banned or shelved indefinitely.

No less than 14 young film directors turned in their initial film feature since Garcia Escudero took office, and more than a half dozen promising directors with one or two credits at the most, were also at work to emphasize Spain's new, dynamic accent on youth.

Many of the newcomers owe their inspiration to the three "B's" of Spanish film-making—Berlanger, Bardem and Bunuel, three hard-hitting nonconformist writer-directors who have, without question, most strongly influenced the oncoming generation. Berlanger and Bardem were the first of the Film Institute graduates to achieve success at home and abroad. Marco Ferreri, an Italian director who found a niche in this country until pre-Escudero censors left him with no choice but that of returning to Rome, should be bracketed with the others. They proved that stimulating quality product based on strictly national themes and locales should and could make an impact at top film festivals as well as in foreign markets. They helped break the mold of typical Spanish films that were being ground out mainly for subsidy classification and home consumption.

First Timers

Notable first films, some of which are already being hailed as solid achievements, include "The Dynamiters," directed by Juan Atienza; the Perez Dolz pic "Encounter with Death," Jose Luis Marino's "Highway to the Stars," Isidoro Ferry's musical "Hi-Fi Landing." The Eddie Constantine starrer "Money to Burn" directed by Jose Luis Monter; the promising Ramon Comas entry "New-Found Friends," the highly-touted Manuel Summers' "From Pink . . . to Yellow;" "El Buen Amor," Spanish designation for the Cannes Film Fest, directed by Francisco Regueiro; Spain's entry at Mar del Plata "Summer Nights," helmed by Jorge Grau; the sturdy effort by Arturo Gonzalez Jr. "Be Good My Brother;" the honorably mentioned "Kidnapping of T. T.," directed by Jose Louis Viloria; and Jose Maria Zabalza's "The Sound of Silence."

Now filming for the first time are Jose Luis Gamboa with "Games for Men," Jose Luis Font turning cameras on "Family Life," and writer-director Jesus Fernandez Santos who is shooting "Drive for Achievement." Almost ready to enter production are Angel Picazo's "Aunt Tula" based on a story by Miguel de Unamuno and Antonio Mercero's "Trotin the Street Trotter." Francisco Prosper, a veteran set constructor turned film-maker, has "Confessions of a Husband" in post-production editing.

Of the films scheduled for immediate production, the most ambitious is "Jose Maria el Tempranillo" which will mark Carlos Saura's second film assignment. His first, "Juvenile Delinquents," represented Spain at Cannes last year. Mario Camus will make his entrance before cameras to direct "Holiday's End" from his own screenplay. Another promising beginner, Juan Estelrich, is now preparing "Lenten Concert." Antonio Cortes will bow with "Summer in Mallorca" and Gustavo Perez Puig will leave stage lights for a first film try with "Waiting Room."

There is no glib talk here of a "new wave." There is rather a feeling that this burst of onrushing youth will primarily produce a rupture with tradition and attempt to mow down conservative bastions, mainly social, but melded with political and psychological tangents. Many of the new productions will be low-budget entries costing anywhere from $50,000 to $100,000. A good number of the projects will be largely filmed on exteriors and often with nonprofessional casts. The focus will more than likely be on Spain itself—its people, customs, habits, modes and thinking. The new product will, in the main, pass as strong fare, discriminatingly and intelligently conceived, slanted for adult world audiences.

More likely than not, young-image film directors will continue to find roadblocks set up from various quarters. They will have to buck the high and the mighty in many areas of Spanish life where modern ideas and problems are synonymous with subversion. They will also encounter difficulties in the local market, where the audience tradition is linked with entertainment rather than with think pix; although there have been encouraging signs of boxoffice interest in Ingmar Bergman, a few French new wavers and some trail-blazing Italians during the past year. Adult Yank pix, such as "Sweet Bird of Youth," "Splendor in the Grass," "Walk on the Wild Side," "Two Weeks in Another Town," "Phedra" and "Five Finger Exercise" are also helping audiences to grow out of lightweight film fare in preparation for programming of mature native films in the home market.

Bardem and Berlanger are already at work on their current projects "Nothing Ever Happens" and "The Executioner." Bunuel is preparing "The Tristana" unhampered in any way, despite virulent opposition here to his still-unclassified unreleased "Viridiana." The upcoming motion picture panorama in Spain will provide the opportunity of measuring to what extent the pathfinders are still calling the tunes.

SPANISH STUDIOS

MADRID

BALLESTEROS

Garcia de Paredes 53—2 stages, No. 1—20 x 40 meters, No. 2—15 x 35 meters. Total space, 1,325 sq. meters.

SAMUEL BRONSTON

Chamartin de la Rosa, Madrid—3 stages. No. 1—20 x 35 meters, No. 2—20 x 36 meters, No. 3—110 x 50 meters. Total space, 3,000 sq. meters.

CINEARTE

Plaza del Conde de Barajas 5—2 stages. No. 1—, No. 2—covered patio. Total space, 602 sq. meters.

CEA STUDIOS

Arturo Soria, 90 or Valdeiglesias 8-6 stages. No. 1—34.5 x 20 x 12 meters, No. 2—28 x 24 x 12 meters, No. 3—20 x 20 x 10 meters, No. 4—24.5 x 20 x 15 meters, No. 5—41.5 x 20 x 15 meters, No. 6—20 x 12 x 15 meters. Total space, 3,500 sq. meters.

SEVILLA FILMS

Avda. Pio XII 2-6 stages. No. 1—26 x 30 x 14.5 meters, No. 2—26 x 30 x 14.5 meters, No. 3—20 x 30 x 10 meters, No. 4—24 x 36 x 15 meters, No. 5—30 x 30 x 12 meters, No. 6—14 x 20 meters. Total space, 4,204 sq. meters.

BARCELONA

IFI

Avda. Marques del Duero 100—3 stages. No. 1—30 x 25 meters, No. 2—22 x 8 meters, No. 3—20 x 12 meters. Total space, 900 sq. meters.

BUCH-SANJUAN

Balmes 100—1 stage. 1 sound stage—10 x 20 x 12 meters. Total space, 200 sq. meters.

SPANISH FEATURES FOR 1963 RELEASE

AGATA

Juan Atienza preems as director with "The Dynamiters," and an upbeat word-of-mouth in film circles has raised expectancy for this AGATA production coproduced with Filmes Columbus of Rome. Starring are Pepe Isbert, Sara Garcia and Carlo Pisacane.

AGATA topper Jose Luis Dibildos joins with Champion of Rome and Circe of Paris for "Cyrano and D'Artagnan," directed by Abel Gance with a cast culled from the three coproducing nations, but headed by Hollywood's Jose Ferrer and Dhalia Lavi. Laura Valenzuela, Agata contract star, Rafael Rivelles and Julian Mateos are Spanish-cast stars.

ALBATROS

Young director Jesus Franco readily admits the Hitchcock influence in his previous films and in his current "The Hand of a Dead Man," a Hispano-French coproduction starring Hugo Blanco, Howard Vernon, Paula Martel, Ana Castor, Charles Dullin and Gogo Rojo.

ANABEL

Veteran director Saenz de Heredia joins popular playwright Alfonso Paso in adapting the legit hit "Rights of Woman" to the screen with Mara Cruz, Javier Armet, Jose Luis Lopez Vazquez and Amelia de la Torre heading the cast for this modern Spanish take-off on the Lysistrata theme. A thought-provoking entry with a social wallop beneath the spoofing.

ANTARES

Pedro Lazaga directs a big cast of Spanish stars in "Weekend," a romantic comedy with Antonio Ozores, Jose Luis Lopez Vazquez and Manuel Gomez Bur providing the laughs while lovely young premier Solidad Miranda, Angela Bravo and Enrique Avila accent romance.

APOLO

Producer-director Antonio del Amo makes with music and pleasant comedy in "The Twins," a lightweight production destined for local sallies.

ARGOS

Director Ramon Fernandez has bright young singer Li Morante starring in "I Aim at the Stars," a musical vie en rose.

ATECA

"Eva 63" directed by Pedro Lazaga, is a modern romantic comedy with a cast loaded with Spanish stars including Laura Valenzuela, Elisa Montes, Jorge Rigaud, Angel Ter, Angela Bravo, Elvira Quintilla, Enrique Avila and Solidad Miranda.

BALCAZAR

Seasoned assistant director Perez Dolz takes over the reins for "Encounter with Death," recently completed in Barcelona with a cast headed by Jose Suarez, Luis Pena and Maria Asquerino.

BOSCO

Producer, director and star Anna Mariscal is a one-woman show in "Occident and Sabotage," an adventure thriller with political overtones.

CASTILLA

Antonio Roman directs "Pact of Silence," a mystery thriller in which his wife Yvonne Bastien stars with Pierre Brice and Carlos Estrada.

CONSTELLATION

Action and adventure mark "Twisted Paths," a Catalan coop production directed by Antonio Santillan and starring Marta Padovan, Victor Valverde and Gerard Tichy.

COPERCINES

Active cooperative film banner places Spain-based, muscled Yank actor Richard Harrison at the top of a costumed cast for "Perseus and Medusa" in coproduction with Italy.

Cuban actor Rene Munoz, now a fulltime resident in Madrid, follows his big success in "Friar with a Mop" in a dramatic tale laid in Wild West surroundings, titled "Welcome Padre Murray." Ramon Torrado directs.

DELFIN

"Highway to the Stars," directed by Jose Luis Merino is a eulogy to those who fought for France. Leading roles are played by Manuel Gil, Susana Canales, Julio Pena, Malle Blanco, Alfredo Mayo, Thomas Blanco and Jose Nieto.

DOCUMENTO

"Hi-Fi Landing" is an ambitious song and dance musical with an Int'l cast numbering Don Milland (son of Ray), Yank Dorothy Peterson, Germaine Damar, Argentina's Perla Cristal and a big Spanish cast topped by Arturo Fernando, Cassen, Jose Rubino and Angel del Pozo.

EPOCA

Luis Lucia directs popular teenage warbler Rocio Durcal in "Miss Rocio of La Mancha" for Spanish-language masses in a song and folklore tableau also starring Carlos Estrada and Helga Line.

ESTE

Partnered with Italy in "World Spectacles" with Jose Nunez directing. No story or cast; just a collection of ballet and circus acts.

CESAREO GONZALEZ

"Malaga Nights," directed by veteran Rafael Gil, melds bullfighting and tourism on the Sun Coast. El Cordobes, a hair-raising fighter of three-year-old bulls, who recently earned his matador stripes, heads a cast that includes Argentine star Alberto de Mendoza, Elena Balduque, Maria Anderson and Monola Moren. Early reports hint a wider b.o. appeal than just the Spanish lingual market.

HESPERIA

Carlos Couret coproduces "Holdup at Three" with his scriptwriter Pedro Maso, and Jose Maria Forque directs the action comedy with a sure hand. The antics of Jose Luis Lopez Vazquez, Cassen and Gracita Morales makes "Holdup" one of the solid boxoffice hits this year and a strong entry for the Spanish-lingo market.

HISPAMER

Energetic producer Sergio Newman stars Guy Stockwell (Dean's brother) and statuesque Andalucian, Mikaela, in "Three Swords of Zorro" in coproduction with RODES of Italy under Ricardo Blasco's direction.

Eddie Constantine is a Yank who made good as a two-fisted, hard-hitting, skirt-chasing, undercover operative. He stars in this Hispano-French coproduction "Spider's Web," which marks Jose Luis Monter's bow as director. Elisa Montes, Jose Nieto and Mayra Ray round out the cast.

HISPAMEX

Ramon Comas initiates his career as director with "New-Found Friends," one of several new-wave films now blossoming forth with government censor relaxation. The film was one of five candidates as the Spanish entry at the Cannes Film Festival. Cast includes many newcomers, among which: Maria Anderson, Angela Bravo and Mer Casas.

IFI

Young Catalan director Jose Maria Forn takes his "Narcotic Trails" through Barcelona port cities and Pyrenees mountain roads with a cast of newcomers headed by Victor Valverde, Patricia Lujan and Angel Lombarte.

Two new chirping teenagers, Maribel Ayuso and Juan Jose lead the cast in "Devil with an Angel," a comedy plus tunes which Miguel Lluch directs.

Jose Maria Forn brings a popular Spanish brigand out of mothballs for "Jose Maria," starring Rafael Baldasarre, Fernando Sancho and Victor Valverde.

"Pay the Assassin" Miguel Lluch directs this action thriller for producer Iquino with a cast headed by Julian Mateos.

IMPALA

A new producer, Saiz de Vicuna, coproduces the Jules Verne "The Glorious Rebel" with Spanish, French and Italian copartners. The cast, under the direction of Georges Lampin, is headed by Luis Jourdan, Francisco Rabal, Bernard Blier, Serena Vergano and Valeria Fabrizi.

IMPALA co-ventures with ECHO Films for a highly touted new-wave entry, "From Pink . . . to Yellow," directed by debuter Manuel Summers, still clutching his Film Institute diploma. No point in listing the cast; it is non-pro. Pic is among nominees to represent Spain at Cannes.

JET

Producer Alfredo Matas practically took on all of the graduating class of the official Film Institute for "El Buen Amor" and has turned up a solid contender as the Spanish entry for Cannes. Francisco Regueiro directs his first film; in front of cameras, fresh starters Simon Andreu, Maria del Val, Maria Carbelleira and Francisco Guijar head the youthful cast.

JUBO

Producer-director Julio Coll won the San Juan Bosco Oscar for helming his previous film, "Dress Rehearsal for Murder," and is back with another thriller "Labyrinth," starring Javier Escriva, Luis Prendes, Alberto Dalbes and May Heatherly.

LAPONIA

Debuting director Jorge Grau has come through with an Int'l hit in "Summer Nights," starring Francisco Rabal, Catherine Spaak and Maria Cuadra. LAPONIA, on its first try, has already been honored by official designation of "Summer Nights" as the Spanish entry at Mar del Plata. Executive producer Jose Maria Otero had PROCUSA backing in this coproduction with Dominione of Italy.

LLAMA

Leo Anchoriz, Gerard Tichy and Helga Line star in "Horror," with Alberto de Martino directing.

MARTA

Arturo Gonzalez Jr. has a sturdy cast to work with in his first try as director. "Be Good My Brother" stars Fernan Gomez, Carmen Bernardos, Antonio Fernandez and Felix Fernandez.

MIDEGA

Coproducing with APO Film of Rome and Dielfrance of Paris Hugh O'Brian stepped in when John Gavin bowed out of "Assassins" to star with Cyd Charisse, Eleanora Rossi Drago and Alberto Closas under the direction of Sylvio Amadio.

BENITO PEROJO

When Perojo went shopping for a singing star to replace former contractee Sarita Montiel, he signed on Maruja Diaz for "Chaste Susanna." Luis Amadori is skilled a songalog musicals in a mellow setting; cast is a sturdy one. Film is a remake of one Benito Perojo originally directed in Argentina a decade or more ago. Censors found too much exposure on first vision but later approved it with cuts. A good bet for the Spanish-language market, opened for this type of screen entertainment by Sarita Montiel.

PEROJO coproduces "The Vagabond Tourist" with Sono Films of Argentina. Enrique Cahen Salaberry directs; Jose Marrone, Juanjo Menendez, Gracita Morales, Alfredo Mayo star.

Isasi-Isasmandi directs "The Mask of Scarmouch," a three-way coproduction with FIDES of Paris and C.C.M. of Rome. Cast is headed by Gerard Barray, Alberto de Mendoza, Helga Line, Michelle Girardon, Gianna Maria Canale and Jorge Rigaud.

ORDUNA

Producer-director Juan de Orduna tackles "Heat Before the Storm" after his success with "Santa Teresa," substituting a dramatic narrative for his successful religioso biopic. Maria Mahor stars.

PICASA

Coproducing with TESTA of Buenos Aires where "The Law Stands Trial" is being directed by Spain's Agustin Navarro. Stars are Antonio Vilar and Olga Zubarry.

PRECISA

Jose Luis Viloria is another Film Institute graduate off to a good start with "The Kidnapping of T. T." Film is under consideration as Spain's entry at Cannes.

PRODISA

Young in years and short on credits, Jose Maria Zabalza is another beginner helming "The Sound of Silence," starring Jose Campos and Malila Sandoval.

PROFILMS 21

New production banner has Argentine Tulio Demicheli directing "The Winners," a story of the dramatically sordid beginnings of young bullfighters in the novillero minor league. The cast is young; some fresh out of the Film Institute. Worth watching.

TECISA

Producer Jose Maesso ventures into a major coproduction with Italy and France for "Scheherezade," a big Thousand and One Nights costumer directed by Gallic Pierre Gaspar Huit with a big Continental cast starring Anna Karina, Gerard Barray, Antonio Vilar, Jorge Mistral, and Fernando Rey. Anna Karina offers an abundance of hip and grind as part of a spectacle entry visual in flesh and Damascus trappings.

Jose Maesso joins with JOLLY Film of Italy for "The Motorists," produced in Italy with Nino Manfredi and Ugo Tognazzi sharing cast honors with Spanish star Mercedes Alonso and Spanish comic Jose Luis Lopez Vazquez.

"Los Tarantos" is a Gypsy edition of Romeo and Juliet directed by Rovira Beleta with an all-Gypsy cast including Flamenco star Carmen Amaya.

TUSISA

Another Catalan action thriller, "The Big Alibi" is directed by Jose Luis Madrid and stars Arturo Fernandez, Marisa de Leza and Argentine actor Luis Davila.

TYRYS

"Torrejon City" is a parody on American Westerns directed by Spain-based Argentine director Leon Klimovsky with top Spanish comic Tony Leblanc backed by young Yank distaffer May Heatherly and vamp Mara Lasso.

UNION

Mediterranean based U.S. actor Frank Latimore plays explorer Balboa and Pilar Caminos is the Indian maid waiting on shore in "Conquest of the Pacific."

WALKYRIA

Javier Escriva plays the title role in "St. Isadore the Laborer," a religious biopic, under the direction of Rafael Salvia.

Film Production in Spain

1952-1962

Year	Annual Total	National: Black & White	National: Color	Coproductions: Black & White	Coproductions: Color
1952	41	31	5	3	2
1953	43	34	2	5	2
1954	69	53	3	6	7
1955	56	43	6	4	3
1956	75	47	6	13	9
1957	72	29	21	15	7
1958	75	18	33	16	8
1959	67	21	29	6	11
1960	73	25	30	10	8
1961	91	44	28	8	11
1962	89	30	33	13	13

National Film Library Escapes Straitjacket Of Former Bureaucracy

Madrid.

One of the striking minor achievements during the past year has been the resurrection of Spain's Filmoteca Nacional (National Film Library) after 10 years of dormancy. Filmoteca pioneer Carlos Fernandez Cuenca has finally succeeded in endowing the organization with a well-planned series of retrospective film screen

(Continued on page 168)

Spanish Boxoffice Favorites—1962

Title	Days in First Run
"La Bella Lola" (starring Sarita Montiel)	74
"Teresa de Jesus" (St. Theresa)	70
"Atraco a las Tres" (Hold Up at 3)	70
"Tombola" (starring MariSol)	56
"Madame Sans Gene" (Italian-French-Spanish coproduction starring Sophia Loren)	42
"Vamos a Contar Mentiras" (Let's Tell Lies)	42
"Bahia de Palma" (Bay of Palms)	42
"Torrejon City" (Spanish Western)	36
"Ventolera"	33
"Cupido Contrabandista" (Contraband Cupid)	32

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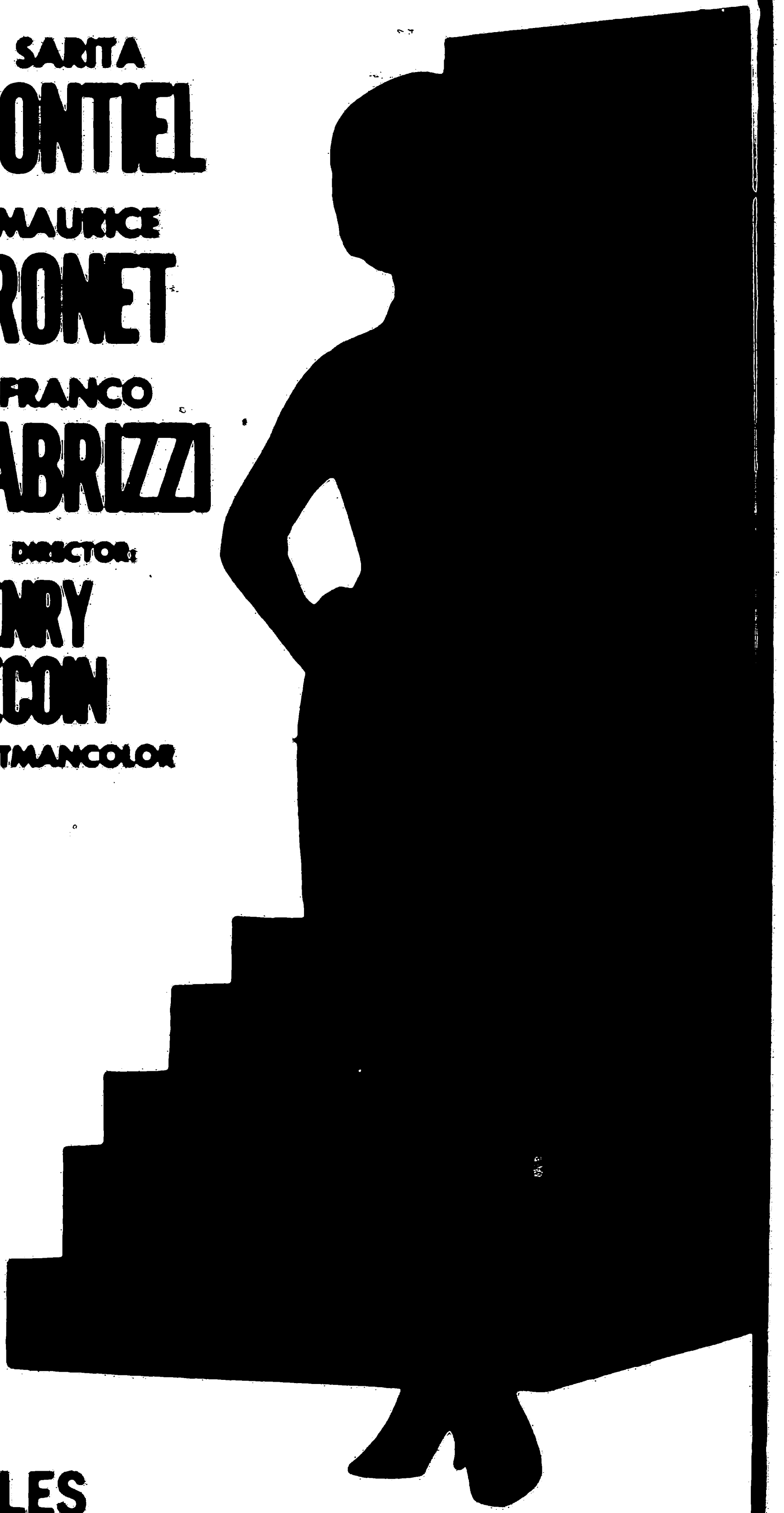

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Sensible, Responsible Censoring Replaces Spain's Old Stiffness

Madrid.

Censorship has become a household word and a subject for safe discussion since Minister of Information Fraga Iribarne put his signature on a decree giving birth to Spain's first motion picture code. It was a foregone conclusion that this code would come under public scrutiny and it was also anticipated that debate of its merits and dangers would not always take place in a spirit of clarity and tranquillity.

Talk of a film code has been current for the past five years and several code committees labored fruitlessly during that period until the ministerial shakeup last year that brought Fraga Iribarne in as head of Information and Tourism with his subsequent designation of film-wise mover and shaker, Garcia Escudero, as Director General for Cinema.

Though the minister and his director-general were both actively involved in formulation of the code, the final text represents the efforts of a special 40-man committee within the State Film Council, which incorporates opinions of all branches of the film industry as well as the counsels of church leaders and ecclesiastics familiar with the problems and structure of the film industry.

At first glance the code is a 37 paragraph array of "Thou shalt not," and it is this general aspect that descended like a ton of wet clay on local and foreign observers. The immediate reaction was: "Is there anything not censorable worth showing on the screen?"

The difficulty in evaluating the published bans was the complete absence of ready standards of reference. As one news bureau chief put it: "I tried in vain to ascertain from official sources what criteria of censorship prevailed in the past." Others, unfamiliar with the background of film censorship during the past ten years, clubbed the code merely on the basis of the printed word.

Though this first set of printed ground rules contains many depressing restrictions and limitations, there are several well-founded reasons for judging it as a positive evolution in Spain's censor mentality and policies.

First, film censorship is no longer an arbitrary, faceless process administered by anonymous, politically-appointed civil servants and ecclesiastical functionaries wielding full authority to decide yes and nor with no other basis for censor rulings than their own individual dogma and instincts. Instead, the code now offers a framework of reason in which many prohibitions are right-clear and danger areas are at least substantially delineated. In addition, the code confers control to a government-appointed censor committee now composed of lay and ecclesiastical members, most of whom, for the time being at any rate, are modern in outlook and eager to help quality Spanish films for hit film festival awards and a competitive foothold in the world film market.

Looking at the code this censor group will be called on to interpret and administer in the coming future, the preface states that the document is only an outline of general principle to help orient code watchdogs as well as interested branches of film-making.

Under general principles, the first marks a departure with past practices by relegating what might appear to be offensive scenes or images to the overall film content. If the film as a whole is deemed "a serious danger," it will be banned; if not, it will be approved en toto, including its disturbing celluloid details.

Evil and immoral conduct will be tolerated on the screen as part of a dramatic conflict or compelling human behavior in specific circumstances, if they are ultimately rejected directly or indirectly before the film ends. In this respect, the code will not accept a moral reversal in final film frames, but calls for a substantial development in the script of a positive juxtaposition of good and evil.

The code also states that there is no valid reason to prohibit the presentation of "authentic problems" on the screen even when solutions are not forthcoming, but in each case the censor verdict will depend on the film's final conclusion.

Threat To Family

Within this general framework, the code specifically rejects the justification of suicide, mercy killing, the spirit of vengeance (although admissible as a historic or geographic story point), divorce as an institution, adultery, illicit sexual relations, prostitution and, in general, anything that threatens marriage and family. Also prohibited is the justification of abortion and contraceptive methods.

The positive or negative application of the code will largely depend on censor interpretation of the word "justification." Heretofore these themes, or allusion to them, were unmentionable, and it required considerable censorial double talk in the final dubbed dialog to camouflage such screenplay situations for the audience eye and ear. That is, when the more facile method of unhearing the situation from the print was not adopted. The word "justification" now lets many adult film themes and situations out of the silence chambers for screen treatment just so long as they are not condoned or sponsored as a life attitude.

No Sex Deviates

Prohibited outright is the filming or screening of sexual perversion as the principal story line, although possibly acceptable in secondary characters if related to a clear and predominantly moral conclusion. Also banned are the presentation of drug addiction or alcoholism; the presentation of crime attractively suggesting opportunities and methods of law-breaking.

One clause protects the spectator by banning scenes that could incite his base passions; also, scenes denoting excessive brutality and cruelty to human beings and animals; morbid terror and, in general, film images that offend human dignity. Vulgarity that flies in the face of elementary good taste will also be banned.

The code defends religious beliefs and practices from irreverent mockery. It will also ban any guilty or undignified criticism of political systems or ceremonies which should be treated respectfully by any normal standards of social order. In the same sense, provocative falsification of historical facts, figures and backgrounds will not be tolerated.

The code condemns any attitude favoring hatred between peoples, races or social classes. The principle of patriotism is inviolable.

No Disrespect

More specifically, the code bans any attack against the Catholic Church; the fundamental principles of State; internal and external security of the country; and the Chief of State.

A special clause makes the distinction between the broad film-going public and minority film audiences. For the latter, wide latitude is given to the censors in soft-pedaling application of the code throughout. This clause will also encompass special salas or art houses government authorities want the film industry to establish in principal cities only, to screen original version pix for adult audiences.

The criteria applied in a special section for youth under 16 cover the same ground but are infinitely more rigid in every sense.

A complementary group of regulations provides authority to ban titles that conflict with code clauses. It also provides the possibility, in doubtful cases, of approving a film intact by inserting a brief text explanation before titles. This text must be approved by the censor body.

Films are to be submitted for censorship without any prior cuts or modifications, although recommendations for certain changes can be forwarded to the censors. The code will be applied equally to foreign as well as national films and will also cover all scripts submitted for shooting permits.

This, therefore, is the censorship code which will govern the production, distribution and exhibition of motion pictures in Spain.

Library

Continued from page [illegible]

ings that have received popular support beyond all expectation.

Poorly stocked with film classics in the past, as compared to cinematheques in other countries, and facing bureaucratic obstruction at almost every step to become integrated internationally, Filmoteca Nacional finally received official support when ministerial changes brought Fraga Iribarne in to head up the Information Ministry. With Fraga's appointment of Garcia Escudero as Director General for Cinema, Cuenca was given the means and authority to organize screenings, both vintage and modern, as a primary effort to bulwark government interest in film education.

Cuenca boldly opened the new Filmoteca era with a five-program backlog of Antonioni films, previously missing from Spanish screens. The success was overwhelming. The 1,300-seat private salle in the social security was mobbed at both evening and late performances, and Cuenca was forced to augment with two additional sessions. Membership soon reached the 3,000 mark.

Upcoming series will be dedicated to Spanish director Florian Rey and to Frank Capra. Also projected is a series bringing to the Filmoteca screen all of the films directed by Eric Von Stroheim, including "The Merry Widow," "The Wedding March," "Greed," "Queen Kelly" and "Dance of Death."

Another aspect of Filmoteca programming will present a broad panorama of past Italian neorealism, featuring many films never before seen in Spain, directed by Visconti, Bergamo, Castellani and De Santis.

Filmoteca Nacional has been serving as a clearing house for film product used by film clubs throughout Spain. The present inventory of only 300 pix is expected to be increased appreciably during 1963 as a result of all-out support film authorities are now prepared to tender.

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End B.O. Tax: Optimism In Sweden

HARRY SCHEIN CREDITED FOR WORKING OUT NEW BLUEPRINT TO SPUR INDUSTRY — PROVIDES SOME 'SELL' FOR SWEDISH PRODUCT ABROAD — LOOKS LIKE INGMAR BERGMAN, THE NATION'S CINEMATIC GLOBAL MAKEWEIGHT, DIVERTED TO LEGITIMATE THEATRE

By FREDERIC FLEISHER

Stockholm.

Hope and increased activity characterize the Swedish film industry for the first time in about a decade. A major reason for the more optimistic view is the recent proposal of the Swedish Minister of Finance, Gunnar Strang, to abolish the present 25% entertainment tax on boxoffice receipts. Consequently the state stands to lose an annual income of approximately $8,200,000 while the municipalities will lose $1,400,000.

In return for the abolishment of the entertainment tax, the film industry has agreed to lay aside 10% of the boxoffice receipts for the creation of a foundation to support "quality" production, to support publicity for Swedish films abroad, to educate and train technical and artistic talent and to support a number of other worthy film projects. The new plan is expected to go into effect on July 1.

The Swedish film industry has expressed delight over the new arrangement. Leading film men regard the removal of the entertainment tax as a final recognition of the artistic and cultural importance of the motion picture. Furthermore, the new conditions will enable the industry to increase and improve production. Producers will be able to experiment. Even though "quality" experiments may not break even at the boxoffices they will have a good chance of getting a substantial slice of the quality support awards.

Harry Schein Powered New Cultural Concept

The key man behind the Minister of Finance's proposal was Harry Schein, the 30-year-old husband of actress Ingrid Thulin. Schein, who came to Sweden as a refugee before World War II, is a chemist by profession who made his million on purifying water, while he wrote egghead film criticism for "Bonniers litterara magasin," Sweden's leading literary periodical. When Schein married Ingrid Thulin several years ago, he withdrew from criticism, sold his firm and devoted his energies to numerous cultural projects and managing his wife. His efforts played an important part in founding a municipal theatre in Stockholm. At present, Schein is working on plans to start a weekly magazine somewhat along the lines of The New Republic and Britain's The New Stateman and Nation.

A couple of years ago, Schein began working on ideas to improve the conditions of the film industry, actors and actresses, stage and film directors, authors, dancers, painters and other art groups. On May 1, 1962, Sweden's "cultural workers" made up an independent section of the annual May Day parade, which was headed by Schein and Ingrid Thulin, who was billed as a major speaker along with a number of leading Socialist politicians. Six months later Schein published a short book "Har vi rad med kultur?" (Can We Afford Culture?) in which he stated that the Social Democratic party had not fulfilled its cultural duties. In the foreword, Schein stated that the idea of writing the book had been largely stimulated by Ragnar Edenman, the Minister of the Ecclesiastics. Culture is a sub-division of the Ministry of the Ecclesiastics.

The proposals Harry Schein laid forth in his book for the film industry formed the basis of the recent proposal of the Minister of Finance. Several of Schein's suggestions concerning other areas of culture are also being adopted.

Schein did not settle for an entire removal of the entertainment tax because he felt that would only lead to increased profits for the theatre owners and major film companies that own theatre chains. The film producers would do less well than they do now. At present, the parliament divides $300,000 of the entertainment tax income between three to five outstanding Swedish "quality" productions. With this in mind, Schein suggested that the industry should agree to turn over 10% of the boxoffice receipts, which at present would amount to approximately $2,400,000, to the different worthy projects.

Division of Monies: 5% O'Seas Publicity

The agreement between the industry and the government states that the 10% funds should be used in the following. (1) 30% is to be divided among Swedish "quality" features, children's films and shorts. The awards are to be made by a jury of qualified judges who are not associated with the industry. (2) 30% is to be distributed among Swedish producers. (3) 5% is to be used to promote projects of common interest to the industry, e.g. publicizing Swedish films abroad, arranging festivals, etc. (4) 30% is to be used for educating technical and artistic talent, instruction, research, providing school-teachers with a knowledge of the motion picture, the support of a film museum, etc.

The proposed agreement between the government and the film industry is planned to last 20 years. However, if cinema attendance drops by more than 10% during the next 10 years, the agreement can be cancelled.

As citizens are increasingly pushed into the suburbs, many complain that quality films are never shown in their area. Equally, there are seldom shown in many smaller communities. Consequently, a number of critics have suggested there should be municipal theatres for film showings just as there are for stage productions. Some sort of municipal-government support to theatres showing quality films may be a future project.

Swedish Features Fall From 30 to 13 in Year

Against this background, the Swedish film industry is hopefully making up plans for the future. Since the advent of television in 1956, cinema attendance has dropped about 35%. Production has sunk from 30 features a year to 13 last year. Producers have felt that they could not gamble on young or serious talent. Instead, money was put into modernizing theatres and building new ones, often in expanding suburbs.

Between 1956 and 1962 quality production has almost been synonymous with Ingmar Bergman who had gained international recognition in the nick of time. In 1960, the Swedish parliament lowered the entertainment tax on cinema tickets from 33 to 25%. It also put aside $200,000 annually—increased a year ago to 300,000—to be divided among the three to five outstanding quality productions. It was hoped that these moves would generate quality films.

The first effects became visible during 1962. The new trends were largely initiated by Ingmar Bergman who did not release a film during 1962. During a year and a half Bergman acted chief of production at Svensk Filmindustri and completed his own "Through a Glass, Darkly," "The Winter Light" and "The Silence." At the same time, Bergman produced his first film. The Bergman production introduced a new director, Vilgot Sjoman, a prominent novelist and critic who had written several screenplays.

Bergman believes that the film maker of the future will be his own script writer. He feels that dividing up the work between a writer and a director often complicates the process as the finished product is the result of two personalities. It is significant, therefore, that the first film that Bergman produced was written and directed by Vilgot Sjoman, "The Mistress" (Svensk Filmindustri), regarded the best Swedish film of '62 by most critics and film mag Chaplin, dealt with the problems of a young woman who was strongly attracted to a married man. Despite its technical quality and the qualified cast, which featured Max von Sydow and Bibi Andersson, VARIETY's critic found "The Mistress" rather long-winded and boring.

Swedish films released during 1962 demonstrated considerable technical skill, but often made an uninspiring and indifferent impression. The major boxoffice success was Kenne Fant's filmatization of Selma Lagerlof's classic "The Wonderful Adventures of Nils," which converted the charming story of a boy who traveled around Sweden with a flock of geese into a travelogue. People who want beautiful postcard pix of Sweden will find the film satisfying. Anyone who is familiar with Selma Lagerlof's imaginative saga will be disappointed.

Return to Productivity Of Kjellin, Hellstrom

Two veterans of the industry, Alf Kjellin and Gunnar Hellstrom, each directed their first Swedish production in several years. Kjellin directed a rather wordy feature, "Siska" (Svensk Filmindustri), which had been scripted by Vilgot Sjoman. It dealt with an interesting subject in an uninteresting manner. An emancipated young woman, a hospital intern portrayed by Harriet Andersson, felt her profession and her sex were in conflict. Neurotic Siska had problems from growing up in a male-dominated society, while her accidental acquaintance, Bo, suffered from being brought up by a dominating mother, a journalist who always viewed life from a slick, phoney female viewpoint. Rather than developing the personalities, the film discussed the problems and society.

Gunnar Hellstrom's "Chans" dealt with a teenage delinquent who was unable to liberate herself from a world of brutality and sex. Though the over-all impression was contrived and uninspired, the film had some powerful scenes. Another veteran, Arne Mattson, who has been directing mostly thrillers and lightweights in recent years, got a serious assignment when he directed "The Doll" (Reviewed in VARIETY Aug. 8, 1962).

A few days after it was revealed that Ingmar Bergman had been appointed head of the Royal Dramatic Theatre in Stockholm, his "The Winter Light" (reviewed in VARIETY March 20, 1963) opened. Bergman's next film "The Silence" is already in the can and scheduled for release in the autumn. There is a cast of 800 extras in the film. The story centers on two sisters and the son of one of them. The three people are on their way back to Sweden after spending their vacation abroad. They check into a hotel in a foreign city that is preparing for war. Bergman claims that in this film he depends more than ever on sound and pictures. He says there is 80 percent less dialogue in it than in any of his previous features.

Ironically, Bergman, who has been the industry's pride during the lean entertainment-tax years, will spend very little of his time in film studios now that grand plans are being made for the future. In May and June he will shoot his new color comedy. Afterwards he will devote most of his time to the Royal Dramatic Theatre, where he is planning numerous changes. Plans for a three part production, directed by Bergman, Fellini and Kurosawa have been shelved because of Bergman's appointment.

Stimulation Foreseen In Swedish Coproduction

According to the new agreement between the government and the industry, awards can be granted to Swedish quality productions or quality productions with a Swedish subject, a director or a Swedish star. This may stimulate co-productions, a favorite of Kenne Fant, the new president of Svensk Filmindustri. Possible co-productions being discussed include filmatizations of Selma Lagerlof's novel "Gosta Berling's Saga," which Mauritz Stiller lensed in 1924 with Lars Hanson in the title role and Greta Garbo in the supporting cast, and novelist Vilhelm Moberg's four novels about Swedish emigrants and their fate in the United States.

During the lean years, young Swedish talent has turned more and more to television, where many of the new or newer names got their training. Bengt Lagerkvist, a son of Nobel prize winner Par Lagerkvist, started in the theatre, but has been in the drama section of Swedish tv during the last few years. Hans Abramson got his first assignments as a director in tv, which he has left for films and theater. Ake Falck had directed films previously, but gained prominence through directing tv entertainment shows. Hans Lagerkvist went to tv during the lean film years. Gunnar Oldin, recently appointed chief of production at Europa, spent several years in the film section of tv and made numerous documentaries about film masters and masterpieces and current releases.

Bringing New Brains To Screenplay Writing

In general as Swedish television offers only 25 hours of viewing time weekly on one network, those who appear become names very quickly. About twice a month the greater part of an evening is devoted to televizing a Swedish production of a play. The enormous publicity these productions receive in newspapers — which devote about a whole page daily to tv happenings—and the high viewer rating, the performers soon rate star billing anywhere else.

Another marked trend in the film industry is the interest in luring talented writers to films. Often Swedish film companies do not expect authors to submit a screenplay. They are satisfied with a fair length short story with dialogue. Last autumn, Svensk Filmindustri got together with two leading publishing houses and asked twenty Swedish authors—most of them had never written for films—to write a short story each. The stories are to be published in book form this autumn. Svensk Filmindustri has announced it has bought options on five of the stories.

Europa's first youthful quality production was "The Baby Carriage," written and directed by Bo Widerberg, a young novelist, journalist and film critic. Though Widerberg used big words in his articles and book on the stagnation within the industry, his film feature was not revolutionary. Widerberg called for features with contemporary themes. "The Baby Carriage" surrounds an 18 year old girl who gets picked up and pregnant, a story which has long been a favorite in Swedish films. Although Bergman's decade old "Summer With Monika" was far superior, Widerberg's "The Baby Carriage" shows considerable promise.

It is rather surprising that the so-called angry young men who are hammering on the doors of the industry often want to make films about youthful love and loneliness. Very few have an imaginative approach to the problems of married couples. Against this background and realization of the similarities between Sweden and Denmark, the Danish feature "Weekend" — a story about three rather affluent couples in their thirties who devote a summer weekend to sex entertainment—made a strong impact on Swedish audiences and critics. The Danes revealed a relatively unexplored, contemporary world.

Other authors who have recently been signed by the industry include SwedoFinn Jorn Donner, a novelist and film critic whose rather recent book about Ingmar Bergman is being translated into English, Lars Forsell a poet and ballad writer, Par Radstrom, a novelist and critic and Bengt Soderbergh, a novelist and critic.

It remains to be seen how creative the new wave of optimism and opportunity that marks the Swedish film industry will be.

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Denmark Slow to Slant Features For Foreign Playoff, But Some Do So

By MARK BENK

Copenhagen.

Despite the uncertainties caused by the Common Market discussions, more competition from television, falling boxoffice receipts and no letup in the entertainment tax which is still at a high 40%, Danish producers bravely keep producing.

Profits have not been automatic. More than ever before "made locally" does not automatically spell success in Denmark.

Surprisingly enough, there is not any very great attempt on the part of producers here to slant their product towards the international market even though they all realize they could use extra revenues. It is difficult to find out why producers are so shy of spreading their scope. Some suspect a national characteristic of underestimating Danish capabilities and the interest of the outside world in things Danish. Most producers express the opinion that the Danish language is a great barrier to foreign sales. Yet in the era of silent films this Kingdom competed with all the bigger producing nations.

Of course some recent Danish films have found success in the international market. In particular, "Harry and the Butler" made by Bent Christensen. He, without doubt, is doing more than anybody else to make good Danish pictures which can be sold outside of Denmark. His latest picture, "The Vacuum Cleaner Gang," recently premiered here in Copenhagen where it is boffo and has already been sold to a number of territories.

Younger producers have been getting all the limelight. Henning Carlsen, a very well known documentary man made his first full-length feature, "Dilemma" based on the novel "A World of Strangers" by Nadine Gordimer. Carlsen made this film "undercover" in South Africa and almost caused a diplomatic break between South Africa and Denmark. Film took first prize at the Mannheim Festival earlier this year and has been acclaimed by the critics as being outstanding. Carlsen and Christensen have great faith in the future of Danish pictures and from their record to date they seem to be on the right track.

Asa Films also had a very successful year with such pictures as "Bibbi and Her Men" which has been sold to many countries. Asa is also aware of the importance of the international market and is presently planning a film to be shot partly in Kenya—the first Danish film to be made in that country. It will have an international cast and will be made in English as well as Danish. Asa is currently producing a film version of the popular English play, "The White Sheep of the Family."

The other Copenhagen studios are also busy—Nordisk has two films in production—Saga and Palladium will have several ready for the new season and Henrik Sandberg who has made the popular "Soldier Comrades" series starts yet another production early next month.

By the end of the year there will be about 20 new Danish films, which is still good going for a small country.

U.S. Films Big

In the theatres here, American product is still the favorite. "South Pacific" closed recently after a record run of four years. It was followed by "Oklahoma" which also seems set for a very long stay. Universal, distributed by Asa in Denmark, racked up lots of time with "Lover Come Back" and "Touch of Mink" both of which did top business. "Cape Fear" presently going the rounds has also provided some very good results.

"Breakfast at Tiffany's" was popular in Copenhagen—"West Side Story" went four months downtown and afterwards in several neighborhood runs. Then returned again to another first-run house in the city.

The outstanding recent success has been Metro's Cinerama's "How the West Was Won," now in its fifth month at the Kinopalaet. This is a relatively new theatre converted to three-projectors at a cost estimated at $200,000, possibly the best Cinerama theatre in Europe. It seats 1,100 and has a screen 100 feet wide.

Prior to "How the West Was Won" they ran Cinerama's "Seven Wonders of the World" for four months and only took it off to make way for the new picture.

TV Potent

Television is still having a very great effect on the takings and many exhibitors are very sore about the way in which American producers sell features to Danish tv. The cinemas are sparsely filled whenever there is a feature on the air.

The crippling entertainment tax does not help the situation and although neighboring Sweden looks like getting their tax removed, the Danish government's only concession to date is to allow cinemas to open at 3 p.m. instead of 4 p.m. on Sundays and Holy days. The only one likely to benefit from this move is the government since any additional revenue earned by the cinemas is swallowed up by the extra pay demanded by the operators and other theatre staff.

Sweden's Second Market; Goteborg Good Show Town

By ZDENKO HIRSCHLER

Goteborg, Sweden.

Second largest city in the kingdom of Sweden, Goteborg, with 30 modern film houses in the downtown area is not to be overlooked in rental calculations. Included here is Cinerama installation where the Cinemiracle feature, "Windjammer," especially congenial to Scandinavians because of its subject matter, has lately been unreeling.

Goteborg, during World War II, was one of the "windows" looked upon the then Nazi-controlled continent. Like Lisbon, Tangiers and other spots it has since been prominent in the literature of espionage, factual and fictional.

The city, of 400,000 population, is rated a good show town. Its Stads Teater is perhaps the most modern legitimate house in Sweden. Other playhouses of live drama are the Folk and Atelie and there is an active opera company at the Stora.

Karl Gerhard occupies the circus, there is a large concert hall, a giant summer amusement park, Liseberg, and a good deal of television program production, alternating with Stockholm in supplying the Swedish tv net.

Film Import Country	Number of Films in 1962	Number of Films in 1961	Number in % of Total 1962	Number in % of Total 1961	Net Gross in % of Total 1962	Net Gross in % of Total 1961	Net Gross in % of Total 1957
U.S.A.	113	130	40.84	40.85	40.36	40.20	44.24
France	70	67	13.46	18.46	14.14	14.88	14.13
England	67	61	12.30	13.37	13.10	15.34	10.86
Italy	60	47	10.85	5.65	12.60	5.60	8.11
West Germany	42	86	15.75	20.70	10.91	14.85	10.71
Netherlands	3	1	1.34	2.25	2.12	2.84	0.80
Other Countries Total	296	416					

'Do Come Down' to See Us', Brazil's Invitation To Foreign Producers

Rio de Janeiro.

Newly-established Brazilian state of Guanabara, which includes the city of Rio de Janeiro, will encourage the growth of the Brazilian film industry and its own growth as the center of Brazilian industry by various aids and assistance. The major one planned will be the establishment of a film city set-up, comparable to Rome's Cine Citta, to be built on the outskirts of Rio.

Brazilian film producer and importer Louis Serrano reported here that the state's new governor, Carlos Lacerda, hopes to make Rio the hub of Brazil's industry now that the government has established Brasilia as the capital, and believes that one of the biggest steps towards this goal will be the creation of the filmmaking center—the best way to sell Rio, not only as a tourist site, but to attract new businesses and industries.

The film center will occupy an area which will include every type of scenic background—lakes, mountains, etc.—and a Club do Cinema administrative - research - publicity center around which will be built studios, sets, processing laboratories, houses for working stars, workshops, etc.

American aid will be sought in two ways. The facilities will be offered, on a rental basis, to American companies and/or producers for making films; or interested investors may become partners in the arrangement by investing (1) money and/or (2) technical equipment. Although this offer will also be made to European filmmakers, from an American point of view, should a producer be momentarily high on technical equipment and low on funds but wishes to shoot his picture in Brazil, he can work out an arrangement whereby his equipment will be accepted as part of his investment. Such equipment, Serrano says, would be brought into Brazil free of duty.

The government will also guarantee any American investor against any possibility of his money becoming "frozen" in the country. He would be able to take his investment out at the same rate of exchange as when he started. As a further guarantee, Brazilian banks will post a guarantee of any invested funds against loss (say, due to a change in rate of exchange) in any specified American bank during the period of investment.

Danes Dominate, Swedes Brush Luebeck 'Filmtage' Near USSR

By HANS HOEHN

Luebeck.

North German Hansa town of Luebeck, of about 240,000 population on the Baltic Sea near the Soviet-German border, christens itself once a year to the Scandinavian film via its so-called "Nordische Filmtage" (Northern Film Days) held in April. This little festival of four days (April 18-21)—three days in previous years—is not only to foster the traditional connections between Luebeck and the four Scandinavian countries but also give interested persons an insight into Scandinavian film-making. An interesting angle about the event is that pix which have not yet found a Teutonic distributor are displayed.

It's especially the Danes who find their way to Luebeck. The just terminated sixth Northern Film Days saw quite a number of prominent Danish film people around, including directors Bent Christensen, Knud Leif Thomsen, Jorgen Roos and Annelise Hovmand. In fact, this year's Luebeck Northern Film Days had more the character of a Danish festival. Seven of the eleven full-length films shown were of Danish origin while also most of the shorts—about four fifth—came from this country. A retrospective show dedicated itself to Jorgen Roos, Denmark's most prominent documentary film director.

Denmark, incidentally, contributed the artistically best film to the little fest: "The Duel," country's entry at last year's Berlin Film Festival. While Danish directors and producers usually specialize on comedies, "Duel" is a serious pic with no happy ending. It was Knud Leif Thomsen's first directorial effort of a feature film. Although it was, artistically speaking, a promising debut, he hasn't made a second feature since "Duel" some 14 months ago. He wrote two screenplays for Nordisk, which had him under contract, in the meantime but, obviously, the company didn't like the scripts. "We have to think in commercial terms," said O. Dorrgaen, Nordisk's export director.

To the dismay of many who had come to Luebeck, no Ingmar Bergman film was screened. Northern Film Days without a Bergman film is like a cat without tail, was the general opinion. Rolf Hiller, head of the festival, said that it is not easy to get top Swedish product for Luebeck. Not only because of "unwillingness" on part of the Swedes but also because of German distribs. They don't like the idea of Swedish films which they are going to release being given preview screenings at Luebeck. The only Swedish feature shown at Luebeck was "Parlemor" (Mother-of-Pearl), a problem film about an egocentrical mother (Inga Tidblad) who wants to keep her grownup sons for herself. Pic's director, Torgny Anderberg, came to attend the Luebeck event. He was, incidentally, the only Swede around.

In all, the event hit attracted some 160 names, the greater part members of German film clubs. The Northern Film Days are arranged by the Film Club Luebeck in conjunction with the Senate of Luebeck and cultural organizations. The Film Days are part of this city's annual cultural highlights. They are said to have helped to popularize the Scandinavian film in Germany. This, of course, chiefly applies to Swedish and Danish pix. Norwegian and Finnish films are still way behind, both artistically and technically speaking.

Call Arne Skouen Norway's Director With the Mostest

Oslo.

Arne Skouen is still regarded as the most serious and accomplished filmmaker of Norway. Born in 1913, he started in 1947 as a writer. A playwright, novelist and journalist he spent time in U.S.A. during the war.

Some years ago Skouen broke with the state-owned Norsk Film to form his own one-man company ABA-Film Inc. Though film production in Norway is a hazardous affair, he has turned out better films than most Norwegian film-directors. Although his script-writing often seems weak, the Skouen technique should be measured by comparative standards. Up till now "Ni Liv"-"We Die Alone"—an Academy award nominee—has been regarded as his best film. This winter Skouen presented "Kalde Spor"—Cold Tracks—a film about one man and his rendezvous with conscience in stormy winter mountains of mid-Norway. A "war hero" comes back to the mother country after spending many post-war years abroad. A dozen persons had been entrusted to the guidance of this man during the Hitler occupation. He failed them and the 12 perished. It is just him, the girl and a third man who know what really happened during the storm. Now the three of them meet again at the same place under a similar wild storm. Skouen mingles the hard realism of the wild nature with the ghosts walking through the mind of this man. Skouen has created a drama of fate more than a film about one man's fight with his conscience.

The drama fails on some psychological points, but the film has nevertheless a rare grandeur. Ragnar Sorensen has lensed the magnific mountain scenes, and Gunnar Sonstevold wrote the effectful score.

"Cold Tracks" will probably represent Norway in Cannes, Berlin, or Moscow film festivals this year.

Toralv Maurstad stars in "Cold Tracks." With his Swedish-born wife, Eva Henning, he appears in Skouen's next feature, "Om Tilla" —About Tilla—scheduled for early autumn preem.

UPCOMING SWEDISH PRODUCT

By FREDERIC FLEISHER

Stockholm.

EUROPA

"En Sondag i september" (A Sunday in September). Director, Jorn Donner; script, Jorn Donner; stars, Harriet Andersson, Thommy Berggren, Axel Duberg, Harry Ahlin.

MINERVA

"Adam och Eva" (Adam and Eve). Director, Ake Falck; script, Lars Widding; stars, Gio Petre, Per Myrberg.

SANDREWS

"En vacker dag" (A Beautiful Day). Director, Goran Gentele; script, Goran Gentele; stars, Lars Lind, Maud Hansson, Inger Hayman, Ove Tjernberg.

"Gladjens stad" (City of Joy). Director, Hans Lagerkvist; script, Par Radstrom; star, Sven Lindberg.

"Kare John" (Dear John). Director, Lars Magnus Lindgren; script, Olle Lansberg; cast, undecided.

"Prins hatt under jorden" (Prince Hat Under the Earth). Director, Bengt Lagerkvist; script, Lars Forssell; stars, Jan Malmsjo, Margit Carlqvist, Edvin Adolphson, Britta Pettersson, Mona Malm, Maude Adelson.

"Wild West Story." Director, Borje Nyberg; script, Volodja Semitjov; star, Carl Gustaf Lindstedt.

SVENSK FILMINDUSTRI

"For att inte tala om dessa kvinnor" (Not to Mention These Women). Director, Ingmar Bergman, script, Ingmar Bergman; Jarl Kulle, Bibi Andersson.

"Klanningen" (The Dress). Director, Vilgot Sjoman; script, Ulla Isaksson; cast, undecided.

"Lyckodrommen" (Dream of Luck). Director, Hans Abramson; script, Lars Helgeson; stars, Harriet Andersson, Lars Lind, Gunnar Bjornstrand, Sigge Furst.

"Min kara ar en ros" (My Beloved Is a Rose). Director, Hasse Ekman; script, based on Bo Skold's play with the same title; star, Gunnel Lindblom, rest undecided.

"491." Director, Vilgot Sjoman; script, based on a novel by Lars Gorling with the same title; stars, Lena Nyman, Lars Lind, Leif Nymark, Stig Tornblom, Lars Hansson, Sven Algotson, Torleif Cederstand.

NORDISK TONEFILM

"Den gula bilen" (The Yellow Car). Director, Arne Mattsson; script, Folke Mellvig; stars, Karl-Arne Holmsten, Nils Hallberg.

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Norway in Production Slowdown Awaiting Better State Guarantee

By PAL BANG-HANSEN

Oslo.

Prospects for this year's film production in Norway looks perhaps poorer than ever before. Norwegian feature film-production may drop to half of its average of eight films a year. This results from many unfortunate circumstances. The state-owned Norsk Film is almost broke after the last two flops, "Hans Nielsen Hauge" and "An Eye on Every Finger." Neither drew the critics' acclaim and the public stayed away in the well known mobs.

Biggest upcoming producer here, Knut Mann-Iversen, got a thumbs down from the committee granting state support to new film-projects, and he had to stop the work on "With Open Arms" after some few days of shooting. The government committee supported his "The Lovers" in return, and this film, based upon the novel of Terje Stigen, is scheduled to be shot this summer. Ingrid Vardund is to play the main part, producer will write the score, and Nils R. Muller will direct. Cameraman is Mattis Mathiesen who also lensed the first local pic of the year, another Mann-Iversen production.

'The Wild Duck'

Grandson of Henrik Ibsen, Norwegian film veteran Tancred Ibsen, directed his grandfather's "The Wild Duck" with great reverence, perhaps too much. Result was a dreary filmed theatre-version of the great drama. As Henki Kolstad in the part of Hjalmar Ekdal caricatured the person he was portraying, and as Kjersti Dalbye in the difficult part of Hedvig looked like an overvitaminized slalom-skiing girl of the modern welfare state, the result was not even good theatre in 35 m.

I-Film Inc. now makes its first feature film, "Freske Fraspark," or "Backiks," a product expected to be of local interest only. Bjorn Breigutu directing, Sverre Bergli photographing.

Arne Skouen's company, ARA-Film, should produce "Om Tilla," "About Tilla" for early autumn release.

Four Films

This totals four Norwegian films for the year 1963, and it is not to be expected that more will follow.

The reason for this sudden fall in the number of Norwegian feature films is certainly not to be found in the competition of the Norwegian television. Up to now about 230,000 tv sets have been sold in Norway but only about 19 hours of television programs are broadcast weekly.

Norwegian government subsidy to theatrical features has a maximum of $150,000 under the condition that the script is approved as regards quality by a state board. This system has functioned for some years, but as it favored the light-comedy producers changes are to be made. A new guarantee system is under preparation. Pending clarification producers feel some reluctance to plunge. Most of them believe that the new state guarantee system in preparation will be better than the one now existing and hence stall. This explains 1963 slowdown. Next year may be better.

RENTAL SITUATION AT OSLO, NORWAY

By PAL BANG-HANSEN

Oslo.

Studios and studio-equipment in Norway will by no means awe a Hollywood or Cinecitta conditioned producer. Norsk Film, the main part of whose shares is owned by the kingdom, was formerly the biggest feature film producer of the country. But after some boxoffice flops, its activity is restricted to newsreels and documentaries. Thus their, and the country's, only studio is available on rental.

By European standards the stage is of middle size, equipped with Mitchell and Debrie cameras. Walls have been remade to make the space suitable for direct-sound-production, but technically the result is just passable. For simple, modern settings this studio could well be used for a continental production. Actually Norsk studio is booked by independent producers well ahead, and reservations should be made at least half a year in advance. Studio is centrally located, about 15 minutes outside Oslo by tram. Rentals is about $200 a day.

Roger Arnhoff sound studio will give the best in Norwegian sound-possibilities. His studio is connected with the tiny studio of ABC-film Inc. situated in the heart of Oslo. Other small studios of Oslo are owned by Nor-film Inc. and Centralfilm Inc. Norwegian laboratories are far from good and cannot be recommended foreign producers.

DUTCH STUDIOS

Cinetone Studios

(Amsterdam)

Two sound stages: 110 x 60 feet, height 30 feet; 90 x 50 feet, height 27 feet.

Cinecentrum Studios

(Hilversum)

One sound stage: 60 x 40 feet, height 27 feet.

Both studios are equipped with projection rooms, sound departments, laboratories, and cutting rooms. Personnel available. Dubbing and postsynchronization possible. Special effects departments and processing laboratories. Renting of cameras (Debrie Super Parvo, Arriflex, etc.), lighting equipment. Dressing rooms and ward in building, near sound stages.

At Cinetone Studios (Duivendrechtse Kade 83-87, Amsterdam) the stages are leased for approx. $450. For days when sets are built or no shooting is done when sets are still there, the prices are $75 for Studio I, $60 for Studio II. Price includes two studios, projection room, ward rooms, make-up rooms, prop rooms, one cutting room, one camera, with rails and dolly, etc.

Normal hour rate for sound engineer: $2.00, specialized employees $1.50, laborers $0.80-$1.00.

Cinecentrum Studios ('s-Gravelandseweg 80, Hilversum) will give rates on request. Cinecentrum produces documentaries, the weekly newsreels in Holland. On the payroll are 22 directors-producers, 20 camera men, 17 sound technicians.

Tax-Groaning Denmark; Advance Funds System Of Netherlands Contrast

The Hague.

Dutch film industry, one of the smallest in Europe, has a film aid law which is peculiar to itself. A producer with a potential property has to submit his script to the Government and, if it is approved, he receives a cash advance of 100,000 guilders, equal to $28,000. If the film eventually makes a profit he is obliged to refund that advance—but that, apparently, is something of a rarity in Holland. The money is only retained when, as usually happens, the production winds up in the red.

The film aid bug is now spreading to Scandinavia which, of course, is outside Common Market territory. The new Swedish plan goes into operation within the next two months, and has been widely welcomed throughout the industry. This scheme involves the total abolition of admission duties, currently running at 25%, and instead of divvying out a quarter of their receipts to the Government, theatre owners will now have to pay 10% into a pool to assist local production. It has been estimated that this will yield a little over $1,000,000 a year and will be a valuable stimulant to production. There has been a serious falling off in film making in Sweden during the last year or two, which the 10% bonus should correct.

Tough Rap

One of the hardest hit countries in Europe is Denmark, where the admission tax runs at seven-seventeenths of boxoffice receipts, which is virtually equal to 40%. So far there is no agreed aid scheme, but talks are going on with the Government authorities, though there is some dissension within the industry as to the shape that film legislation should take. What the small Danish industry would like is something comparable to Britain's Eady plan, but they realise that is rather like asking for the moon. However, one interesting development is the fact that some Danish producers are getting together to suggest to the Government authorities that the legislation should include the formation of a films bank run on comparable lines to the British National Film Finance Corporation. So far, however, it is all in the talking stage and ther has been no serious indication that the Government is willing to be receptive to trade overtures.

It is not just the crippling tax that hurts Danish film production, but the unique law which limits ownership of picture theatres to one per company or individual. Selling a picture throughout the territory, therefore, is a slow and arduous job and the producer cannot make what is generally regarded as a circuit deal in the hope of amortising a large part of his production investment quickly. And that is one law which, under present conditions, will not be changed.

One factor that emerges clearly from this roundup of film aid customs and practices is that there is now widespread governmental recognition throughout the whole of Europe that film production is an important part of the cultural life of any nation, however small, and that producers have little chance of staying in business unless they are helped along the road. This is a significant post-war development in which Britain retains a clear lead by a healthy margin.

Finland Finicky About Sexuality Of Its Neighbor Nation, Sweden

Helsinki.

After first banning Jean-Luc Godard's "Vivre sa vie," the Finnish film censorship board decided to reverse its decision. The reversal was supported by five members of the board while three members voted for upholding the ban.

Finnish board is not compelled to declare the reasons why it bans. It is generally believed, however, that the board regarded the Frenchman's film as immoral. (Though he did not advocate banning "Vivre sa vie," Victor Vinde, executive editor of Sweden's leading socialist daily, "Stockholms-Tidningen," wrote an outspoken article claiming the film was pornography.)

Some of the other recent Finnish foreign-film bannings have included Godard's "Breathless," Ingmar Bergman's "The Virgin Spring," Joseph Losey's "The Criminal," and Jean Renoir's "Le Testament du Docteur Cordelier."

Finns also take a more puritanical view of literature than their Scandinavian neighbors. Last May, the Finnish translation of Henry Miller's "Tropic of Cancer" was confiscated by the police on orders from the Ministry of Justice one week after publication. Finland is the only Scandinavian country in which "The Song of the Red Ruby" by Norwegian author Agnar Mykle continues banned.

Most leading Finnish newspapers and literary and film critics have condemned the banning of "quality" films and books. The major complaint voiced by many is that no consideration need be given to the artistic qualities of the world. Finnish law supports the banning of any form of literature that can be regarded as immoral irrespective of its literary qualities as a whole. The same evaluation is made of films.

In reply to some of the criticism aimed at the confiscation of "Tropic of Cancer," J. O. Soderhjelm, the Finnish Minister of Justice, stated that he felt that "an average person" must feel that his "sense of decency has been outraged." Soderhjelm felt that Miller's novel did not describe love "but an erotomanic's fantasies and experiences, not with normal girls, but with the dregs among streetwalkers." The Finnish Minister of Justice concluded his statement by saying "the book may have literary qualities, but its aim is to shock, to disrupt moral views. The law clearly states that such a book should be banned."

A recently debated subject was the importance of language. A few months ago Swedish novelist Ivar-Lo Johansson, whose books have been popular throughout Scandinavia for nearly a generation, published a novel "Happiness" (Lyckan). Ivar Lo-Johansson described it as a "novel about love on earth." It told the love story of a middle aged couple who felt they could not marry or continue their relationship because the woman was unable to have a child. Much of the novel was devoted to the couple's physical love. Although the Swedish edition of the book was on sale in Finnish bookstores, publishers were unwilling to translate it. Lo-Johansson's normal Finnish publisher regarded the chances that it would be confiscated were too great. Swedish and Finnish are both officially accepted languages in Finland, but only about 8 percent of the population belongs to the Swedish-language group.

Derogatory Swedish jokes about Finns often claim that they are heavy drinkers and knife-happy, while Finns joke about immoral, over-sexed Swedes. When books have been banned in Finland, travelers through /to/ Sweden have often felt that "forbidden" literature makes excellent vacation reading or an exciting present from the big world, sinful Sweden. "Forbidden" films are worth a stimulating story.

Films of Mayhem

Continued from page 1

disposing of their mistress with knife and iron. Holland's "Alike Like Two Drops Of Water" re-enacts Nazi torture systems and the Japanese "Seppuku" includes a reportedly-vivid self-disembowelment by an unemployed samurai.

Formosan "The Diabolical Queen" treats a conniving Chinese monarch poisoning and torturing those who oppose her. The British "This Sporting Life" notes the hero getting his teeth kicked out on the rugby field, having searing fights with the woman he loves and seeing her die of a cerebral hemorrhage with blood oozing from her mouth as he smashes a spider against the wall in closeup and rage.

Other Anglo entry "Lord of the Flies" portrays young boys marooned on a desert island reverting to brutal savagery and killing of each other and animals. The Rumanian "Codine" has an amiable but implacable giant of a man killing a turncoat friend with his bare hands, and the Bulgar "Tobacco" and the Russian "Optimistic Tragedy" depict bloodshed during the respective revolutions in these countries.

The Greek "Glory Sky" is about a group of soldiers getting killed off during the last war.

Apart from features showing at the festival proper the Critics separate frolic includes a couple of violent studies. "Pitfall" from Japan deals with a hired slayer at his gruesome chores. Brazil's "Porto Das Caixas" presents a wife answer to a hated, grubby spouse: a hard blow with an axe.

British Awards

Continued from page 1

"Lawrence" was selected as the year's best British Actor.

The other awards were:

Best Foreign Actress: Anne Bancroft ("The Miracle Worker").

Best Foreign Actor: Burt Lancaster ("Birdman of Alcatraz").

Best British Actress: Leslie Caron ("The L-Shaped Room").

Most Promising Newcomer to Leading Film Roles: Tom Courtenay ("Loneliness of the Long Distance Runner").

Best Animated Film: "The Apple" (Britain).

Best Short Film: "Incident at Owl Creek" (France).

Best Specialised Film: "Four Line Conics" (Canada).

United Nations Award: "Reach for Glory" (Britain).

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Provincials Jealously Keep Control Over Kindergarten Set Attendance at Cinema

By EMIL MAASS

Vienna.

Censorship was abolished by the first Republic of Austria, founded 1918. The law is still in force. Each of the nine Austrian provinces however, (the capital Vienna is a province of its own) has its youth-admittance commission. These resemble each other in their constitution and apparatus of parent-teacher and youth organizations. Film industry itself, the distributors, and the Catholic and Protestant churches have merely advisory power.

Though these commission do not differ much in their ratings, the main problem is always "age limit." Salzburg, for instance, ruled 10-13 years, Lower Austria 14, Tyrol 16 and Vorarlberg 18 year is the "juvenile limit." Despite all endeavours by the Ministry of Education, no progress has been made in the attempt to establish a film control office on a common federal basis. The provinces stick to their regional rights and will so in future.

Sigmund Kennedy, President of the Austrian Film Journalists Society pointed out, that Germany (in population seven times that of Austria) has a uniform film control office. Austria does not even have an independent self-control organization.

Rialto-Jadran production "The Treasure of Silver Lake" after a Karl May story with the American Lex Barker as "Old Shatterhand" recently caused another stir. The Vienna admittance commission refused juvenile admittance altogether on the basis of extreme cruelty. It demanded cuts. The distrib re-submitted the picture after eliminating some scenes again to the commission, but had "overlooked" eliminating other scenes. Only after full excision was picture licensed for release. Said Vice-mayor Hans Mandl, chief of the cultural department: "There is a great difference between reading western stories by Karl May and seeing them on the screen."

B.o. in general is not bad, though 1962 showed a slight drop. Vienna it was hardly felt, 33,300,000 tickets in 1961 against 31,800,000 in 1962. As motion pictures are "getting longer" it is understandable, that the number of performances dropped.

U.S. and Africa

Continued from page 34

they decide, again individually, to go into theatre investment. At the present time pix getting regular release in the territory include U.S., French, Hindu and Arabic product—with French language soundtracks an absolute necessity.

Intent of the new MPAA focus on Africa, of course, is to develop new markets which can, eventually, offset the effects of the shrinking film markets in other parts of the world. Nobody thinks that it isn't going to be a long, long range project. But MPAA member company execs point to the results of their Export Co. in British West Africa, as indicative of what can be done with a little preplanning.

Export, headed by Jack Lebow and assistant William Saunders, was a long time getting underway but, according to one interested party, no individual U.S. film company would have had the time or the facilities to do what is now being accomplished by the collective effort. By assuring a constant supply of films, AMPECA has sponsored what is in effect a theatre construction boom in Nigeria alone. Prior to AMPECA's existence, Nigeria (pop., 40,000,000) had 74 theatres, all but four of which were open air affairs that often served as parking lots during the day. By the end of this year, a minimum of a dozen new, enclosed theatres will have opened.

Export setup is "revolutionizing" film distribution in the former British colonies by (1) introducing the "consecutive, extended run" (formerly an individual picture might play Tuesday one week, be brought back Thursday the following week, and so on); (2) introducing modern ad-pub procedures; (3) introducing percentage terms which, at least according to U.S. distribs, prompt more individual attention to their programs on the part of exhibs. As MPAA tells it too, the success of AMPECA is pleasing the local governments, which see it as helping develop the countries via increased employment, as well as increased prestige.

That it has been a costly undertaking to the member companies is not denied, but they argue that because of its very cost, no individual company could have done it alone. (For example, because of the housing and office shortage in Lagos—a situation said to be caused largely by the free-spending tactics of the various U.S. government missions and the Chase Manhattan Bank, AMPECA had to shell out three years' rent in advance, not only to get office space, but to secure living quarters for its personnel.)

At the moment, AMPECA has about 150 films either in release or going into release. Member companies contribute to the overhead in proportion to the earnings of their individual films, receiving, in turn, profits in the same proportion.

Expense Acct. Blues

Continued from page 1

in contrast, had bullish restaurants and hotels.

He said the tourist business was at a normal rate and the newspaper strike had no noticeable effect on the restaurant business.

But visiting businessmen fly in and fly out spending nary a dime on the good and formerly deductible life, Sardi continued.

Accountants of big corporations are worried, Sardi went on, and vent their woes by red pencilling personal expense budgets.

Dan Hickey, general manager of the Hotel Commodore, said the hotel industry is "on the precipice of bankruptcy." Visitors are spending less time in the city and not making the nitery rounds, he continued.

Unemployment

David Siegal, prexy of the New York local exec board of the Hotel & Restaurant Employees & Bartenders International Union, reviewed the spectre of unemployment. Old and experienced hands are being laid off and new ones are turned away at the door.

The new unemployed workers, in turn, will stop buying in medium priced spots.

This reverse economic multiplier was also described by Louis Broido of the N.Y. Dept. of Commerce. The new regulations, Broido said, just by cutting into restaurant and hotel receipts will eventually cut into every segment of the economy creating a total $7,000,000,000 slump.

William Aydelotte, a spokesman for the Marketing Executives Int'l, stated that salesmen need so much time to keep entertainment records, "they lacked the necessary time to sell."

SWG Outings

Continued from page 1

branch, has more than 85 pix credits, is one of the founders and prexy of the Motion Picture Industry Council; is acting chairman of Hollywood Guilds Festival Committee; American Bar Assn.'s liaison rep to the legal advisory committee for pix and tv; director of the National Film Project of the American Jewish Community relations agencies; was p.r.-entertainment director for the Demo national conclave in L.A. in 1960. Rivkin is currently at the Cannes Film Festival as chairman of the official U.S. delegation, so the award presented by Mary C. McCall Jr. was accepted for him by Herbert Baker.

'Gridiron'-Type Show

Following presentation of the awards, the writers put on their traditional "gridiron"-type show, in which they had a lot of fun at the expense of industry targets. Show produced and directed by Danny Arnold had an array of talent— Ed Begley, the Jud Conlon Singers, Tony Curtis, Stanley Adams, Julie Bennett, Polly Bergen, Imogene Coca, Ray Danton, Nick Adams, Sandra Gould, Marilyn Erskine, Jose Ferrer, Zsa Zsa Gabor, Paul Lynde, Ricardo Montalban, Jack Kruschen, Rose Marie, John McGiver, Richard Ney, Alan Reed, Karen Parker, Paula Prentiss, Myrna Ross, Arnold Stang, Valerie Varda, Bill Stout, Ray Walston, Jack Weston and the Guild's song-and-dance trio, Arnold, Herbert Baker and Albert Lewis.

Roasted and ribbed were such diverse subjects as runaway production, "Lawrence of Arabia," pay tv, the Production Code, Liz and Dick, the Internal Revenooers, the new wave, "The Chapman Report," and of course, that "persecuted minority"—the screenwriter.

Again the mythical "Samuel Bronston Award" was presented, this time presenter Johnny Green handing the award "to the individual who has contributed the most to stimulate Hollywood film production" to an emissary of the "winner" — Egypt's President Nasser.

Jose Ferrer, in the role of the Nasser emissary, accepted the award, for "Lawrence of Arabia," but remarked that the pic seen here is just the trailer, that they're still shooting over there. Everybody in his country was in the pic, "it looked like Saturday night at P. J.'s," cracked Ferrer. He ended with a message from Nasser: "Come to our happy country on the banks of the Nile . . . all of you. But buy a one-way ticket. Your people have always walked home. Shalom."

Pay tv pays everybody but the writer, per a tellvee sketch taking place in the future. The President of that future era is a Kennedy—Bobby, that is. Taking part in the skit were Ed Begley, Stanley Adams, Arnold Stang and Julie Bennett.

Relaxation of the Production Code was given a thorough going-over in a sketch taking place in 1973, with subjects now taboo all included in a picture to be made by Walt Disney—"Great Grandson of Flubber." Jack Weston, Ray Danton and Miss Bennett participated.

Sexy Musicals

Marge Champion, Rose Marie and Imogene Coca thrushed a number in which they portrayed Jeanette MacDonald, Ginger Rogers and Ruby Keeler urging "bring back the musicals," showing how they would update them by injecting sex, sex and sex into the lyrics.

Polly Bergen and the Jud Conlon Singers reprised what has become a Guild dinner classic, the song titles routine, with such earthy numbers as "Sodom and Gomorrah," "The Chapman Report Marching Song" and "Freud."

Taking due recognition of the most publicized pair of the year, the writers had an amusing blackout anent Elizabeth Taylor and Richard Burton, with Julie Bennett and Frank Gardner cast in the roles.

Glee of the income tax man in happily hounding Hollywoodians was the subject of "The Internal Revenue" sketch, with Paul Lynde, Nick Adams, Jack Kruschen, Arnold Stang and Myrna Ross participating. Says the tax man at one point: "We give the taxpayer the benefit of every doubt—then crucify him." Film people are described as "childish, disorganized, not solid businessmen who keep legitimate records, like, say GE, or the Mafia."

Writer, played by Stang, explains why he's now driving a hearse: "It's easier than doing plots for 'Wagon Train.' At Revue they make you do four or five drafts. At Pierce Bros. you do it once and it's a final." "Where's the freedom Benedict Arnold died for?" asks the agent (Kruschen) indignantly when quizzed by the taxman. Asides the tax man: "They're like little children . . . like Leopold and Loeb."

A takeoff on the new wave has the annual award for the most nouvelle, most vague film of the year going to "Gidget Goes to Chaos" writer-director Alain Robbe-Zugsmith; it edged out such candidates as "Tammy and the Pervert," "Nine Hours to Intermission" and "Bar-Mitzvah: Italian Style." Award is made by Brigitte Banal, who has won previous "awards" for most vacant stare by an idle prostitute, most aimless walk by a nervous woman, and most erotic kiss by a blood relative. Valerie Varna played the presentee, Ricardo Montalban the "new wave" winner, Richard Ney the m.c.

Sketches and musical numbers were penned by Arnold Baker, Irving Brecher, Richard Breen, Richard DeRoy, I.A.L. Diamond, Hal Borne, Julius Epstein, Ray Evans, Sammy Fain, Austin (Rocky) Kalish, Hal Kanter, Mort Lachman, Ernest Lehman, Jay Livingston, Nat Perrin, Ben Roberts, Harry Tugend, Melville Shavelson, Paul Francis Webster and Billy Wilder.

Aiding Arnold on the show were production manager James Tugend, production designer Seymour Klate, choreographer Jack Baker, costume designer Ruth Weiss, musical director Matty Melnick and production assistant William Hellinger. Rivkin was general chairman of the event, helped by vice chairman Richard Collins, Isabel Dawn and Albert Aley. Lucille Vaughn and Jill Parsons were the coordinators.

Facilities & Fees: Vienna Studios

Vienna.

Wien Film Studios, rented repeatedly by American and other foreign producers, has recently provided new modern machinery in all departments in order to maintain full competitive strength to outsiders. Cutters, directors, actors, electricians and technicians of all kinds are available locally.

There are five stages at Rosenhuegel as follows:

STAGE		DAILY RENTAL
I.	[illegible] square metres Austrian Schilling	1400 ([illegible])
II.	[illegible] " " "	1400 ([illegible])
III.	330 " " "	350 ([illegible])
IV.	427 " " "	[illegible] ([illegible])
V.	600 " " "	1300 ([illegible])

Rental charges in Sievering, Vienna, two stages at 600 and 370 square metres amount to $52 each per day. These are charges for rent only. Additional charges are according to usage.

Global Newsreel's Policy

Continued from page 10

Privately-owned
3) Cronache del Mondo
31 prints
Privately-owned
4) Cinecronaca
60 prints
Privately-owned
5) CIAC
90 prints
104 editions
Privately-owned
6) Ieri, Oggi, Domani
70 prints
Privately-owned
7) Orizzonte Cinematografico
50 prints
Privately-owned

JAPAN

1) Asahi News, 720 theatres
370 prints
Percentage payment by theatres
2) Dai Mai News
100 prints
3) Yomiuri Kokusai
216 prints
4) Mainichi Sekai News
5) Cunichi News
6) Sankei Sport
105 prints
7) Toei News
220 prints
All privately-owned
Showing is obligatory

NEW ZEALAND

Pictorial Parade, 400 theatres
13 editions annually
9 prints
State-owned
Paid by state

NORWAY

Norsk Filmavis, 120-140 theatres
50 editions annually
7 prints
State-owned
Fixed annual state contribution
Not obligatory

PERU

Sucesos, 300 theatres
12 editions annually
8 prints
Privately-owned
Paid by cinemas
Obligatory

POLAND

Polska Kronika, all theatres
104 editions annually
110 prints
State-owned, financed

PORTUGAL

1) Imagens Portugal, 117 theatres
26 editions annually
13 prints
2) Actualidades de Mocambique, 25 theatres
12 editions annually
2 prints
3) Actualidades de Angola, 20 theatres
12 editions annually
2 prints
All state-owned, financed
Not obligatory

SPAIN

NO-DO, all theatres
104 editions annually
80 prints
State-owned, financed
Obligatory

SWITZERLAND

Cine Journal Suisse, 430 theatres
40 editions annually
30 prints
State-subsidized, paid by state subsidy
Not obligatory in French Switzerland, obligatory elsewhere

URUGUAY

Noticias Uruguayas, 130 theatres
36 editions annually
9 prints
Privately-owned
Paid by cinemas
Not obligatory

YUGOSLAVIA

Filmske Novosti, 1,301 theatres
130 prints
State-owned
Paid by state
Obligatory, according to fixed quota

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Videoless Israel Big Film Importer; Helps Foreign Film Producers There

By JOSEPH LAPID

Tel Aviv.

Israel was the site of 10 feature film productions in 1962. No more than that number is probable for 1963. Nor has the Jewish state been successful as yet in creating the big studios, often mentioned as sure but somehow never materializing. American showmen gravitate to Britain, Italy, Spain, Germany, France where subsidies and co-production values are significant. With a mere 2,300,000 population Israel's own playoff is not substantial enough.

Government is trying to help through its Office for the Advancement of the Israeli Film Industry, headed by Asher Hirshberg. The Office grants loans (and tax-exemptions) to local producers or foreigners, who make co-productions with Israeli talent in Israel.

Seven months of uninterrupted sunshine, topographic richness—from deserts to mountains—cramped into a small country, good roads, modern hotels, "Western" conditions and English-speaking actors and technicians are the added values Israel can offer to foreign producers. However, for some reason or another, only a few are attracted. Last big foreign pic made in Israel was the "Two Enemies" with David Niven, two years ago.

There are two small, but well equipped studios in Israel, both in the vicinity of Tel Aviv. One is Israel Motion Picture Studios Ltd. in Herzlyia, headed by Mrs. Margot Klausner. The other one is Geva Films, Ltd. in Givatayim, headed by Mordechai Navon. Both are renting soundstages, technical crew and laboratories (black and white). A work day is 8 hours and a full weeks rent is charged as five days only.

Israel Motion Picture is offering a 14x8x7 meter sound-stage for $20 daily rent. (A big sound-stage, 30x25x12 is under construction, to be completed by the end of the year). An Arriflex camera, Model 2B is rented for $41 d., a Mitchell N.C. for $23 and a Newall, series 2, with Cooke lenses (18-100) for $40 daily. "Geva" is renting a fully airconditioned sound-stage, 16x16x8 for $70 daily and a construction stage for an additional 30 dollars. A new Mitchell B.N.C. is rented for $80 per day.

Foreign production unit should bring along, beside the director, a chief cameraman and a chief sound engineer, too. On the other hand, he will have a fair choice of assistants for $80-20 daily.

Supporting actors, usually from Tel Aviv legit theatres, on a relatively high standard, get only $20-30 daily, with the exception of a few, who get a little more. All of them speak English and can play in English, but not in the role of an Englishman or even an American.

There is complete freedom of action and the authorities are usually helpful when asked to assist (in blocking a street, for instance). But lately they became more cautious, since an Italian producer, who was permitted to film in a girl's Army Camp, shot a couple of naked girl-soldiers sun-bathing.

Where a producer is asking for Government subsidy, he has to submit to a certain amount of censorship. This consists of submitting the script to a committee, which has to approve it in order to make subsidy available. However this control is rather lax and approves of practically everything, with the exception of immoral, anti-religious or anti-Israeli pictures. (They will also refuse to help German producers).

As for local productions: the following pics are scheduled for release in 1963, with some possible degressions or additions:

1) "Al Milla LeMorgenstein" (Not a Word to Morgenstein), released last March. A musical comedy. Produced by Joseph Zubeida in Israel Motion Picture Studio, Herzlyia. Directors: Benjamin Karetsky, Ben Oserman, Arie Elias. Script based on play by Ephraim Kishon. Writers: Gavriel Dagan, Erika Oserman, Benjamin Karetsky, Arie Elias. Camera: Benjamin Karetsky. Music: Moshe Wilensky. Stars: Avraham Ben-Yosef, Gila Almagor, Joseph Banay, Yakov Bodo. Running time: 77 minutes.

2) "Hamartef" (The Cellar), under release. A one-man pic, the life story of a young German Jew, who finds his life in ruins after World War 2. A Shay Film production. Producers: Shimon Yisraeli and Nachum Shmim. Made at the Israel Motion Picture Studio, Herzlyia. Director: Nathan Gross. Camera: Yasha Yonilovitch. Script: Shimon Yisraeli and Nathan Gross. Music: Shimon Yisraeli, adapted by Eddie Halpern. Staring Shimon Yisraeli in five roles. Running time: 65 minutes.

3) "Rak Bolira (One Pound Only), release date: May. Slapstick comedy, about a couple of peddlers, who try to obtain a steady job and a nice apartment. Produced by K. Gredinger and Yoram Gross. Made in Israel Motion Picture Studio, Herzliya. Director: Yoram Gross. Script: Moshe Hadar. Music: Eddie Halpern. Camera: Nissim Leon. Editor: Dany Schrick. Stars: Gideon Singer and Yakov Ben-Sira. Running time 80 minutes.

4) Eldorado, release date: September. A drama of the Israeli underworld. A Geva and Noah Film production. Producer: Mordechay Navon. Made in Geva Films studio, Givatayim. Director: Menachem Golan. Adapted by Leo Filler from play by Ygael Mossinsohn. Script: Menachem Golan and Amatzia Hiouni. Music: Yohanan Zarai. Design: Shlomo Zafrir. Camera: Nissim Leon. Editor: Nelly Bogor. Starring: Gila Almagor, Haim Topol, Yossef Yadin, Shay K. Ophir, Shimeon Finkel. Under production.

5) Eshet Hagibor" (Hero's Wife), release date this fall. A triangle drama in a kibbutz, overshadowed by the missing hero. A Lancotti-Frye Films production. Director: Peter Frye. Script by Peter Frye, Batya Lancotti and Yoram Matmor, based on story by Margot Klausner. Camera: Marko Yakovlevitch. Shot at kibbutzim, made by Israel Motion Picture Studio, Herzlyia. Starring: Batya Lancotti, Gideon Shemer, Shmuel Omani. Under production.

6) "Panim Hadashot Bemare" (New Face in the Mirror), release date: end of the year. A Geva Films production. Producer: Mordechay Navon. Director: Ivan Lengyel. Based on book by Yael Dayan. Script: Jacques Remy, assisted by Edna Shavit. Starring: Dina Doron. Shooting starts in June. English and Hebrew version.

There are a couple of more pictures in various stages of production, but still uncertain, whether they will be released this year. Among them: "Bab el Uad" (the name of a valley near Jerusalem, where fierce fighting between Jews and Arabs went on through 1948). This, in fact, will be a re-make of "A stone on every mile", an Israeli pic, which was not released because of bad previews. Austrian director Wolfgang Gluck is in charge of the new venture (he had nothing to do with the old one) and he brought in for heroine's role, young actress Clarissa Stolz, daughter of famed Austrian composer and conductor Robert Stolz. Other pic under production, but not yet scheduled for release is a comedy, "The Blaumilch Canal" based on story by humorist Ephraim Kishon.

This output satisfies only a slight part of the demand and the Israeli audience will depend for many a year coming mostly on imported films. (Television is non-existent in Israel. People here buy nearly 50 million theatre tickets a year). More than 300 pictures are imported yearly. There is a slight regression in the number of U.S. pics imported, since they make up less than half of the total import, while in years past they had more than 50% of the market. But, according to Simha Gruenwald, General Manager of Fox and President of American Motion Picture Assn. in Israel, American products hold about 60% of viewing hours. This is due to introduction of big productions like Exodus and West Side Story, which have not only a longer running time, but a bigger audience too.

Except for the cheapest tickets, general and municipal taxes amount to 30% of each ticket's cost. Distributors of American pics receive 35% on the income after taxes. However, they get as much as 70% for the big ones, like West Side Story. The Theatre Owners' Association is trying hard to fight back this trend, but so far with no avail. "Film distribution in Israel is based on solid business principles"—according to Mr. Gruenwald.

Government Censorship Committee only rarely interferes with distribution of films. Though "immoral" pics are banned, the approach is rather liberal by American standards. French pics, which would be certainly banned in the majority of states, are shown "for adults only". Sometimes a couple of vulgar scenes are to be cut out. Horror scenes are also permitted, provided they are part of a generally acceptable product. But horror for horror's sake is taboo. The main difference between Israeli standards and those accepted by censors in other parts of the free world is a general ban against German productions and a very cautious approach to any pic that presents Germans in a sympathetic way. Two American pictures, "The Desert Fox", about the life of Germany's Marshall Rommel and "Escape from East-Berlin," a recent production about tunnelling the Wall, were banned.

There also exists a blacklist of producers, directors and actors who collaborated with the Nazis.

Spaniards Having Better Results In South America

Madrid.

Spanish film industry's ambitious distribution design for its product in at least the Spanish-language markets has produced results beyond expectation during the past year. The best indication of striking progress were the efforts made by both Italian and Mexican film industry leaders to link their own distribution facilities with Cinespana for joint operations in Latin American. The Mexican bid was particularly significant. Mexico already has a well entrenched Peli-Mex distribution setup in all territories where Cinespana now proposes to dig in. It is not unlikely that even American independents might come into the fold should the Spanish organization decide later to handle non-Spanish product as well.

Some 22 top Spanish producers banded together in Cinespana. They have watched the organization develop a solid footing in Chile. Here, Cinespana has set up the Sociedad Hispano Film—partnership venture with Chilean distribs that guarantees release of Spanish product throughout the country. Simultaneously, a new cinema of the same name, Cinespana, started operations early this year for the exploitation of Spanish pix only. Initial results spell out a running success. Opening entry, "Fray Escoba" (Friar with a Broom) stayed on for 10 smash weeks. From all indications this salle will need only six to eight Spanish pix per year for capacity or near capacity operations.

In line with Cinespana's preference for regional arrangements in the Spanish lingual markets, the distrib network has spread to Argentina, Uruguay and Paraguay where another joint venture setup, "Film Espana" is already officially constituted. Arrangement in this territory will bring Cinespana into close collaboration with a major circuit in Buenos Aires. This circuit will spark marketing of Spanish pix throughout Argentina and in the two neighboring countries.

Agreements are also expected in Venezuela, where Cinespana will have a choice of one of the two top distributors for partnering under a new company, still unnamed. Organizational move in the Dominican Republic and Puerto Rico are in the wind.

Cinespana started operations with a 10,000,000 peseta ($166,000) investment and this amount will be increased during the current year. The organization is headed by David Jato with a temporary board comprising Jorge Tusell, Cesareo Gonzalez, Benito Perojo, Manuel Goyanes and Jose Luis Navascues. Tusell is president of Unicespana (Spanish Producers' Assn.); Jato is its secretary general. All the other board members also play prominent roles in the producers setup. Cinespana, however, is completely divorced from Unicespana as a private endeavor free of government or Entertainment Sindicato ties for the purpose of exploiting Spain-made pix in those areas of the world film market where local linguals stand the best chance of boxoffice acceptance.

Theatres Go Up, Grosses Down

(IN GREECE)

By RENA VELISSARIOU

Athens.

Films remain the main entertainment of the Greek public. There is no television as yet and the admission prices are considerably lower than any other kind of local entertainment. Due to the tremendous increase of population in Athens and Pireaus area, these two key cities of this country are almost united with their suburbs and cover the one fifth of the population of the whole territory.

Business is up totally this year. There is an increase of 2,300,000 admissions against the corresponding figure of the same period last year. Yet both distributors and exhibitors are facing a crisis because the average grosses have dropped considerably. Even so there are still outsiders willing to speculate in the erection of further film houses.

Theatre Construction

More than 1,000 screen theatres are operating in Greece including the open air ones. Construction continues. First runs in Athens have tripled in the last decade. Within the year 36 new winter theatres have been constructed and opened in Athens and Pireaus area and five in Salonica the third key city of Greece. Of these seven are first runs in Athens, namely the Academia, Argentina, Embassy, Omonoia, Cine Opera, Gina and Petit Palais of a total capacity more than six thousand seats.

The following figures covering seven months of each season show ticket sales at Athens 42 first runs:

THEATRE	ADMISSIONS 1961-1962	ADMISSIONS 1960-1961
Orpheus	468,665	430,388
Rex	468,488	464,365
Pallas	461,865	468,071
Titania	463,377	388,742
Katopouli	368,128	332,013
Attikon	338,278	330,686
Pantheon	373,761	211,913
Hesperos	338,848	188,678
Apollon	338,048	234,968
Athenaeon	314,388	256,367
Attica	308,782	211,101
Anesis	307,148	238,515
Astron	307,215	307,398
Athena	308,367	184,721
Elli	188,378	175,173
Aster	188,688	168,687
Select	188,388	168,888
Ideal	178,128	178,846
Cosmopolite	168,888	162,967
Kettinis	167,881	138,891
Star	158,394	165,812
Maxim	138,338	142,770
Asty	148,665	135,911
Angela	138,742	138,385
Kyvele	132,975	168,818
Trianon	131,888	117,880
Radio City	128,884	117,701
Rysala	123,764	128,818
Rivoli	114,848	151,765
Roden	168,818	98,148
Pigalle	77,128	138,464

Mar Del Plata: It's Collapsible

(Resort Calls Fest Amateur-Run)

Mar Del Plata.

A falling out this year between the festival authorities and the officials of the city of Mar Del Plata is credited with having contributed to much of the confusion that surrounded the just concluded fifth international Mar Del Plata film festival. This falling out reportedly occurred when the fest people, who were late in paying last year's bills, insisted on making all their own arrangements for hotel rooms, transportation, special functions, thus bypassing the highly promotion-minded city council and local tourism bureau.

According to city councilman Norberto Paoletti, the fest people "are a bunch of amateurs" when it comes to organizing the physical and technical details involved in handling the 300-odd specially invited fest guests. In years past, these details were handled by the city, with the fest taking care of the artistic side. He says that Mar Del Plata, which is to Buenos Aires what Atlantic City is to New York, handles a continuous series of conventions and meetings and its officials know their business.

Mar Del Plata, the sixth largest city in Argentina, has a winter population of 250,000 which, in the height of the now-ending summer season, swells to 1,500,000. (Says Paoletti: "In the winter it is quiet and clean, and much too big for us.") Because Argentina's 2,500 miles of Atlantic coastline has only a handful of natural harbors (and those formed by at the mouths of rivers), there are no cities of a size comparable to Mar Del Plata between the mouth of the River Plate in the north to the battered reaches of Tierra Del Fuego to the south. Thus one witnesses the odd sight of literally hundreds of thousands of persons cramming Mar Del Plata's comparatively few beaches, even though there are plenty of other lovely and near empty beaches no more than a 10-minute drive out of town.

As the fall season begins, most of Mar Del Plata's 1,400 hotels are still crowded, but not with the posh crowd (they go to Punta Del Este in Uruguay or Guaruya in Brazil). Rather this city is the haven for Argentina's huge middle class—the only one of substantial size in all of South America. There is little evidence here of the political and economic woes which are racking the country. The casinos are jammed, through most of the honky tonk nightclubs are empty except on weekends. Prices are generally low, but a shot of imported scotch costs about $1.25, compared to about 50c for a not exactly rare domestic brand.

What with all the street vendors, balloon salesmen, knickknack shops, etc., fest visitors seldom saw much of the "real" Mar Del Plata, which is a bustling, prosperous metropolis and highly civic minded (Mar Del Plata has the only privately endowed hospital for crippled children in all of Argentina). Unfortunately, too, most fest guests are in and out so fast they have no chance to venture away from the city to see the beauty of the rolling pampas, one of the world's richest grazing lands and generally treeless except for occasional clumps of eucalyptus. It's the land of the gaucho and of estancias (estates) so huge they could only fit in Texas. Gone are all traces of the city's beginnings, early in the last century, as an outpost for cattle raisers and fur traders. This land too had its troubles with its native Indians, who were civilized (massacred) out of existence. Indeed, if all the billboards were not in Spanish, one might have trouble believing he was not in some sort of slightly mad New Jersey—paced to the Spanish.

PRODUCTION COSTS IN ARGENTINA

Stages: Sizes & Rentals

Buenos Aires.

The studios recently most in use here are leased from either (1) Argentina Sono Film, (2) Lumiton or (3) Baires. Rentals run around $500 to $1,000 weekly, U.S. dollar value. Hire of a shooting crew figures to another $1,300 weekly. Construction crews average around $1,000 weekly, depending how elaborate sets are.

Sono Film has five stages, or galleries as they are called here: 4-30 x 40 x 15 metres; 1-30 x 20 x 12 with sound recording facilities; 25 individual dressing rooms and two communal dressing rooms for extras.

Baires has two galleries of 30 x 40 x 14 metres; 20 individual dressing-rooms and two communal.

Lumiton has one gallery 44 x 22, one of 21 x 48 and another of 40 x 16; one of 40 x 25, plus 20 individual dressing rooms.

Actors Get: What They Can

There are no fixed talent rates, fees depending on boxoffice standing (and often on the Actor's personal need for coin). A star may collect $2,000 to $5,000 per picture, or say 240,000 to 600,000 Argentine pesos.

The Screen Union has recently protested the increasing propensity to delay paying actors, demanding that if INC pays out production loans, the Union should be notified, so payment of players' fees may be demanded as soon as the coin's in the kitty. This helps explain INC's desire to leaven out "undesirable" producers.

Dutch Film Industry in Low-Gear With Five Pix; Three Artistic Flops

By HANS SAALTINK

Amsterdam.

Three Dutch feature films were released in 1962, two at the beginning of 1963 — five films, of which three were artistic flops.

Kees Brusse's "Funfair in the Rain" (Kermis In De Regen) lacked a good coherent script and suffered from an inadequate soundtrack. "Riffi in Amsterdam" was the Dutch debut of John Korporaal who in Mexico made a satirical film "El Brazo Fuerte." "Riffi in Amsterdam" (Nederlandse Productie Maatschappij) suffered from an uneven script (also written by Korporaal) and bad acting, and an explanation for the concessions made in this film is that the director was desperate to please his producer, who after all gave him a chance to return home. Korporaal is going to make another film for the N.P.M. starting May 15, but particulars of the production are kept under cloak. "Funfair in the Rain" did not do very well on the home market, but was sold to English television after being shown at the Edinburgh film festival. "Riffi in Amsterdam" about broke even.

The third 1962 release was the Rudy Meyer production "Resistance" (Be Overal), directed by Paul Rotha, who took over the directional stint when Bert Haanstra decided he wanted to make a feature length documentary on the face and behavior of the Dutchman unobserved but for the hidden camera, "Jan En Alleman" (John and Everybody). "Resistance," about a raid of members of a resistance group in 1944, to free some 50 political prisoners, was a success and in Holland some million cinemagoers went to see the film within 10 weeks. In Amsterdam the film was shown for five weeks in the Tuschinski (700 seats), then moved for another 11 weeks to the smaller Roxy Theatre, where again night after night it was sold out.

Initial film of Pan Film, a group of young filmers, proved a dud. "Fietsen Naar De Maan" (Bicycling to the Moon), directed by Jef van der Heyde, was not very brilliant and lacked technical knowhow. Because of inexperience in production the film cost too much, and when the film was taken off the program after one bad week, nothing could be done but write it off. For the moment Pan Film is licking its wounds and has no plans for the immediate future.

After making two films with the Nederlandse Productie Maatschappij Fons Rademakers decided he wanted complete freedom, and sought and found a backer in Alfred Heineken who set up Cineurope. Rademakers adapted a W. F. Hermans novel, "Dark Room of Damocles" which is published in England (by William Heinemann Ltd.) and the U.S. (Grove Press). Many liberties were taken with the original so that the film version was retitled "As Two Drops of Water." The film was made on a $200,000 budget (average for a Dutch film is $100,000), with Frenchman Raoul Coutard as cameraman. The film was both an artistic and a financial success, doing very well in its five weeks run at two Amsterdam cinemas, one an art house, the other a more popular cinema. Paul Kijzer who by way of his Mafbo-distributing company distributed the film in Holland, backed the film with an extensive publicity campaign of $20,000. Kijzer also handles the world rights of "As Two Drops of Water," which is the Dutch entry at the Cannes film festival.

A new production outfit is Caesar Film, set up by Paul Kijzer, who started with a Dutch-French co-production, "The Nicest Frauds in the World," a film consisting of five sketches set in Paris, Milan, Tokyo, Marrakesh and Amsterdam, the latter directed by Roman Polanski, about a little girl that is mad about diamonds. Paul Kijzer also bought the rights to Alden Hatch's biography of Prince Bernard, and will give the script to a foreign filmmaker to realize. Another film about a member of the Dutch Royal Family is now made by Gerard Rutten, who during the war was personal secretary to the late Queen Wilhelmina, subject of the documentary "Mother of the Fatherland." For Austrian producer Otto Duerer, Rutten will direct "Ragito," with Curd Jurgens and Elsa Martinelli.

Victoria Film is straightening out legal side of a coproduction with Soviet Russia, on a war-time episode, set in 1945, when Georgians on the Island of Texel rebelled against the Germans. After selling out his rights on the Rotterdam Cinerama Theatre, Herman Ilmer is trying to get concessions for drive-in theatres, commercial pay-television, and setting up a production entitled "Five Crosses to Eternity." Script for "Five Crosses to Eternity" has been finished twice, but everytime was destroyed and rewritten. Eva Bartok, Trevor Howard and O. E. Hasse, together with Dutch actors Guus Hermus and Hans Kaart, have consented to play in this venture, which will be filmed in Brazil, but no decision has been reached regarding a director. Herman Ilmer wants documentary filmer Herman van der Horst to direct it, because at least in his shorts Van der Horst has tackled the subject of rugged nature that will be the background of "Five Crosses to Eternity." Herman van der Horst, however, has not consented yet, as he is finishing a short film on the city of Amsterdam, which should be ready on June 1. At that time he will tell whether or not he will accept helming "Five Crosses to Eternity."

In 1956 the Film Production Fund was set up by the Dutch Cinema League and the government, to finance partly three or four Dutch feature films. Annually a total of $130,000 can be spread over feature film productions. The aid must be returned from the profits, but in the past only one film, Bert Haanstra's "Fanfare," was such a success that it showed any profit. Now, Rademakers' "As Two Drops of Water" and Rotha's "Resistance" probably will make enough money to return the guarantee from the Production Fund.

Without the Film Production Fund few producers would gamble on native films, but with a subsidy of about one quarter of the costs, they can break even, because, however bad a Dutch feature film turns out to be, there's always a public that wants to hear Dutch spoken in a film and watch Dutch actors, popular from radio and television. In the past few Dutch feature film have been sold to foreign countries, and outside rental fees have been a negligible minimum. Brusse's "Funfair in the Rain," a thriller, was shown on English BBC television.

The Ministry of Arts subsidizes documentaries with $115,000 annually, upped for 1963 to $130,000. In 1962 some 30 documentaries were made, among them "Pan" by Herman van der Horst, which at the Cannes film festival 1962 received a special prize from the jury. At the Berlin film festival two Dutch shorts were entried, and Jan Vrijman won the Golden Bear with his "The Reality of Karel Appel," over Bert Haanstra's "Zoo," a film shot with the hidden camera, that won the critic's prize. Haanstra's "Delta Phase I" was awarded at the festivals of Venice, Warsaw, and Cork. Most of the entries to foreign festivals went under the banner of the Ministries of Arts and Foreign Affairs. 78 films were sent to 33 festivals, copping 32 prizes and awards. The Dutch film acquired some success at the Edinburgh film festival where a special Holland Day was organized, with the showing of seven documentaries, among them "Pan," Charles Huguenot van der Linden's "Big City Blues," "Karel Appel," and "Zoo." Jan Hulsker's "Erasmus" received the prize of the Council of Europe at the festival of Cork. Charles Huguenot van der Linden regarded his short "Big City Blues" as an exercise for a feature film he wanted to make during the summer of 1963. He prepared a script, titled "The Wild Years," but it was considered too bold and direct, and a subsidy from the Dutch Film Production Fund was refused unless he wanted to make certain changes and cuts. Van der Linden tried to find Belgian, German and English backing but failed. In 1948 Charles Huguenot van der Linden made a semi-documentary, "Dutch in Seven Lessons" (Rank), which proved to be the launching of Audrey Hepburn. Since then he concentrated on making documentaries, most well-known of which were "The Morning Star," "Interlude By Candle Light" and "Big City Blues."

'Always A Crisis' Motto on Shield Of Harassed Argentine Film Trade

By NID EMBER

Buenos Aires.

There is new—or the same old—talk of "crisis" in Argentine production. To which it might be appended the obvious fact that crisis prevails in nearly every branch of Argentine industry today.

It seems inexplicable that people are found still willing to risk money on film ventures. Either it's a love of adventure, or an excuse to stay up late. (Most shooting is done by night, to avoid the worst of the power cuts.)

One crisis was sparked when Marcelo Simonetti postponed shooting on "Unos Cuantos Dias" (Some Few Days), which Leopoldo Torre Nilsson is to direct, with Graciela Borges and Arturo Garcia Buhr in leading roles. Suspension was attributed to uncertainty on the outcome of Exhibitor-Producer negotiations, which had dragged endlessly for 18 months. However, an agreement is now in sight, so producers will know what to expect in future.

A previous agreement, reached on August 3, 1962, was held up by INC chief Goti Aguilar, who disagreed as to disposal of a "promotion fund," and because exhibitors who punctually pay into the Tax Dept. their proportion of the 10% admission tax, were at odds with exhibitors who are in arrears. Under the final formula, exhibitors and producers are to share in the proceeds of the admission tax when native product is exhibited, each side getting 10½%. Exhibitors wanted this arrangement made retroactive to November 1961. This was accepted after some palaver, but in differing conditions for exhibitors who are up to date in tax payments, and those who are not. The latter are to assign payments to cover cash awards to local production.

Under the new arrangement, producers get 1½% less in subsidies than they did formerly. The arrangement has been based on the tax proceeds running from 200 to 210 million pesos annually. As from March 1, 1963, producers will negotiate releases directly with exhibitors and the obligatory exhibition clause for the native product is eliminated from the Film Law passed in 1957.

Agreement also covered the 44 or so pictures currently awaiting release: all pictures classified as obligatory prior to August 3, 1961, must be exhibited under the former conditions. Those so classified subsequent to August 3, 1961, and released prior to Dec. 31, will continue under the previous system of exploitation. Those classified for obligatory exhibition subsequent to August 3 and as yet unreleased, to be exploited under the free enterprise system. The new system to come into force at latest by Sept. 30, 1963.

The INC authorities insisted on maintaining their right to impose penalties in specific cases and made some legal objections, but in general the agreement is satisfactory all round, though formalities of approval by INC and promulgation by Executive Power decree are lacking.

If the 10% tax revenue exceeds 200 million pesos, awards are to be made to outstanding product, but 30% of any such surplus must swell a fund to promote foreign markets. Anything over to swell the producers' recuperation fund.

This system will remove the injustice whereby producers were subsidized at the cost of exhibitors, and have the further incentive to make good pictures, for which exhibitors may compete on an open market.

New Spurt

In general producers went all out to get pictures completed in time to exhibit to visitors at the Mar del Plata Festival on March 13. Some laboratories had to work night and day to cope with the rush.

The extent of local production's present ambitions was shown by the INC choice of Rodolfo Kuhn's "Los Jovenes Viejos" (The Young Oldsters) to compete for the best foreign film Oscar of the Hollywood Academy of Motion Picture Arts and Sciences.

INC's recent tightening up on production loans has been designed to eliminate "fly-by-night" producers. At the start of the year the Foreign Office inked a new deal with French Ambassador Jean Paul Boncour, calling for reciprocal interchange of 35 pictures a year, increased coproduction with maximum and minimum capital contributions of 70% and 30%, plus free exploitation for films of under 1600 metres, or of cultural interest. The agreement will be retroactive to April 1962, replacing the one signed April 25, 1958.

Foreign Films Shoot In Greece

By RENA VELISSARIOU

Athens.

Greece has become one of the most active countries as far as the production field is concerned though local films are not getting any more the playing time and terms as in the past. The number of Greek films produced the year just ended is around 80 as it was the previous one.

Greek films are mostly for local consumption but there is a development in quality year by year. Michael Kakoyannis is still one of the best Greek directors and his latest film, "Helectra," with Irene Papas in the title role has won many distinctions abroad.

Studio that has always a hit every year is the Finos Film. This year's success is the "Law No. 4000" which broke all records. Its story is based on the law by which juvenile delinquency and the "beatniks" are being persecuted. It is directed by Yannis Dallanides with Zoe Laskari in the leading role.

Finos Film has under exclusive contract Aliki Vouyouklaki, called the Brigitte Bardot of Greece. Aliki Vouyouklaki is the leading lady in the Greek American coproduction "Aliki" of the Finos Film with producer-director Rudolph Mate and producer-writer Georges Saint Georges. Jess Conrand as well as other local actors have roles in this picture which was shot in Athens and on location in the island of Ios.

Another local hit so far was the "Stairsteps of Life" which had very good results.

Greek producers have organized a "Week of Greek Films" during the Salonica Fair some years ago, in order to give a push to their films and a chance to be internationally noticed during this fair. This turned into a festival two years ago with participation of foreign films invited from the countries which had their pavilions in this fair. Last year's Festival had a great success and plans are made to be organized better and moved to Athens.

Foreign producers are attracted to this locale for shooting pictures. The government facilities, the cheap layout and an uninterrupted schedule of work by fine weather are the main factors to persuade everyone to come here.

Latest to utilize Greek backgrounds was Elia Kazan who shot most of his new film "America America" in Greece. This picture for Athena Enterprises Inc. was from Kazan's own screenplay and for Warner Bros. release. Kazan is telling the story of a young Greek who leaves his house in Asia Minor, to go to America, the land of opportunity, in order to escape the Turkish oppression. It is the symbol of every immigrant who tried to reach the Promised Land. Hero is Stathis Gialielis. Others include Frank Wolff, Solem Ludwig, Paul Mann, John Marley, Joanna Frank, Catherine Balfour and Gergory Rozakis. They are unknowns in the U.S. film world, and many are making their film debuts with this picture.

Producer-director Rudolph Mate and producer-writer Georges Saint Georges are planning to shoot another picture here early this spring. It will be based on the ancient Greek classic comedy "The Lysistrata" by Aristophanes and will be lensed in color and Cinemascope with Aliki Vouyouklaki in the title role, and Alexis Solomos as Aristophanes. Rudolph Mate stated that he will sign only local actors for this picture but the production staff will be mostly foreign.

Mate and Saint Georges also are preparing a modern comedy to coproduce with Finos Film, again starring Aliki Vouyouklaki. The musical score will be written by Manos Hatzidakis.

Swedish director Igmar Bergman is expected in Athens early this year to prepare a new picture. It will be filmed in Rhodes and will be based on a story of a Scandinavian family immigrated to Rhodes the 17th Century. The film will start rolling next April and out of the 12 principal roles, three or four will be given to Greek actors.

Danny Kaye, Melina Mercouri and Peter Lawford are the leading actors in the film "The Five Pieces of Maria" produced by Norman Panama and directed by Melvyn Frank now shooting in Athens.

Producer Hal Wallis plans also to shoot the final sequences of his new picture "Decision at Delphi" late this summer in Athens and Delphi.

Italian director Maura Bolognini has announced, too, that most of the exterior footage of his new film, based on a story taking place during a Mediterranean pleasure cruise, will be shot in the Greek Islands.

In Chile They Reform Reformers But It Turns Out a Jumble

By HANS EHRMANN

Santiago.

Once upon a time there were three sweet old Chilean ladies. Their ages added up to well nigh two centuries and they whiled away the time of day watching films and deciding whether other people should watch them too. Thus they never lacked bedtime stories to put their grandchildren to sleep.

But for a Swede named Ingmar Bergman, this happy way of life could have continued for many a year. However, one day in 1958, they rejected "Smiles of a Summer Night" as far too immoral for public screening. That day the Battle of the Censors began. It continues until this very day and an armistice is not yet in sight.

Bergman's "Smiles" soon had the sweet old Chilean ladies on the verge of tears. The press published

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Greeks Take 700; India 'Fad' Off

Athens.

A curiosity of Greek film booking in the last couple of years was the prominence of, and fad for, feature films from India. In a sense there was a flood. Resultantly Greeks tired of what was a novelty in screen diet. It may be stated that the long-and-still champion at the boxoffice here is United States product.

France's offerings do well in the two principal Greek cities but falter in the provinces, probably on the basis of their sophistication. Another curiosity of Greece is that European product with an English dubbing soundtrack grosses better here than if shown with their original tongue.

About 700 pictures are imported every year by Greece. During 1962, 377 were released in Athens first run theatres. The breakdown of admissions by producing company is as follows:

U.S.A. ([illegible] films)		
United Artists		[illegible]
Metro		[illegible]
Paramount		417,[illegible]
Fox		[illegible]
Columbia		[illegible]
Universal		[illegible]
American Int'l		[illegible]
Indies, Reissues, etc		[illegible]
Total Admissions		[illegible]
GREECE	([illegible])	2,12[illegible]
FRANCE	(40)	[illegible]
ITALY	(20)	[illegible]
ENGLAND	(25)	[illegible]
GERMANY	(14)	1[illegible]
RUSSIA	(11)	141,[illegible]
JAPAN	(5)	[illegible]
CZECHOSLOVAKIA	([illegible])	[illegible]
INDIA, OTHERS	(17)	73,272
Total Admissions		7,945,640

The total results, however, of the previous year in all the theatres of the three key cities and their suburbs (Athens, Piraeus, and Salonica) are as follows:

U.S.A.	
Universal	4,[illegible]
Columbia	3,700,476
Metro	3,745,[illegible]
Paramount	3,[illegible],511
United Artists	3,013,[illegible]
Warner Bros.	2,342,[illegible]
20th Century-Fox	1,[illegible],210
Indies, Reissues, etc	4,133,[illegible]
Total Admissions	26,747,214
GREECE	16,[illegible],136
FRANCE	5,1[illegible],370
ITALY	3,474,213
ENGLAND	2,[illegible],102
GERMANY	2,1[illegible]
INDIA	1,[illegible],916
RUSSIA	747,377
TURKEY	[illegible],105
MEXICO	217,073
JAPAN	[illegible]
SPAIN	67,[illegible]
SWEDEN	[illegible],175
EGYPT	44,[illegible]
DENMARK	33,[illegible]
OTHER NATIONS	43,401
NEWSREELS	422,[illegible]
Total Admissions	[illegible],316

The total number of realized admissions all over the country during 1962 is [illegible] against the [illegible] in 1961.

Italo Prod, Two Soviet Cos. in Multi-Pic Deal

Rome.

A multi-picture pact linking Coronet Films of Rome and Sovexport and Mosfilm of Moscow revealed here by Coronet topper Renato DeCuneial.

Local announcement reveals that Coronet and Mosfilm would collaborate on the following pix: "Waters of Spring," based on a story by I. Turghenev; a film inspired by Fjodor Poletaev, a Russian hero of the Italian resistance war; a biopic on the life of John Reed, who wrote "Ten Days That Shook the World"; another based on the legend of [illegible]; and a final one inspired by the figure of Ivan [illegible], another legendary Soviet hero.

Also discussed was the possibility of having Italo actors participate in upcoming Russian pic projects, specifically a new version, directed by [illegible], of "Anna Karenina."

Coronet, which is already producing a pic now being made near Moscow by Giuseppe [illegible], "They Went East," also has signed a deal with Sovexport Film, giving the Italo firm all video rights to documentaries and scientific pix made in Russia. A similar pact—but extended to theatrical rights as well—covers all Soviet-made cartoon pix.

On-the-Spot Look At Distrib Lineup Tried On Continent by UA

Paris.

Norbert Auerbach, United Artists Continental manager, is just back from branch sales meetings in Hamburg, Berlin and Munich. This is part of a new outlook to get an on-the-spot feel and look at the different markets instead of assembling the whole European and Near East sales and publicity groups in one spot.

Auerbach claims it gives him a better local grasp of problems as well as closer ties with exhibitors and the actual UA branches. From now on, Auerbach will go to them instead of having them come to him. This also precludes a greater interest in depth distrib and closer ties with hinterland, as well as only the key branches.

During his German trip he discussed specific campaigns, upcoming product, internal booking and indigenous problems. He also cemented the beginnings of more intense and personal coordination between the head office here and its various branches in other areas and territories.

Auerbach was accompanied by Jerry Juroe, who heads the UA publicity office for Europe and the Near East. Juroe went into public relations matters with the various reps. He leaves for Puerto Rico this week to meet up with UA International veepee head Erich Pleskow who is winding a Latin American tour.

Latin America Market Facts

The Latin American market, as seen by U.S. distributors, is capsuleted as follows:

ARGENTINA

The third largest American market for U.S. films. Under terms of a two-year film agreement signed with the Motion Picture Export Assn. last year, U.S. distribs can bring in 200 pix a year. Total quota on all foreign pix is about 300 pix annually, including 25 Italian, 25 French, 25 Spanish, 20 German. Licenses for U.S. indies are issued on each basis. No admission price restrictions on Buenos Aires firstruns. Remittances can be made freely at free rate of exchange. Dubbing into Spanish is prohibited. No prerelease censorship, though pix are classified. A 10% tax on all tickets for Film Institute; 10% for school construction; also municipal taxes.

BOLIVIA

No film agreement with MPEA. No import or remittance restrictions. No dubbing restrictions, but is not done anyway. There are only censorship boards. A 20% tax on admission prices. 300 pix imported annually, of which approximately two-thirds are from U.S.

BRAZIL

The number one market for U.S. film in Latin America. No formal agreement with MPEA. Each distributor must apply for his own import licenses. There is an exhibition quota requiring theatres to play one domestic film for every eight imported, or to devote 42 days a year to exhibition of domestic pix. Admission prices are controlled. Income tax law restricts producer - distrib from making more than 70% terms on regular pix, or 80% on super-spectacles. Remittances are free, but devaluation of cruzeiro has provided serious problems. No dubbing restrictions, but it's expensive and not popular. Total taxation on tickets averages out to about 23%. About 600 pix imported annually, with U.S. in lead as supplier, followed by Germany, France, Italy, Japan, England, Mexico, Spain and Argentina.

CHILE

Only one or two pictures produced a year. Complicated customs duties. About 300 pix imported annually, with ¾ from U.S. Estimated to be the fifth largest L.A. market for U.S. pix.

COLUMBIA

No import agreement with MPEA. No restriction on imports and no exhibition quotas. Admission prices controlled, but special pictures receive special consideration. No restrictions on rentals. Remittances by exchange certificates and free dollar checks. No dubbing restrictions, but not practiced. Federal and local admission taxes, averaging about 10%. About

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Argentine Film Features

[Recent or Prospective]

ARIES

"The Performance"—story by Beatriz Guido (Mrs Torre Nilsson), with Susana Freyre and Duilio Marzio. Miss Freyre has not made a picture in her native Argentina for some years.

Aries' other plans for the year, all for direction by Fernando Ayala and with Hector Olivera as producer, include "La Nina Paoblita," from a story by Augusto Roa Bastos, a modern comedy. This is to be followed by "Mochito" (The Little Duck), and finally a U.S.-Argentine coproduction, on a story not yet written. It will be recalled that this outfit produced the English version of "No Exit," which ran six weeks recently at the Sutton in New York.

ANGEL

"The Terrace"—story by Beatriz Guido, directed by Leopoldo Torre Nilsson; produced by Nestor Gaffet. Some action shot in a B.Aires penthouse apartment swimming pool. Cast headed by Graciela Borges, with Dora Baret, Marcela Lopez Rey, Betita, Hector Pellegrini, Enrique Caballero, Alejandro Baldi, Walmo.

ROMA-ALCARDO-STEVANI

"Un Momento Muy Largo" (So Long a Moment) from a story by Silvina Bullrich, directed by Piero Vivarelli. Stars Elsa Daniel and Venantino Venantini. Shooting in Rome, Punta del Este and New York.

COLUMBIA-SERGIO KOGAN

"Mujeres Sin Hombres" (Women Without Men) from a story by Ariel Cortazzo. To star Rosita Quintana.

"Cobweb Castle." Cast undecided. Kogan plans to produce three here.

"Bacconto." Starring Anita Larronde and Jardel Filho. Produced by J. Becher.

AGUSTIN NAVARRO

Hispano-Argentine co-production of "Proceso a la Ley" (Judgment at Law). With Olga Zubarry and Antonio Villar.

ANTONIO MOTTI

Hispano-Argentine co-production of "Cuarenta Anos de Novios" (40 Years Engaged) from a story by Ariel Cortazzo, which was a legit hit. Stars singer Lolita Torres, with German Cobos, Angeles Martinez, directed by Nicolas Carreras.

"Las Ratas" (The Rats) from a story by Bianco, adapted by Saslavsky and Verbitzky, directed by Saslavsky, with Aurora Bautista, Alfredo Alcon, Barbara Mujica, J. J. Miguez, Antonia Herrero, Horacio Marini, Ariel Absalon, Jose Maurer and J. Perez Avila.

Saslavsky plans another film to be made locally, via Producer Argentina Sono Film.

"Cada Amor Tiene su Aquel" (Birds of a Feather) from a story by C. Llopis, to be produced also by Saslavsky, Cecilio Madanes, Perlasier & Giudice, starring Luis Sandrini with an Italian actress.

ARGENTINE-VENEZUELA

"Lujuria Tropical" ("Tropical Lust") in C/Scope and Ferraniacolor, directed by Armando Bo, with himself, Isabel Sarli, Pedro Laxalt, Mendo Gorge, singer Mario Suarez, Luis Salazar and Alberto Alvarez (last two are Venezuelans).

ARGENTINE-MEXICAN

"La Diosa Impura" (The Impure Goddess) from script by Alfredo Ruanova, to be directed by Armando Bo with Isabel Sarli.

As yet untitled film to be directed by Carlos Rinaldi, with Hugo del Carril and Enrique Guzman, produced by Abel Salazar.

ARGENTINA SONO

A superproduction is (designed to startle the Argentines into taking notice of their own product).

"La Cigarra No es un Bicho" (The Cricket is not an Insect). Directed by Daniel Tinayre from story by Dante Sierra, adapted by Eduardo Borras; with an all-star cast comprising Mirtha Legrand, Amelia Bence, Malvina Pastorino, Maria Antinea, Elsa Daniel, Diana Ingro, Teresa Blasco, Luis Sandrini, Angel Magana, Narciso Ibanez Menta, Jose Cibrian, G. Brederston, N. Calcagno, N. Mendez, E. Serrano, F. Vegal, M. Carpena, Julio de Grazia, O. Valicelli, C. Diendo, R. Carret. (Cast working on participation basis).

"Los Venerables Todos" (The Venerable Ones). Produced by Jorge A. Garber for Argentina Sono Film from a story by Manuel Antin, which he directs. Stars Lautaro Murua, Walter Vidarte, Fernando Mistral, Raul Parini, M. Jouvet, Beto Gianola.

"Pesadilla" (Nightmare) produced by J. P. de la Riestra from a script by Diego Santillan, directed by the author under Rubé Cavalotti's supervision, with Sabina Olmos, Pedro Lopez Lagar, Ileren Delbene, G. Battaglia, N. Cullen, R. Oneto, D. de Alvarado.

"Da Chacota" (The Gag) produced by Nova SRL, directed by Enrique Dawi from a story by Landro, adapted by Aldo Camarotta and Dawi, with a large cast.

"The Falcon Family." Produced by Hugo Moser from his tv, directed by Roman Vinoly Barreto, with the original tv cast: Pedro Quartucci, Elina Colomer, Roberto Escalada, Ubaldo Martinez, Santiago Gomez Cou and Silvia Merlino.

"The Adventures of Captain Piluso." Produced by Garcia Nacson, directed by Francis Lauric from a script by Humberto Pacheco, adapted by Teruel, with A. Olmedo, H. Ortiz Jr., Maria Esther Podesta, L. Martich, J. C. Barbieri, M. Cortes, and the wrestlers Martin Karadgian and Indio Comanche.

ANGELO-BRANCO

"Cuando Calienta el Sol" (When the Sun Warms the Beach). Directed by Julio Saraceni, with tv star Antonio Prieto, Beatriz Taibo, Perla Alvarado, Augusto Codeca, Hector Calcagno, Nelson Prato, Maria Armand and Ricardo Bordoni.

"La Voz Immortal." To be produced by Schroeder-Le Pera and Abate, directed by Solly, with jockey Ireneo Leguisamo, Tito Lusiardo and Francisco Canaro. This is to include excerpts from Gardel's films, with some new sequences and the participation of his great friends, ace jockey Leguisamo, Lusiardo and tango composer and conductor Francisco Canaro.

Rental Realities Of Athens Studios

Athens.

Film studios, or so defined, are numerous enough in the Kingdom of Greece but they do not qualify in the main as very modern in equipment. Improved quality of facilities is an acknowledged difficulty if Greece is to attract more roving producers from elsewhere. Even so, a fair number of foreigners, notably Italians, have shot films here.

The best layouts are probably those of Alfa, Anzervos, Finos, all here in Athens.

The Alfa Studio has three stages. Stage A [illegible] x [illegible] x 30 ft. is convertible into tank of 10 x 24 x 10 ft. Its rent per day is $65.00.

Stage B is of 40 x 76 x 27 ft. and its rent per day is $35.00.

Stage C is of 165 x [illegible] x [illegible] ft. and its rent per day is $120.00.

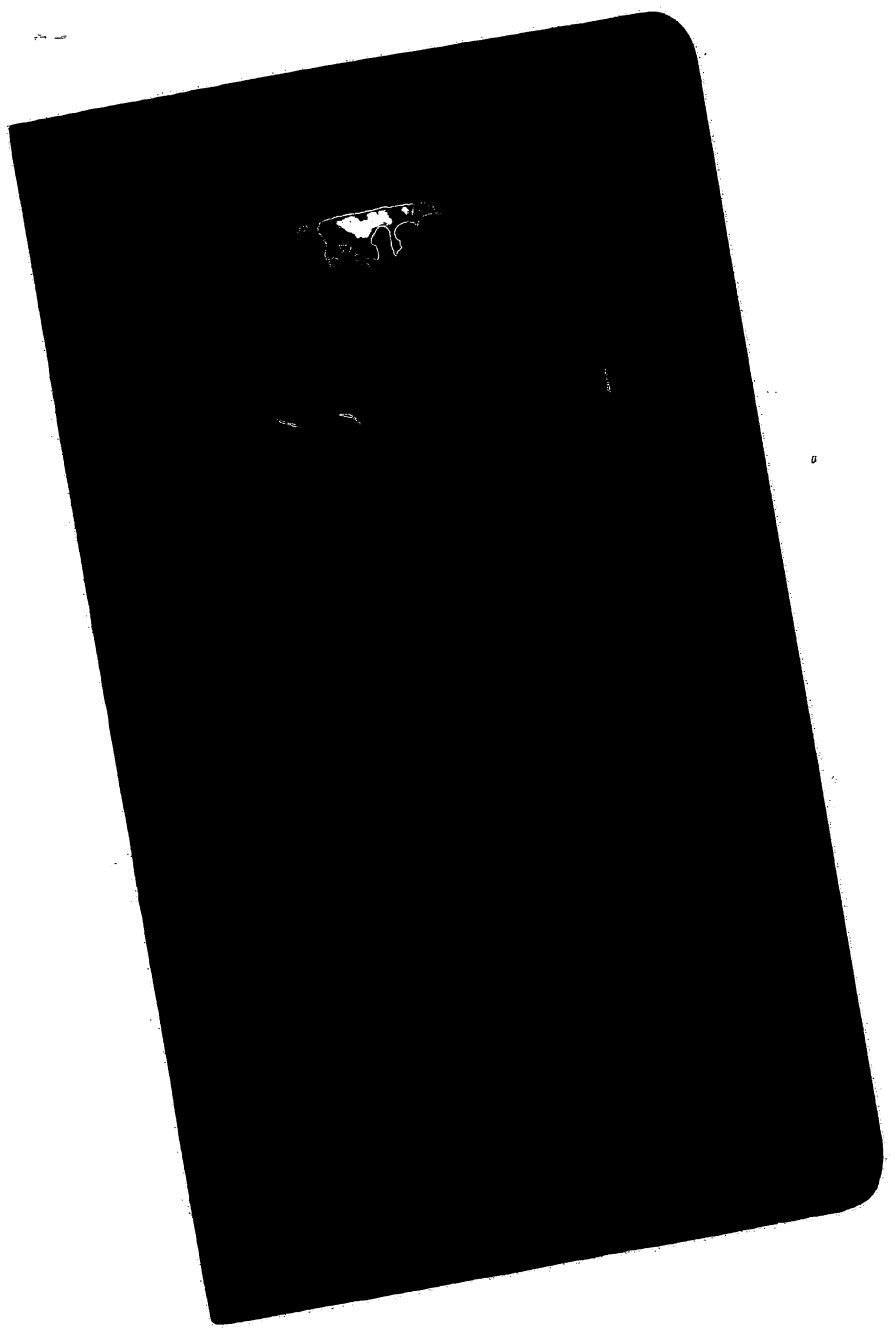
There are two Sound Studios. Sound Studio A is of [illegible] x 20 x 20 ft. It is for music recording and final mixing. It includes 35 and 17.5 mm sound recorders, 6 or 8 channel Klang mixing consoles, full play-back system and projector. It is rented for music recording $20.00 per hour, for final mixing $21.00 per hour and for premixing screening $22.00 per hour.

Sound Studio B is of 20 x 21 x 15 ft. and is equipped as Sound Studio A but it has a three channel console also. Its rent for post synchronization is $15.00 and for mixing $16.00 per day. There are tape recorders in full camera synchronization, microphones, talk-back etc. and their rent per day is $15.00. The sound transfer from magnetic to magnetic is charged $.06 per meter and sound transfer from magnetic to optical is $.06 per meter.

The camera equipment consists of two Arriflex complete with blimp, lenses, battery, battery charger, 400 ft. magazines, tripod, variable speed or synchronous motors, matte box and they are rented $15.00 per day. There is also One Arriflex 300 complete as the above with 1,000 ft. magazines which is rented $30.00 per day. Lighting equipments are rented for $1.10 per day and other miscellaneous items also.

There are editing rooms complete with Arri and or Steenbeck editing tables, four-way synchronizers, racks, bins etc. and it is rented $8.00 per day and the office rooms are rented $30.00 per week. Laboratory work is charged from $.15 per 5 feet.

The Anzervos Studio has more facilities than the Alfa Studio at the same rates, and the Finos Film less than the Alfa but it is seldom available for foreign producers.



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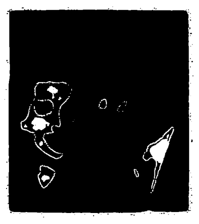

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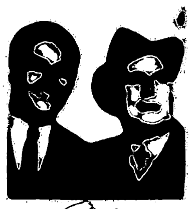

"[illegible]"
Harrigan and Son —
Starring Pat O'Brien

"[illegible]"
The Texan —
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Chile's Fouled-Up Censors

Continued from page 1

their pictures, dubbed them the "Three Disgraces of Chilean Cinema" and, adding injury to insult, even printed their ages.

The regulations under which these ladies officiated originated in 1925 and had only undergone minor changes since then. Films were either approved without restrictions or classified for spectators over 15. The third alternative was outright rejection.

Reform was certainly called for and shortly afterwards made its appearance with new classifications: no restriction, over 14 and over 18. The composition of the Censorship Board was changed, bringing in one representative each from the Parent-Teacher Assn. of public and private (read Catholic) schools, the U. of Chile and the Catholic U. Two further members were designated by the President of the Republic from, respectively, the ranks of psychiatrists and ex-superior court justices and the director of the National Library became the Board's President.

This however turned out to be a case of improved legislation, marred in actual practice, and films continued falling by the wayside. The three member appellate court (Minister of Education, President of Supreme Court and a representative of the Bar) sometimes proved more liberal than the Board reversing its rejections, but the clamour in the press continued. At last, in April 1960, a much sought for amendment, establishing the classification of "over 21," became law.

Majority at 21

The basic idea of this innovation was that if the age of 21 made one eligible to run for Congress or for capital punishment it should also enable people to see adult films. For several months the Censorship Board acted accordingly, but soon afterwards 21 no longer was the age of consent and films were again rejected with alarming frequency. "Thou Shalt Not Kill," "Il Mondo Sexy de Notte" and "Les Lions sont Laches" are but three of approximately 30 films axed in 1962.

There are wheels within wheels behind this severity: the designation of the public school PTA representative has been bureaucratically stalled, depriving the liberals of a vital vote and conservatives often obtain a majority of the four member quorum, because their representatives on the Board were chosen among people with plenty of time on their hands who hardly ever fail to turn up at screenings, though payment of censors is so low that it can be considered nominal.

But the largest wheel is the failure of the local Catholic Censorship, equivalent to the U. S. Legion of Decency. No one pays much attention to its classifications, but there is a large number of people, Catholics and others, who take careful note of films forbidden as immoral in order to view them at the earliest opportunity. Hence there is strong pressure in the conservative sector of the State Censorship Board to apply Catholic standards of morality in its decisions.

Serious Failure

The failure of the "over 21" amendment is serious at a time when films, the world over, have tended to become more and more adult in their approach.

It has also had considerable side effects on local distributors. At a time when taxation on films is exceptionally heavy in this country, the economic effects of having a film rejected are highly damaging and self-censorship has been a logical consequence. A fair estimate would be that for each rejected film, another was never imported, to avoid the risk of a censorial thumbs down. There have also been instances of a distributor cutting risky scenes before submitting a film to the Censors, in order to stand a better chance of approval.

The press, with few exceptions, still takes a firm stand on Censorship, but it is unlikely that major changes will take place under the present conservative government.

As far as legislation on censorship is concerned there has been a definite improvement, but in actual practice we are no better off than in the bad old days when the three old ladies reigned supreme.

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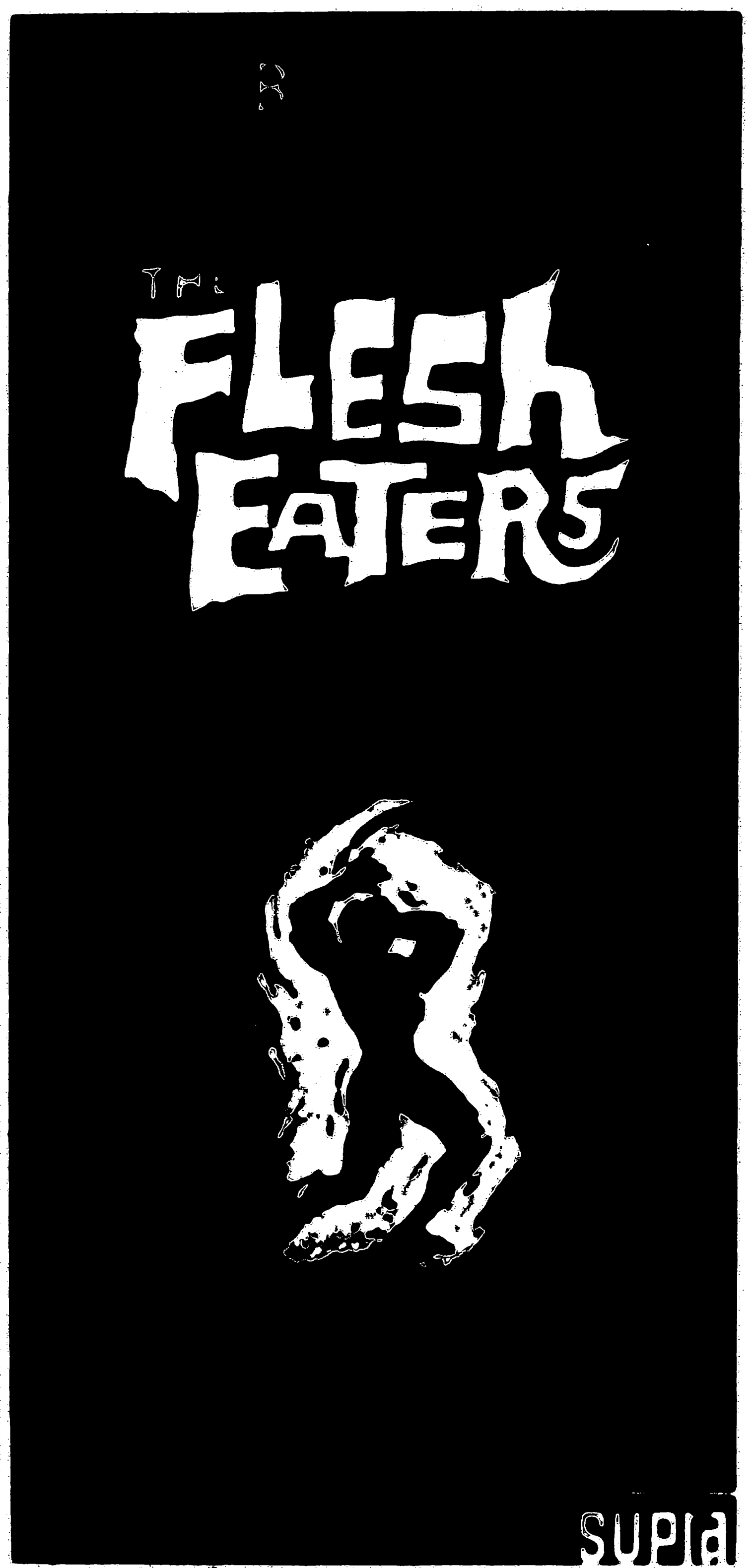

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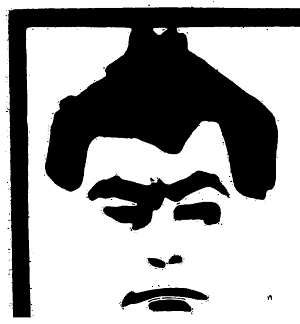

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Principal Greek Distributors Of Prime Feature Product

Athens.

There are 66 film distributing organizations in the Kingdom of Greece but this statistic needs explaining. The majority are hole-in-the-wall handling two to five features annually. The more significant distributors are listed herewith. The figures given are for tickets sold. This is the only available fiscal guide here. Greeks don't tell about actual money revenues, not here or anywhere else. The Skouras name below are kin to the Spyros and George Skourases of New York City film business. The list:

1. **TH. DAMASKINOS & V. MICHAELIDES S.A.** 11,035,000
(Exclusive distributors of Warner, M-G-M, Columbia, Universal, Arthur Rank and many European producers.)
2. **D. P. SKOURAS FILMS S.A.** 3,351,300
(Exclusive distributors of United Artists, 20th Century, and handling European items.)
3. **APOLLON MAGLIS** 3,000,454
4. **SAVAS FILMS** 2,030,670
(Paramount, European Films)
5. **ROUSSOPOULOS BROS—G. LAZARIDES** 1,344,630
6. **SPENTZOS FILMS** 1,218,000
(European Films)
7. **CHRISTOS KYRKOS & CO.** 1,003,733
8. **ANDREAS MALIOTOS S.A.** 997,900
(American Intl., European)
9. **KOUROUNIOTIS BROS—M. PETROLECAS** 900,024
10. **ANZERVOS S.A.** 866,007
(Russian, European)
11. **IOANNIDES FILM** 630,305
12. **BASIL LADIKIS** 338,602

Biggest boxoffice attractions since the last International Film Edition compilation clearly establish the preponderance of popularity with Yankee releases, although "Phaedra" was made in Greece, "El Cid" in Spain, "The Counterfeit Traitor" in Germany, and "Hatari" in Africa. Admissions again is the comparative measure of impact. Top ten are:

1.	"Phaedra" (US)	122,307
2.	"El Cid" (US)	106,622
3.	"The 300 Spartans" (US)	87,779
4.	"The Counterfeit Traitor" (US)	86,713
5.	"Hatari" (US)	67,672
6.	"Divorce, Italian Style" (Italy)	66,206
7.	"Mysteries of Paris" (France)	65,046
8.	"The Trial" (France-US)	62,586
9.	"Sodom & Gomorrah" (Italy)	56,170
10.	"That Touch of Mink" (US)	51,923

Irish Equity Protests Foreign Shows on Tele

Dublin.

Criticism of the volume of imported programs for Telefis Eireann (Irish TV) has been voiced by Irish Actors Equity through prexy Eddie Golden who says that TE has refused to limit the amount of foreign "canned" entertainment shows. He added that Equity did not want an outright ban, but a slowing down of the importation of films.

Golden also commented on the "appalling ratio" of foreign artists to Irish on TE—three hours a week of Irish, against 10 hours of foreign. Another criticism of TE was the low fees offered to variety performers, which Golden said could not possible attract the best.

Abbeyite Golden was re-elected prexy for the coming year.

'Bounty' Sails Free of Regulation Denying Teenagers Admission

Buenos Aires.

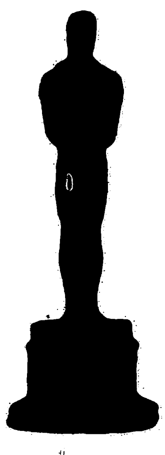
After some finagling, the Screen Institute qualification subcommittee reviewed classification of "Mutiny on Bounty" (MGM), originally restricted to teenagers. The picture is now in the "no restriction" class at the Metropolitan, now in third week. "Longest Day" (20th) is now in fifth round at the Broadway.

"West Side Story" (UA) has completed its 40th and last week on moveover at the Biarritz. The Italian "Boccaccio '70" is in the 19th week at the Ideal while "Hatari" (Par) has done nine weeks at the Metro. "A Touch of Mink" (U) still is socko on longrun at the Ambassador.

'West' Opens

Opening on April 26 at the Casino was "How West Was Won" (MGM). "Counterfeit Traitor" (Par) completed 13 weeks on first-run.

The most talked-of picture running at present is Orson Welles' "The Trial," running day-date at the Ocean and Libertador "40 Lbs of Trouble" (U) was also released recently.



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For more information on this subject, write or phone: Motion Picture Film Department, **EASTMAN KODAK COMPANY, Rochester 4, N.Y.** Or—for the purchase of film: **W. J. German, Inc.,** Agents for the sale and distribution of EASTMAN Professional Film for Motion Pictures and Television, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

FOR COLOR...

Latin America Market Facts

Continued from page [illegible]

400 pix imported annually with about one-half from U.S.

COSTA RICA

No import or remittance restrictions. About 400 pix imported annually, with two-thirds from U.S.

ECUADOR

No import restrictions, and licensure regarded as a formality. About 400 pix imported annually, with two-thirds from U.S.

EL SALVADOR

About 400 films imported annually, with two-thirds from U.S.

GUATEMALA

One film made in 1960 and another in 1960. Some 400 pix imported annually, with two-thirds from U.S.

MEXICO

The second largest L.A. market for U.S. pix. Free imports, but licenses are required. Large number of releases not allowed. Admission prices still controlled, though some progress has been made recently to get special consideration for the big negative pix. No restrictions on rental terms. However, government-controlled Operadora de Teatros circuit uses its monopolistic strength to keep terms down. No dubbing. Approximately 300 pix imported annually, of which about 200 come from the U.S., remainder from Britain, Argentina, Italy, France and Spain, on reciprocal deals.

NICARAGUA

No restrictions on imports or on dubbing, though latter is not done. About 400 pix imported annually, two-thirds repped by U.S. companies.

PANAMA

No restrictions on film trade, with over half handled by U.S. 400 pix imported annually, with companies.

PARAGUAY

No restrictions on film trade. Free remittances. 300 pix imported annually with about 200 from the U.S.

PERU

No film agreement with MPEA. No import or quota restrictions, but a license fee of 300 soles per feature. Admission prices controlled by government, with maximum admission price at Lima's 20 release houses set at 14.50 soles. Total number of admissions in 1962 came to about 30,000. No restrictions on remittances. Dubbing not restricted, but not done. Films are classified into one of six categories including "not recommended for young women." Admission taxes come to about 30% of ticket prices, plus another 10 centavos for the national newsreel. About 400 pix released per year, about ?? ?? which are from the U.S.

URUGUAY

No restrictions on film trade. Of the average of about 300 films imported annually, about 225 come from U.S.

VENEZUELA

The fourth largest market in L.A. for U.S. pix. Feature films produced on occasional basis. No restrictions on imports, screen time or admission prices. No federal taxes on tickets, but there are municipal taxes. About 400 pix imported annually, two-thirds of which are handled by U.S. companies which account for about 65% of all screen time.

Rubinstein Concert In Holland for Germans

Nijmegen, May 7.

Artur Rubinstein, 77-year-old pianist, gave an unusual concert here in Holland—for a German audience. And nearly all the seats were sold. Rubinstein vowed never again to set foot in Germany, but in response to many requests, arranged this concert in a Dutch village near the German border.

In the 1,400-seat hall, 800 tickets were sold in advance to Germans at $5 apiece, through a German concert agency. An additional 300 tickets were sold at the door to Dutch concert-goers.

Two nights later, he gave a concert in Amsterdam, with tickets going at half this price.

ARGENTINA & COPRODUCTION

U.S.-ARGENTINE

Bajo de Puerto—(Port Rebel)—Rolled in Argentina, Sergio Kogan and Columbia Pictures, who used ty to pick a starlet, Maria Cristina Serrano, for training in Hollywood.

La Banda Gaucho—(The Gaucho Band)—To roll in Argentina by Sergio Kogan and Columbia Pictures.

Bajo de Mis [illegible]—(Cobweb Castle)—Will Shoot partly here, again by Sergio Kogan and Columbia Pictures.

FRANCO-ARGENTINE

Le Bal d'Amerique — Scheduled to use Argentina, Bolivia, Paraguay, Chile and Spain locales. Directed by Jean Louis [illegible] from a story by Cl. Lanzmann with Marie Laforet and Ch. Aznavour.

SPANISH-ARGENTINE

"Tu y Yo Somos Tres"—(You and I Are Three)—Internacional Coral—with Alberto de Mendoza and Analia Gade—for production in Spain.

Untitled Film — Sono Film — Antonio Bardem, plus one for Mar del Plata, Argentina, with Alfredo Alcon and European actress.

"Un El Lengua Humano"—Spain-Argentine-Italy (H. Fregonese, V. de Sica, Ramon Viady Barcelo) from a story by Silvina Bullrich with Sylvia Kendon, Vittorio De Sica and Elsa Daniel in the cast.

"The 5th Commandment"—M.D.—General Belgrano, directed by E. Carreras.

PORTUGUESE-ARGENTINE-BRAZILIAN

"Pantina Pinto" — Story by Agustin Perez Pardella, to be directed by Lucas Demare, with Antonio Vilar.

"Isabel the Catholic — Superhistoric — Lucas-Amadori-Benito Perojo.

"Blue Beard"—Nestor Gaffet with Italo-French interests, story by Holly Kaplan, to roll in France, Italy and Mexico.

Heller Rolling 'Duchess'

Producer Paul Heller, whose initial picture was "David and Lisa," has acquired Pamela Frankau's novel, "A Wreath for My Enemies," which he'll shoot on the French Riviera late this summer. Film will be titled "The Duchess and The Image."

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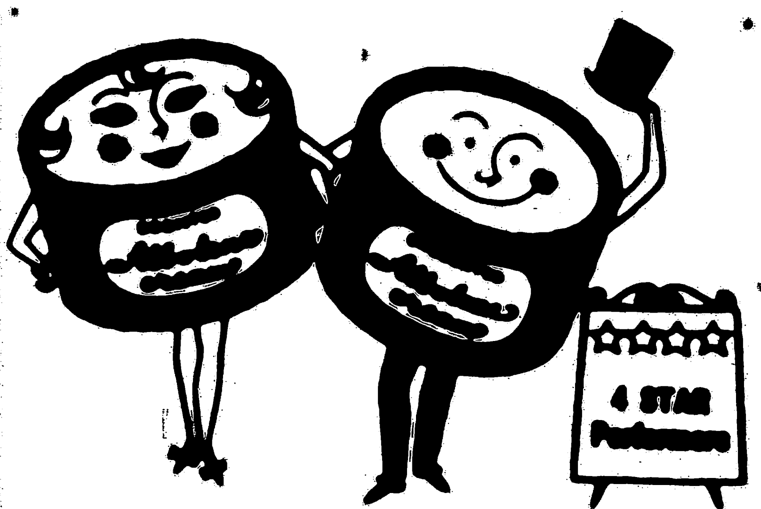

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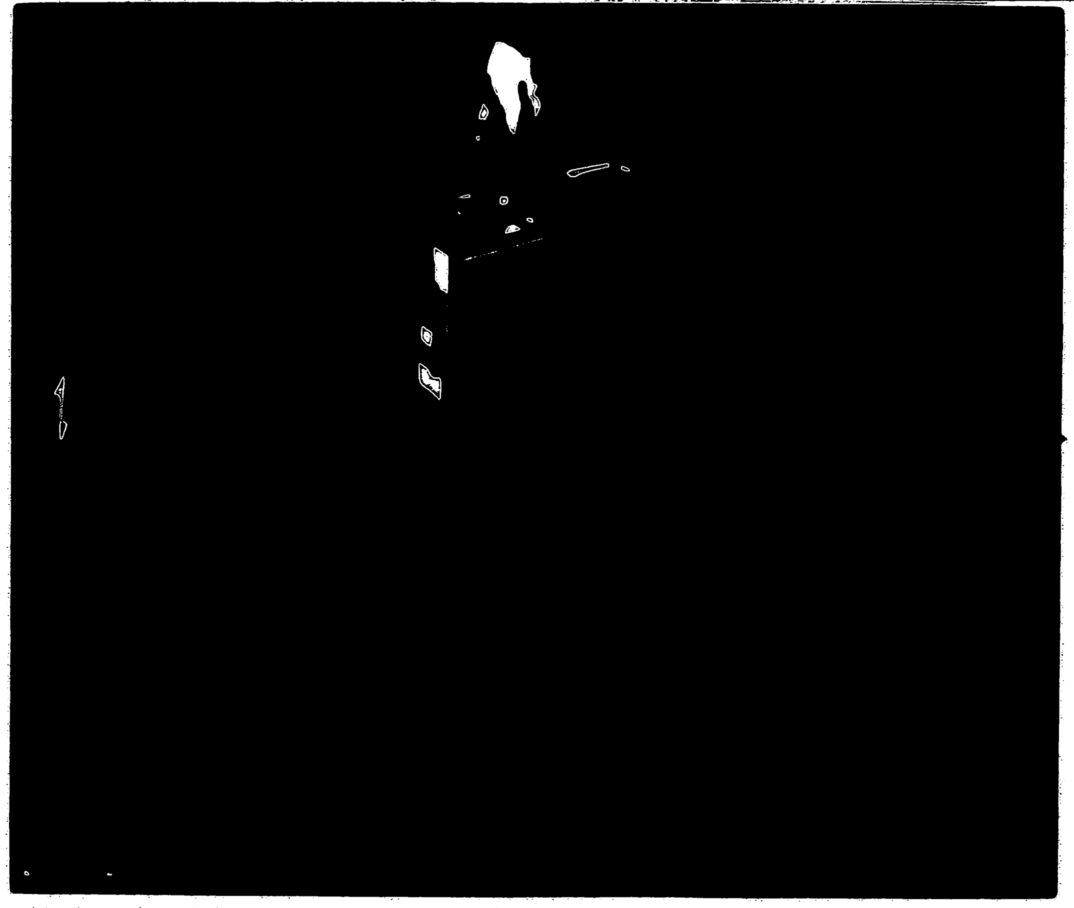

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CBS AFFILS: 'HIP HIP AUBREY'

Nielsen Sumup On the Season

(Oct. 1 to April 1)

Following are the season-to-date network average audience ratings for the National Nielsens, Oct. 1 up to and including the First April report (two weeks ending April 7) on nighttime programming:

		Homes (000)	CBS Lead or Lag Over
CBS-TV	21.1	10,304	
NBC-TV	18.0	8,801	+17%
ABC-TV	14.9	7,430	+42%
Two-Week Ending April 7			
CBS-TV	20.6	10,226	
NBC-TV	16.5	8,218	+25%
ABC-TV	14.3	7,116	+44%

Dann's Culture Kick On TV Specials: Gielgud, 'Hollow Crown,' Royal Ballet

In the area of specials next season, CBS-TV's programming v.p. Mike Dann is making a concerted effort for individual outings which fall into the cultural category. Latest example of that thrust is "Hollow Crown," a legiter, negotiations for which are close to completion.

Dann's thinking is that it's nigh impossible to top a Danny Kaye, Judy Garland, and the other names of weekly web outings next season. There will be some specials geared for mass tastes such as "Calamity Jane," "Elizabeth Taylor's London," and the possibility of Bing Crosby specials.

At the same time, though, there will be cultural specials, each of which are falling in line, as the season draws closer. For Dann, the cultural kick represents a thrust in another direction, the only alternative for a star-studded schedule.

First to be lined up was the Royal Ballet telecast, followed by the Peter Ustinov, Anthony Quinn original drama, "Velvet Knife." Leftover for telecasting next season is Dann's "Hedda Gabbler," starring Ingrid Bergman.

Negotiations are close to contract on "Hollow Crown" (recently on Broadway) recounting the history of England as related by the kings and queens of the realm, as told by poets, playwrights and authors. The 90-minute outing would star Paul Scofield, making his American tv debut, and Dorothy Tutin. It would be produced by David Susskind and would represent another coproduction with British Home Television, the pay tv outfit of Britian also partnered on "Velvet Knife" and the Royal Ballet.

Dann also would like to do "Ages of Man," starring Sir John Gielgud, negotiations for which have opened. Returning for another season probably will be Leonard Bernstein's "Young People's Concerts." The Bernstein adult concerts, though, in all probability will not be back. (Last season the Bernstein-N.Y. Philharmonic concerts in the main were repeats).

CBS 'Easy Aces' For Goody, Cara

Goodman Ace (and wife Jane's) old radio series, "Easy Aces," may be reactivated as a tv series for CBS, designed for the '64-'65 schedule. New series, when and if, would be minus the services of Jane Ace, but instead is being projected as a half-hour weekly starring vehicle for Cara Williams, who is under contract to the network.

It's being envisioned as a Sheldon Leonard production, with Goody Ace scripting. Since it would originate on the Coast, it would necessitate Ace transplanting himself to Hollywood. (For the past few years he's been chief writer on the Perry Como show; for '63-'64 he'll be scripting the Sid Caesar series on ABC-TV.)

Gisele MacKenzie, actress-songstress, joins Caesar as a permanent member of the cast of his bi-weekly show next season. Greg Garrison was signed as producer-director.

Len White's Coast Slot

Hollywood, May 7.

Len White resigned from J. Walter Thompson after 12 years to join CBS-TV in Hollywood May 15 as program development director and assistant to veepee Hunt Stromberg.

Previously with 20th-Fox and Metro in story and publicity depts., he had charge of literary material and talent for Lux Theatre both radio-tv while at JWT. In later years was program development director.

NBC 'Classroom' Axed; Maybe CBS 'College of Air'

"Continental Classroom" ends this season and it's entirely possible that this week will also end in definite plans to cancel the rival educational strip on CBS-TV.

CBS-TV's early morning "College of the Air" will probably get axed, the way things look now. Network said that the strip's future depends on the course to be offered by the Learning Resources Institute, which is now hard pressed for the cash to complete a new series of productions for next season.

LRI, which in the past has been able to supply much of its programming content because of a grant from the Ford Foundation, is no longer getting that kind of aid. An LRI spokesman said that part of the problem is financing and part of it "is what CBS wants to do." Spokesman said a decision is due this week.

LRI has been associated with CBS the last two years and has produced credit courses in biology and American economy. It is held to be possible that repeats of one or the other will be okayed by CBS, enabling "College" to continue through '63-'64.

Before going to CBS, LRI did the NBC "Classroom" show, but shifted webs when NBC was unable to meet time requirements for distribution of the program set by the institute. American Assn. of Colleges for Teacher Education inherited the "Continental" production mantle at NBC two years ago.

NBC said that the program was being cancelled after five years and gave two basic reasons: "the grave emergency (i.e. Russia's Sputnik launching) which existed in 1958 has been alleviated"; the number of educational tv stations in the country has increased, meaning, according to NBC, that there is now something of an overlap in educational services.

NBC was quick to note that despite the end of "Classroom" as the 6:30 weekday morning entry, the five tv stations, owned and operated by the company, are "exploring the possibility of doing some educational programming of their own," to replace "Continental Classroom." However, no o&o decisions have been reached.

717 TROMBONES TUNE UP SALUTE

By GEORGE ROSEN

Not that he's expecting it, but if CBS-TV prexy Jim Aubrey walks into the Waldorf-Astoria Hotel tomorrow (Thurs.) for the opening of the affiliate convention and is greeted by the 717 delegates (anticipated record turnout) with a resounding "hip hip Aubrey" salvo, it would hardly come a surprise to anyone—least of all the affiliates themselves.

And if, in turn, the CBS-TV prexy's Nielsens happen to be showing (particularly the most recent First April report with its seven - nights - of - the - week clean sweep, 14 of the Top 20 nighttime, 10 out of 10 daytime, and 31 wins of the 50 prime time half-hours), this, too, would be understandable.

For translated in terms of what the affiliates know best—station ownership and management—the Aubrey momentum has given them an enviable prestige status in their respective communities. Perhaps even more important—for after the hurrahs and the soft talk are stripped away it's the coin that counts—to the CBS affiliate it represents a 200% profit differential over the rival affiliated stations in the town. With men who know Nielsen and Dow Jones best, it's "Operation Aubrey" they've come to salute.

Thus the two-day meet is keyed to CBS and Aubrey's "finest hour" of peak earnings and dazzling ratings—the year of the nearly $30,000,000 profit sheet and the certainty by Aubrey, the way things are shaping up, of even bigger profits for the year to come.

But Aubrey's unbridled enthusiasm stems chiefly from the fact that, so far as he's concerned, he's on top of the most alive, scintillating, profitable, exciting medium in the entertainment world. He's of the opinion that the CBS '63-'64 schedule represents tv and show biz at alltime peak performance and, as someone hardly given to self-effacement just as he recognizes that along with the cheers there are also the jeers and the smears ("let's stop kidding, I know too well what a lot of people say about me"), he'll willingly concede the major role he's played in bringing it about.

Tops Hollywood

"We're talking now," says Aubrey, "about a network whose profits for the year amounted to more than all the major Hollywood film studios combined." He alluded to the fact that 20th's "Cleopatra" "they should have gotten out from under on this one while the getting out was good") cost the studio $40,000,000. "Yet you pick a Saturday or perhaps any night of the week on CBS, and over the season's span you're talking about a $40,000,000 billings schedule. Just one night, one network. That's how big tv has grown."

But what particularly excites Aubrey is the fact that, to his mind, tv come next fall will have at long last achieved a respectability and recognition it has long sought, when stars, no matter how attractive their marquee lure, are now willing and anxious to embrace the medium, when writers, producers, directors of top calibre want in. "When you can commit to weekly shows such personalities as Danny Kaye and Judy Garland, along with the Phil Silvers, the Jack Bennys, the Red Skeltons, the Danny Thomases, the Jackie Gleasons, et al; when you can sign as writers a Jerome Weidman and a William Inge—we'll be ready to announce this one, soon; when you've got such producers as a Sheldon Leonard, a Herb Leonard, a David Susskind, a John Houseman, a Herb Brodkin, a Bob Banner riding in your stable; when you can commit to specials such personalities as an Alfred Lunt and Lynn Fontanne, a Carol Burnett (she'll be ready to go weekly in '64-'65), a Peter Ustinov and

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TV Blurbs a Major Source Of Income for Actors; $25,000,000 Annual Spread for SAG Members

Hollywood, May 7.

Television commercial field today provides a major source of actor income, according to information from the Screen Actors Guild which reveals members currently are earning in excess of $25,000,000 a year on commercials alone.

Guild notes more than 40% of its 14,000 paid members worked in commercials at one time, a large proportion toiling exclusively in the tele-ad medium due to the decreasing amount of dramatic work available. Figures are based on payments into the Guild's Health and Welfare and Pension Plan.

While $25,000,000 figure may appear unusual, it is significant to note total tv ad figures of the Television Bureau of Advertising which reported 1962 total national time billing gross of $1.52 billion. Spot tv gross time billings total was $721,211,000, an increase of 16.6% over the 1961 figure.

Accounts of the value of the commercial field to Hollywood performers were reported to VARIETY in a cross-section of actors, agents and casting directors chiefly involved in the field.

Patricia Harris, who only five years ago "pioneered" the exclusive commercial casting agent field, notes they have taken a "major jump both in use of actors as well as in status within the industry." Miss Harris, who just toured the country on behalf of Marlboro cigarets to interview hundreds of actors and off-the-street aspirants to select six new "Marlboro Men," asserts sponsors today are "turning to actors instead of models to represent their product." She stresses, as well, where "agents five years ago wouldn't consider handling commercials, now almost every agency has a special department or, if smaller operations, works in both dramatic and commercial area without question."

Commercial field offers several different areas for work: from on-camera, off-camera, spot, use of only hands, eyes or other body areas, singers, voice-backgrounds, etc. Greatest opportunity to actors is the daily on-camera work at $95 a day scale plus re-use payments which can bring a performer as much as $5,000 for a particularly active commercial or $2,500 for an

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A Summit Sumup

David Susskind's "Open End" has won a reprieve of sorts in N.Y.

On Thursday (16), before N.Y.'s advertising fraternity, Susskind is scheduled to host a "live only" session of his "Open End" format on the topic: "The State of Television Two Years After Minow's Wasteland Speech." The session, which will include as panelists the programming chiefs of the three networks, will follow the annual dinner of the Advertising, Publishing and Public Relations Division of the United Jewish Appeal at the Plaza Hotel.

Joining Susskind as panelists will be Mike Dann, CBS-TV; Mort Werner, NBC-TV, and Dan Melnick, ABC-TV.

Zanuck in Talks With Lee Rich On 20th TV Job

Lee Rich, tv-radio chief at Benton & Bowles, now looms as the No. 1 choice for that 20th-Fox tv job Darryl Zanuck seems to have trouble filling. It's known that Rich and the 20th prexy had conversations over the past week, and it's further understood that the job is his if he wants it.

Rich's only comment is "no comment," though admitting that some talks were held.

From other sources it was learned that Zanuck may now take his time about filling the post of 20th tv chieftain. A few weeks back it looked by Bill Dozier, of Screen Gems, had been locked up for the post, but subsequently Dozier let it be known that he was staying with the Columbia Pictures tv subsid.

Among other names tossed into the 20th tv hopper has been that of Hubbell Robinson, ex-CBS program topper, but latest reports are that Robinson is no longer in contention.

At Benton & Bowles, Rich now holds the job formerly occupied by Tom McDermott, the Four Star prexy, and in recent years he has been one of the more persuasive spokesmen for the Madison Ave. ad fraternity.

No Julie Andrews, So TV 'Cinderella' May Go by Boards

It's fairly certain at this point that there won't be any "Cinderella" special on CBS-TV next season. The Rodgers-Hammerstein tv original, originally done by the network six years ago, was scheduled for re-creation this fall, for either an October or November two-hour showcasing.

General Mills has already plinked down some $400,000 time-&-program to sponsor the presentation (tied in with a mammoth merchandising scheme), but from the look of things GM will either have to abandon the project completely or put it off until the '64-'65 season.

Hitch likes in the inability to wrest Julie Andrews away from her Walt Disney feature assignment. CBS wants to tape the new "Cinderella" either in August or September, but the Disney studio has refused to put a stop clause on her work. Thus her availability for the special becomes too tenuous. CBS says that without Miss Andrews they've got no show.

Jaffe Talks Up A 4th Network

Henry Jaffe is the latest television personage to become interested in establishing a fourth network. The producer next season of the Bell Telephone hours on NBC-TV, Jaffe says he is investigating the potential of setting up programming for a group of independent tv stations.

The producer said that if he gets enough interest from the indie operators, most of whom function in four-station and larger tv markets, he would underwrite the cost of all initial programming. One of his hopes is to do a drama, once a week, that would take up two to three hours of prime time. Besides being able to develop the story, it'll lend itself, he thinks, to promotion.

A Jaffe associate, Jim Loren, has spent a good deal of time recently, according to Jaffe, working out details of the proposed "network" setup.

He said that in addition to giving the member stations far more than the tradition one-third compensation, it'd give him, as a producer, a chance to a program "without being restricted by patterns, either commercial or creative."

TV's 'Profitability, Conformity To Mass Tastes' Assailed By Henry

Nashville, May 7.

Charging broadcasters with making an "insufficient effort" to find out what the public wants, FCC Commissioner E. William Henry said there would be a greater variety of prime time programming if FCC rules and policies were "fully met."

The 34-year-old Tennessean and possible successor to FCC chairman Newton Minow said no broadcasters have told the public of their station's "responsibility to serve the needs and interests of all segments of the viewing audience, not just those whose tastes happen to be in the majority." They have also left the public "almost wholly unaware" of the Government's role in broadcasting and its rules and policies "designed to foster the best possible broadcasting service," Henry said.

To overcome this he suggested a reevaluation of Commission policy on pubservice programming. He also proposed FCC rules requiring all broadcasters to carry regular announcements of their legal responsibility to serve the public interest. The announcements would also call for public response, criticism and suggestions for improved programming.

Henry in a speech to the Radio and Television Council in Nashville, charged the networks with being "exceedingly vague" in proposing special programs. He suggested the vagueness "will prove to be the networks' intention to inject public service specials as sporadic substitutes for programs whose ratings turn out to be lower than their competition."

Henry asked if some people and their children deserve something better than an overdose of reruns of the same old categories—variety, dramatic series, audience participation, dramatic anthology and situation comedy.

Through a series of rhetorical questions he charged "profitability and conformity to mass taste have become almost the only criteria for network programming" and that creative, original talent among writers, producers and directors "is being stifled by network domination."

Henry leaned on quotations from tv personnel and experts to sling barbs at the industry. He quoted former CBS v.p. Hubbell Robinson who said tv can "enrich more lives than all the writers, painters and philosophers in the world have ever been able to reach."

"Does the 1963-64 schedule . . . meet Mr. Robinson's standard?" Henry asked. "These questions answer themselves," he said.

Larry White Gets His Veepee Stripe, So Agrees To Leave G-T for CBS

Appointment of Larry White as director of program development for CBS-TV leaves one major web programming post yet unfilled, that of v.p. of programming-N.Y.

White is rejoining CBS-TV from Goodson-Todman Productions where he had been director of program administration since October, 1962. Previously, White headed the CBS-TV's daytime programming operations from 1960 to 1962.

White fills the job once held at the web by Bob Weitman, now in charge of Metro's studios operation. Post of N.Y. programming v.p. was left vacant when Mike Dann was promoted from that post to his present one as v.p. in charge of web programming. The shifts were triggered by the exiting of Hubbell Robinson, who held the title of senior programming v.p. for the web.

White will report to v.p. of programming-N.Y. once that post is filled. Understood the web is looking outside its own company to fill the v.p. post.

A few weeks back CBS dickered with White. He wanted a veepee stripe, which he couldn't get. Network changed its mind and White agreed to move.

Bill Craig to B&B

Young & Rubicam's Coast tv veepee Bill Craig ankles to take over as head of Benton & Bowles Hollywood tv operation, succeeding Albert Ekaye, who has reached compulsory retirement age after more than a score of years with B&B's Coast office.

Craig, second in command to Y&R's tv chieftain Bud Barry, was with Procter & Gamble, Wm. Morris agency and Grey agency before Young & Rubicam.

1st Week of NBC, Philco Hearings Strictly Low Key

Washington, May 7.

Two corporate giants are colliding head-on before the FCC over ownership of a big Philadelphia station, but somehow the sound effect is only a soft "klunk!"

NBC and Philco are both trying to win a license to operate WRCV-TV and AM. It is now an NBC o.&o.

NBC wants to retain WRCV so it can trade the station for RKO General's WNAC-AM-FM-TV in Boston and thus comply with a Justice Department consent decree ordering jettisoning of the Philly outlet.

Philco just wants the station.

This phase of the hearing before FCC examiner James D. Cunningham has so far been all NBC which has paraded it corporate might in a slick defense of its general and particular image. The whole thing, in the hands of attorney Irving Segall, is extremely low key, even to the point of being a little patronizing.

Philco, personified by counsel Henry Weaver, thus encounters sort of spongy resistance that blunts most of its thrusts.

NBC Board Chairman Robert

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LLOYD PETTIT

News, Sports—you name it—and Lloyd Pettit delivers it.

Exclusive on WGN-Television.

LIVE and LIVELY in CHICAGO

Herman Rush As New GAC TV Prez

Herman Rush, who has been senior veepee in charge of the General Artists Corp. television dept. has taken over the duties of president of the sector, a post held by Don Sharpe, according to an announcement by Herbert J. Siegel GAC board chairman. It's probable that Dave Gerber, now a tele dept. veepee, will take over Rush's former post.

The Siegel announcement indicates that Sharpe is no longer functioning with the company, although the announcement made no mention of Sharpe's resignation. Sharpe and GAC have been negotiating former's termination with the company for the past few weeks, but nothing is apparently set. Late last week, GAC execs admitted that Sharpe was still on the company payroll, but would not go beyond that. It's probable

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Israel: Special Without an Ending

Producer Don Kellerman, when he selected the subject of Israel, found that he had a running story.

CBS News producer, just two weeks prior to the CBS-TV telecast, had to return to the troubled Jewish State to update his story. The special, titled "Israel—It Is No Fable," is slated to be telecast tonight (Wed.).

Kellerman had first gone to Israel in the latter part of January, staying seven weeks, collecting footage and interviews. When he returned troubles along Israeli's border countries began to develop, along with the problem of German rocket experts working for Egypt. He had to return to intergrate the latest developments into the hourlong documentary, being telecast on the 15th anni of the birth of the Jewish State. Ben-Gurion, recognizing the impact of tv in the U.S., chose the documentary to request that the U.S. enter the a bilateral treaty with Israel.

Kellerman said she and the Prime Minister proved very cooperative. Good deal of the special is built around Ben-Gurion who was interviewed on camera by Kellerman. Douglas Edwards narrates.

Kellerman, who is one of the producers assigned to "Chronicle" next season, hopes to do a one-hour special on Edgar Allen Poe. It was Kellerman who did Dickens outing this season.

Fulbright: The New Minow?

Arkansas Senator's Caustic Observations Anent TV And Satellites

Washington, May 7.

The Senate may have been hiding a new Newton Minow.

One of its more learned members, J. William Fulbright (D-Ark.), at any rate has come out in the open with caustic observations about television.

The Fulbright barbs came in the third of three lectures he gave before the Tufts University school of law and diplomacy in Medford, Mass. He was discussing "The American Agenda."

In constructing his thesis, Fulbright talked about the soggy state of U.S. milieus.

"At the same time we have fallen into a state of benign satisfaction with affluence at home," said Fulbright. "Prosperity appears to have benumbed the social conscience which brought us the benefits we now enjoy. In our absorption with the pleasures of shiny new cars, of a thousand gadgets of trivial utility, and of the inexhaustible inanities of television, we hardly notice that over 4,000,000 Americans are unemployed, that our public schools are deteriorating tragically, that crime and blight and corruption spread over our cities."

Warming to the task, the senator took on communications satellites:

"The Telstar communications satellite is of course a splendid scientific achievement," he noted, "and it will undoubtedly be a fine thing when television broadcasts can be viewed simultaneously in London, Paris and New York.

"But is this really a matter of urgency? Is it such an intolerable hardship for Europeans to have to wait 24 hours while video tapes of American quiz shows and horse operas are flown across the Atlantic in jet planes?"

Maschwitz to Brit. A-R

London, May 7.

Eric Maschwitz, head of BBC-TV's light entertainment, is to join commercial tv later in the month.

It was confirmed last week that he is in the final stages of negotiating a service contract with Associated-Rediffusion, the programming company which has the weekday concession in the London area.

All Signs Hopeful On Writers Guild, Network Dickers

Outlook for settlement of the contract talks with the Writers Guild of America is said to be promising.

Last week, the Guild negotiators took the latest network package offers to their council and came back to the management team with the word that they were willing to continue the talks. Because the

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Art Nielsen & The Corporate Ego

By ART WOODSTONE

If, as he says, A. C. Nielsen has lost money on broadcasting research since he began it in the 1940s, then the question is why?

His son Arthur Nielsen Jr. lately told a Congressional hearing that his father's company over the years put $10,000,000 more into the business of radio-tv research than has been taken out. But the impression is he hardly meant that the A. C. Nielsen company is losing $10,000,000.

For one thing, the company says it is minutely ahead this year. It is making a profit of approximately 1% on radio and tv, but that, by any ordinary corporate investment standard, is hardly worth the effort.

Nielsen, for at least eight years, perhaps longer, has clearly made it a part of company policy to tell the trade that he is losing money on radio and tv. In 1956, a Nielsen press agent spent the two hours of luncheon explaining the extent of the loss to a trade reporter.

But in many ways A. C. Nielsen Sr. has, until lately when he demanded fee hikes from broadcasters, felt any losses incurred were quite worth while.

As one of his own men recently explained, radio and television research, while accounting for less than 20% of his total business, is still "the glamor aspect." Put another way, it could mean that radio and television have brought Nielsen much of his fame and much of the money he is earning from the more plebian food and drug indexes.

This tack would make Nielsen's radio-tv division a "loss-leader," an item kept on inventory because it attracts customers to items that provide the profit. Nielsen readily admits that the corporation as a whole makes a healthy profit.

But the loss-leader aspect is not the entire story. If Nielsen is losing money in radio-tv over the long pull, he's stayed doggedly with it also because of what has come to be known as corporate ego. It seems Art Sr., as his fellow workers call him, recognizes the glamor aspect of broadcast research and knows that to defect now would not necessarily help the corporate image. This is not unlike the case of the radio networks, none of whom wanted to be the first to quit a losing business that had made them famous.

Besides, a Nielsen executive has pointed out that the broadcasting division of A. C. Nielsen Co. employs some 300 persons, many of whom have been with the company 30 years, and Art Sr. would "find it really hard to get rid of a division which has so many faithful employees."

The exec said some of the 300 worked in other divisions too. But he did not feel that the number of men, who worked for other divisions and yet were bookkeeped off as part of the radio-tv loss, was substantial enough to matter. (Often the internal bookkeeping of a company with several divisions does not reflect true profit or loss, since red ink can be attributed to a division that actually made money, and the profit, should it suit the company, put on the books of a losing division. The same with the budgeting of manpower.)

Nielsen company says the radio and tv division was not deliberately designed or maintained as a loss leader, and, consequently, Nielsen hopes to make a profit from his radio and tv research. That, says the company, is why he's demanding increases in fees.

There might be another reason, as someone pointed out last week: If the networks and ad agencies won't meet his demand for increases, it could provide the A. C. Nielsen Co.—loss leaders, egos and charity notwithstanding—a diplomatic way to get out of radio and tv; Art Sr. and Art Jr. could blame it, perhaps rightly, on the broadcasters.

1 Ball Game; 2 Umpires

Washington, May 7.

If the Federal Trade Commission gets its way and succeeds in whittling down the Nielsen tv-radio audience measurement business to half its size, the industry, it's feared, could be inviting its most chaotic era on the rating front.

The FTC, claiming a Nielsen monopoly, proposes that Nielsen divest itself of 20% of its broadcasting clients, giving up, among other things, one major network.

The assumption is that, since ABC Radio withdrew from Nielsen, the researcher would probably let ABC-TV go by the boards. But, the question is asked, what happens then, since inevitably ABC would throw in its lot with another research company? The likelihood of having two umpires behind the plate in a "whose-rating-do-you believe?" situation is seen compounding chaos on confusion.

THOMPSON TO 'NOVAK'

Hollywood, May 7.

Robert E. Thompson has been named associate producer on MGM-TV's new hourlong "Mr. Novak" series, bowing on NBC-TV next season, with James Franciscus and Dean Jagger starring.

William Froug is producer of the show.

Couple of Sensitive (& Topical) Items On CBS 'Nurses' Roster

Two topical medico dramas, one dealing with syphilis and the other with Thalidomide, will be telecast by CBS-TV's "Nurses" in two separate episodes Thursday (23) and May 30.

The drama dealing with syphilis was penned by Al Rubin. It deals with a woman who has had an extra-marital affair, contracted the disease, infected her husband, and is frightened to do anything about it, for fear of being exposed. Diana Baker, James Daly and Simon Oakland play the featured roles.

Script, according to the network, has won the approval of the American Assn. of Social Health, and the Department of Health, Education and Welfare.

The Thalidomide story tells of a woman who used the unauthorized drug as a sleeping pill during her pregnancy. She gives birth to an armless child. Her final acceptance of the child caps the story, penned by Leonard Kantor and Leon Tokatyan, a story which has echoes in recent news stories throughout the world. Jane Engstrom, Scott Marlowe and Edward Binns have featured roles.

COMING: $50,000,000 'B BUYS'

'Better a Promo Than a Rate Cut'

It looks as if the bargain basement selling tactics are now precluded by a new network approach to any minutes that remain unsold.

Web execs now figure that they would rather use the unsold minutes for heavier on-the-air promotions than give them away at prices that weaken the rate card structure. Not only are on-the-air promos the most effective way of placarding a web's schedule, but it's cheaper to do it that way than buy space in mags and newspapers.

One network sales topper said that short of a desperate emergency, he did not intend to sell primetime minutes for $20,000 this year since their promotional value far outweighed the advantages of a limited recovery on any specific show.

Susskind's 'The Week That Was' As Truman Gets Into Belting Act

Last week was the week that really was for David Susskind. Under a raking fire from WNEW-TV, N.Y., which cancelled his "Open End" show and cuffed his personality, Susskind was belted only a couple of days later from an unexpected direction in Independence, Mo. Here, former President Harry S. Truman, in announcing his tieup with Screen Gems for the production of the story of his administration, sharply rapped Susskind, but without directly mentioning him. Susskind originally had the deal to make the Truman series, but sold the rights and all material to Screen Gems for $150,000. Truman said that "at long last, I am about to resume work on the television series . . . Production on the series came to an abrupt halt because the people who undertook to produce them found themselves unable to carry out their agreement. As a matter of fact, only two episodes were actually completed in all that time of over 18 months . . . The delays, refusals and frustrations that I have encountered in my efforts to get cooperation for the production of the series seem incredible and for a long time were insurmountable . . . In our previous efforts in making these films we had some important differences in approach. But I am pleased that we do not anticipate such differences with the Screen Gems people as we seem to have reached a full agreement with them on the basic approach."

After producing the two one-hour shows and spending over $400,000 of his personal money in preparing these stanzas plus additional material and scripts, Susskind gave up when he could not make a deal for network exposure. Truman, however, pressed for the completion of the full cycle of 12 one-hour shows planned by Susskind whether or not a network sale was made. Truman also differed with Susskind over how his story should be told.

'Stunned' By HST

Susskind was reportedly stunned by Truman's blast. A spokesman for Susskind said the latter "fervently hopes that the Truman series

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TV City Perks Again

Hollywood, May 7.

Come next fall and CBS' Television City will come alive again. In fact not since the mid-'50's has there been anything near the activity on tap for the fall, when both Judy Garland and Danny Kaye check in for their weekly hour marathons.

Aside from an occasional Jack Benny entry plus Red Skelton, Television City has been active mainly with daytime soaps and game shows. But the additional two hours of nighttime programming will give it a status it hasn't enjoyed since the days when "Studio One," "Climax" and "Playhouse 90" were filling the giant studios.

ABC's Sales Spurt; $15,000,000 More For '63-'64 Sked

ABC-TV's sales have spurted sharply ahead within the last two weeks to bring another $15,000,000 into the till for the 1963-64 season. Of that total, almost $3,000,000 was for daytime while the web's sports shows and public affairs shows also stepped to the forefront.

In the public affairs department, Upjohn bought four one-hour shows which will comprise a package titled "Saga of Western Man." The pharmaceutical company also bought into Ron Cochran's early evening news wrapup. ABC-TV is also nearing deals with a couple of other major advertisers on additional shows which will come out of the web's special projects division.

In sports, sales have been paced by the American Football League games which are seven-eights sold out. Some $6,125,000 is already committed for by Gillette, Lincoln-Mercury, Lorillard, Goodyear and American Gas Assn. Last year at this time, only about $5,000,000 worth of AFL time had been sold. The Winter Olympic Games are SRO and Quaker Oats has come into the "Wide World of Sports." Block Drugs has picked up

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Met Life Buying CBS Space Shoot

Metropolitan Life will sponsor CBS-TV's full coverage of the Project Mercury shot of Major Gordon Cooper, scheduled for mid-May.

Metropolitan inked as sponsor under its current agreement with the web to sponsor special spot news shows. Deal with the insurance company expires in January.

CBS-TV's coverage of the event will fall along these lines: the blast off will be featured in a special from 8 to 9:30 a.m.; at 10:30 the first orbit will be covered for a 15-minute show; from 11:15 to 11:45 p.m., there will be further coverage; next morning there will be a half-hour program; and the next night a special half-hour show sometime after 9:30 p.m.

Plans call for Major Cooper to be in the air 36 hours, making some 20-plus trips around the earth before landing off Hawaii.

AWRT's New Slate

Philadelphia, May 7.

Nominating committee's slate of new officers and directors at large was voted in at the American Women in Radio & Television convention here last week with Margaret Mary Kearney, president-elect of last year, succeeding Martha Crane as head of the national group.

Named general convention chairman was Alice L. Mooney. Elected to post of directors at large for the new fiscal year were Elizabeth Bain (president-elect for '64-'65), Francis Williams Preston, Dene C. Rotermann, Elizabeth Bright Evans, Joan Osgood Rainey and Mary T. Walker.

SEEMS NOBODY'S REALLY WORRIED

For all the immediate concern over the inability to move on that final 20% or so on network time-program sales, which account for $80,000,000 in availabilities, there's still enough uncommitted B coin to be heard from that will more than make up for the existing lag.

Apparently what has triggered the current anxiety and thrown the whole thing out of perspective is that all the A budgets for '63-'64 were committed much earlier this year than in previous seasons. This, in turn, has created an extended "interim period" of two or three months until such time that the laggers and the wait-and-see boys start moving into the picture.

Take it from Don Durgin, the NBC-TV sales topper, who's gone through approximately the same experience year after year (except, he says, when the '58 recession knocked out a lot of the stragglers and the B budgets "so we just waited around but nothing happened"), there are still 33 clients who will spread some $50,000,000 around the three networks for both the fourth quarter of '63 and the first quarter of '64.

These include the customary wait-and-seek sponsors — a Beech Nut, a Helene Curtis, a Max Factor, a Pittsburgh Glass, among others. But aside from the traditional late guys, come June and July and some $30,000,000 will open up. These are the B budgets by the A companies—the additional funds that suddenly pop up around American Tobacco, Playtex, Seven Up, Pontiac, Mobil Oil, Minnesota Mining, Dow Chemical, Bristol-Myers, Chrysler, to name a few.

As an illustration, Durgin was considerably heartened last week by two new sales thrusts from major sponsors—Coca-Cola, with a $1,500,000 commitment, and the generating of additional Procter & Gamble coin (some $2,000,000 worth) even before the June-July "second windfall" on remaining availabilities. While the Coke commitment adds up to no great shakes, nonetheless it's symptomatic of how big company holdouts eventually get locked-in.

Before the new season begins, it should tote up to a $50,000,000 spread.

MONTREUX AWARD TO 'JULIE AND CAROL'

"Julie and Carol at Carnegie Hall" won the "Golden Rose" top award at the Montreux TV Festival, a competition for all Eurovision countries.

The British showing on Associated Rediffusion's network made the hourlong CBS-TV special eligible for entry in the Montreux competition at which each U. S. network was represented. Producer Bob Banner was lauded for the simplicity in which he staged the Julie Andrews and Carol Burnett starrer.

"Julie and Carol" has been nominated for an Emmy Award.

Optimism Rampant as the Ladies, God Bless 'em, Brush Oren Harris, Key Issues for Own 'Femme Agenda'

By BILL GREELEY

Philadelphia, May 7.

This much can be said for the American Women in Radio & Television: when it comes time for the annual mass meeting, they know how to ignore the big (or maybe little) issues of current harassment in broadcasting at large.

At the 12th annual convention of the national org with more than 800 delegates gathered here last week, Oren Harris didn't get a mention within earshot of this reporter. There was no film contingent split down the street at another hotel. The biggest hassle was a panel disagreement on whether the "secretarial route" was a sound way to get ahead in the business.

Optimism abounded. A main dinner speaker, wife of veepee Lyndon Johnson, saw no reason why a woman couldn't be vice president some day soon. If Harris' ratings rough riders were thoroughly forgotten, FCC chairman Newton Minow received a bigger hand than President John F. Kennedy when their letters of congrats were read. And more than one speaker patted the industry on the back, advising all to relax and enjoy it instead of suffering so chronically from outside criticism.

Among the champ supporters of tv was TV Guide publisher James T. Quirk, who told the convention, "I am not foolish enough to intimate that American radio and television are without flaw, and that the world of broadcasting is the best of all worlds. Nor do I suggest that you have managed to realize more than the most minute part of your creative potential. But what has been done has been done well. It has been done honestly. It has been done with a sense of dedication and purpose, and you do not owe more than that to any man."

What the industry owes, said Quirk, it owes itself—public recognition. "Such recognition is imperative. It is necessary not for the purpose of satisfying your vanity or inflating your ego. It is necessary because your critics have been vocal while you were silent. Your errors, your failures, your shortcomings—real and imaginary—have been repeated in the marketplace a thousand times by your detractors. All available evidence seems to indicate that the public is satisfied with your stewardship, but in the face of unrelenting attacks by your critics—and silence from you—it seems inevitable that there must come an erosion of public esteem."

One way to firmer leadership in broadcasting, Quirk declared, would be through a genuine editorial policy by stations throughout the country.

'Don't Roll Over & Play Dead'

Seconding Quirk was panelist Mark Evans, veepee of pubaffairs

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Banner's Gee-Whiz

Philadelphia, May 7.

Producer Bob Banner, a panelist at AWRT Philadelphia convention, waxed statistical to prove the drawing power of television.

As an example, said Banner, the Carol Burnett-Julie Andrews special of a year or so ago had an audience of between 38,000,000 and 40,000,000. Had the show played Carnegie Hall (capacity 2,300) at eight performances a week, it would have taken 35½ years to take care of the one-night video audience.

Same show, said Banner, later had a Eurovision airing with an aud of about 25,000,000. Add the second outing, and at the Carnegie Hall eight-a-week it would take a solid run of 90 years to play out.

Then there was the time, the producer said, that femme emcee Dinah Shore forgot a line in a song. She faked it through okay, but 17,000 viewers wrote in to fill Dinah in on the missing line.

Zerox-Wolper Tie On 'President' But Will Network Buy?

Zerox reportedly has bought David Wolper's 90-minute documentary production based on Ted White's bestseller "Making of the President, 1960." Now the question is will Wolper, who is an indie packager, again have to take his sponsor and go the syndicated route in order to get the stanza on the air?

The network news departments, all three of them, a couple of years ago rejected a Wolper-made stanza called "Race For Space." Wolper had Shulton to sponsor, but the webs, to state the case generally, had objections to putting on any documentary not made under the supervision of the news departments themselves.

Since then, the situation has changed ever so slightly and the change at this time hints that Zerox-Wolper might break into a network airing. Zerox is a steady NBC News buyer and that might account for something. Furthermore, Wolper managed to get an extra half-hour series on NBC-TV next season, on the grounds that the documentary (which is about Hollywood) is an entertainment more than a news program. The chances, while not absolutely nil at NBC, are remote for "President" nevertheless.

ABC News is reportedly "vaguely amenable" to outside stuff too.

Sex Appeal Vs. Six Appeals

Philadelphia, May 7.

Sex appeal will get you nowhere in broadcasting, girls. Six appeals is what you need, John Box Jr., managing director of the Balaban stations, told delegates at the 12th annual convention of American Women in Radio & Television last week in Philadelphia.

"Women either don't use their natural gifts, these six appeals, or they use them wrong in business," said Box, member of a panel on responsibility among women in radio. "Radio women have six appeals . . . responsiveness, persuasiveness, loyalty, empathy, patience and femininity."

But women in broadcasting, he said, "get so bound up in trivia, tears and tirades that they take the edge off even the most brilliant business maneuver . . . Be feminine but not female."

Most important of the six appeals—and most misapplied—is femininity, said the director. "Whether you call it charm, as the fashion magazines do; or animal 'magnetism,' as radio's old friend 'Duffy's Tavern' did; whether you call it personality, as employment agencies do, it adds up to about the same thing—the appeal of a woman as a woman."

NBC's Block Drug $2,000,000 Deal

Block Drug planted just about $2,000,000 in net billings on NBC-TV for next season. Bulk of the buy—all of which is aimed for prime time — is in "Sing Along With Mitch."

The Mitch Miller hour, going next fall to a Monday-at-10 slotting on NBC-TV, will get about $1,300,000 of the loot from Block. That's the equivalent of a minute a week, firm, for 52 weeks. Rest of the coin is pretty evenly split between the Saturday night movies and Jack Paar's hourlong Friday show.

Sullivan, Stauffer, Colwell & Bayles acted as agency on the Block-NBC prime time deal.

Kluge Cautions Without Strong FCC the Govt. Becomes a Patsy'

Cleveland, May 7.

The FCC needs a strong leader and the broadcasting industry must never fail to recognize that the airwaves belong to the public, John W. Kluge said here as Metromedia's WHK inaugurated its successful "Public Service Awards" program.

Kluge, president of Metromedia, said at his press conference that a strong FCC and an industry that recognizes its responsibilities can work together for the benefit of the nation. "If the industry fails to recognize its responsibility, it creates a vacuum to its own interest. If the FCC is not strong, then the government becomes a patsy. A governmental body that is subject to political pressures can't do its job," he declared.

At the luncheon where Mark Evans, v.p. and director of public affairs was the speaker, WHK presented six major and eight minor awards. Major winners were Junior Achievement, for commerce and industry; U.S. Air Force, armed services; Cleveland Area Church Federation, religion; Cleveland Academy of Medicine, health; United Appeal and Cleveland Safety Council, welfare; Cleveland Board of Education, education.

Other recipients of plaques for radio programs based on originality, creativity, local application, production, and execution and accomplishment were Cleveland Electric Illuminating, and Better Business Bureau, Coast Guard Auxiliary and Marine Corps; American Red Cross; Goodwill Industries and Notre Dame College for Women and Antioch College.

Kluge turned aside questions dealing with the David Susskind incident, but did say that stations have complete right to determine the type of programming best fitted for its needs. Whereas WNEW emphasizes "good music," WHK caters to a type of rock-n-roll, which was the format felt would succeed in this area, and "Jack Thayer (general manager) both feels and understand the community."

Evans discussed the rewards of public service saying "reverence for life as expounded by Dr. Albert Schweitzer is, in essence, public service in our modern and busy world," and he paid tribute to Cleveland for being the first station in the network to introduce the Public Service Awards.

Judges for the WHK salute were Evan Williams, district governor, Kiwanis; Willard Brown, University Research Center; Harry Stone, exec v.p. American Greeting Card; Gordon C. Kinney, director radio-television, Advertising Council; Judge Blanche Krupansky of the municipal court.

Geetze Exits KOGO For Post in Frisco

William E. Goetze has quit as veep and general manager over the Time-owned KOGO radio and tv operation in San Diego for a post in his home town that reportedly pays $100,000 plus ownership shares.

Goetze, who became a SD civic leader, will become prexy of A. H. Meyer Co., which distributes RCA consumer products in San Francisco, thereby being one of the largest outfits of its kind in the country.

Wes Pullen, Time radio-tv chief, so far has announced no replacement for Goetze. The Goetze shift happened rather quickly last week. As head of KOGO, Goetze reported to Hugh Terry, head of the company's western activities and g.m. of the KLZ setup in Denver.

FCC's Midland, Tex., Nix

Washington, May 7.

An effort to get another VHF for the oil-rich Midland, Texas, market was rejected by FCC.

Midland Telecasting Co. (KDCD-TV) sought channel 10 in place of channel 18.

FCC turned it down because channel 9 operates not far away in the Monahans-Odessa market. KVKM-TV has channel 9.

Chick Kelly a Veepee

Storer Broadcasting has declared a quarterly dividend of 45 cents a share on common stock, payable June 7, to holders on May 24.

At the same time the broadcasting chain's board also announced a $12\frac{1}{2}$-cent dividend on Class "B" stocks. (Company recently bought 430,700 shares of "B" stock held by chairman George B. Storer at $28.50 per share.)

Board named John (Chick) Kelly, head of advertising and promotion for Storer, a company vicepresident.

Four Star's Reiner Sets Rep in Tokyo

Tokyo, May 7.

Manny Reiner, v.p. of Four Star International, named Interlingual Television K.K. (George Shirokow, general manager) as the Japan sales agent for his company's telefilms. The pact is for one year. Reiner's decision ended spirited seeking of the representation by the local telefilm importers.

Four Star's product had been previously handled in this market through the distrib for William Morris.

During his week in Tokyo, Reiner also secured a renewal for "Rifleman" from TBS, which will send the oater into its fifth year on Japanese screens.

In addition, he concluded deals for "Target: the Corrupters," "Stagecoach West," the hourlong "Detectives," "McKeever and the Colonel" and "Amos Burke."

Reiner is on a three-and-a-half week swing of the Far East. In Hong Kong he will meet with managing director George Oldridge and program manager Leonard Thorre of Rediffusion. In Bangkok he will appoint Thomas A. Madar as Four Star rep and talk sales with officials of the Thai TV Co. and the Royal Thai Army TV station. And in Manila, Reiner will also name a sales agent and meet with station execs.

One of the pioneer Yank telefilm salesmen in this territory, Reiner was here for his eighth trip since 1956. In addition to the sales of completed shows, Reiner is interested in selling Four Star formats here—such as for panel programs—to be packaged for production by its local rep.

Reiner squashed reports that Four Star would film a pilot in Japan. He said the company might lens one or two episodes here of some established series, but no pilot.

Asked his reaction to the Finance Ministry's liberalization of the price ceilings on tv imports, which became effective April 1, Reiner said, "Obviously in relation to the set count here, the prices will still be low. But," he added, "there has been a large improvement."

Reiner thought the lifting of the price ceilings would probably have its greatest impact in the sales of reruns to the provincial stations. Before, no dollar allocation was marked for reprints.

MADISON WRVB-FM ONLY HALF-GUILTY

Washington, May 7.

FCC has cut in half a $1,000 forfeiture it had levied on WRVB-FM, Madison, Wisc.

The commission last October slapped the forfeiture on Paul A. Stewart for failing to obtain FCC approval of his switch of ownership from one corporate entity to another. After Stewart claimed his failure was inadvertent rather than deliberate, the levy was halved.

FCC action came on a 3-2 vote, with Commissioners Robert E. Lee and E. William Henry dissenting. Frederick Ford abstained, Rosel Hyde didn't vote. Chairman Newton Minow, Kenneth Cox and Robert T. Bartley were in the majority.

There's No End to Those Awards; NBC-TV's Moppup On Press Photogs Kudos

Chicago, May 7.

Houston Hall of WRCV-TV, Philadelphia, copped the Newsfilm Cameraman of the Year title this year for "overall excellence in reporting and camera technique." Hall also won awards in three categories of the competition, largest in the nation for tv cameramen, which is jointly sponsored by National Press Photographers Assn., U. of Missouri School of Journalism and World Book Encyclopedia. A total of 70 cameramen from 42 tv stations and the three networks competed this year.

Hall took first place in the news documentary category for "The Sun Is Not For Sale," placed second in the news special class for "A Matter of Persuasion" and won an honorable mention for feature news. Runners-up were Morris Bleckman of WBBM-TV, Chicago, who won two firsts and a second place award; and Cliff Adkins, WKY-TV, Oklahoma City, who won two third place citations and an honorable mention.

NBC-TV News mopped up a total of eight awards, CBS-TV only one, ABC-TV received none. The CBS singleton was Bernard Nudelman's first place trophy in the General News category for "Guerrilla Activities in the Florida Keys." NBC's haul included Peter Dehmel's first-place award for the news special, "The Tunnel," Joseph Vadala's second-placer for "New Jersey Meadows" in feature news, Dexter Alley's third place tie in same category for "Ghost Town," Cy Avnet's third-placer for "World of Sophia Loren" in the news documentary class, and Gene Barnes' third place tie in spot news coverage of the Bel Air fire. NBC also took first and third place in the team filming category for "Fire Rescue" and "Emergency Ward," respectively, and picked up an honorable mention for Guy Blanchard's work on "The River Nile."

Other winners included Charles Pharris, KPRC-TV, Houston, Tex., who won second place in two categories; George Carras, WSOC-TV, Charlotte, N. C., and Charles Boyle, KDKA-TV, Pittsburgh, who won one first place each; and film teams of WFGA-TV, Jacksonville, Fla., and WTVJ-TV, Miami, Fla.

WNBC-TV PROGRAM JOB TO WES HARRIS

Wes Harris is quitting the U.S. Information Agency to become program manager of WNBC-TV, the NBC flagship in N.Y. Since Ed Warren left for ABC-TV several weeks ago, WNBC-TV boss Pete Affe has been doubling in brass.

Affe closed the deal for Harris last week, and the USIA program executive will start working for WNBC Monday (13). Ed Murrow, USIA boss, hired Harris a year ago.

This is not Harris' first stint with the NBC o&o's. He was program manager, prior to USIA, for WRC, the NBC o&o in Washington.

Regional Renewals On 'Biography' Segs

Kansas Bankers Assn. has renewed for regional sponsorship second year sponsorship of Official Films' "Biography" series. Renewal covers the markets of Wichita, Topeka and Pittsburgh, starting in October.

Other regionals for the skein is Pacific Gas & Electric Co. in San Francisco and six additional California markets. Sponsor renewals include Providence Savings Bank, WKRC, Cincinnati; Buckeye Federal Savings & Loan Assn., WBNS, Columbus.

Latest station sales, bringing the renewal total to 61 markets, include: WXYZ, Detroit; WBAL, Baltimore; KSD, St. Louis; KWTV, Oklahoma City; and WHEN, Syracuse.

WISN's Power Boost

Milwaukee, May 7.

The FCC has approved boosting WISN radio's power to 50,000 watts, the only 50 kilowatt station in Wisconsin. WISN is owned by the Hearst Corp., which also owns WISN-TV here.

Station has been authorized to broadcast with 50,000 watts in daytime and 10,000 at night. A new transmitter will be built.

TV-Radio Production Centres

IN NEW YORK CITY . . .

WNBC newsman Gabe Pressman addressing a Northwestern U. Law School-Journalism School joint forum tomorrow (Thurs.) . . . TV Academy's special "Children's TV Around the World" being repeated on May 11 for a select audience of Overseas Press Club members and their offspring . . . John Wilson's "World of Jazz" program over WQXR will feature first pianistics of Teddy Wilson ever recorded (1934) and trumpeter Cootie Williams first disks (1942); goes tonight (Wed.) . . . Joe Derby, director of news publicity for NBC, father of his fifth child—Peter . . . Larry Menkin, from his new Santa Monica home (they finally sold the Pacific Palisades villa) writes that his eldest boy, Kit, is as handsome as F. Scott Fitzgerald in his Princeton period and has written a novel in blank verse, which may be a cause for either celebration or alarm . . . NBC correspondent Pauline Frederick will deliver the commencement address and receive an honorary doctorate at the 40th annual exercises of Russell Sage College May 26 . . . Ria Rosa, yesteryear songstress whose disks are collectors' items because of the lasting affection held by Italian-Americans, received a special Award at New York's Riviera Terrace from Nino D'Aurio of WBNX's "Naples Sings On Broadway." Miss Rosa was honored for her lasting contributions per "La Gloria del Varieta Italiano."

Patrick B. McCormick and Madelyne Dixon join the "What's Going On Here" satirical look at the news bowing on WNEW-TV May 11 . . . ABC-TV's "Theatre of Tomorrow," an hourlong special on the Repertory Co. of Lincoln Center, shifted to May 10 into a better time slot at 7 p.m. . . . WABC Radio received an award last week from N.Y. City Mayor Robert F. Wagner for his police recruiting campaign . . . ABC news chief Jim Hagerty speaks at the WNHC Stations Connecticut Service Council Annual in Wallingford May 15 . . . Metropera soprano Roberta Peters signed by West German tv network for the "Made in U.S.A." show July 10-18 in Bavaria. Franz Allers will conduct . . . Don McNeill's "Breakfast Club" wings to New York May 20 to begin its 30th anni celebration. The ABC Radio show will originate in N.Y. May 20-24 and moves back to Chicago until June 28 when the show will travel abroad . . . ABC News and Bell & Howell receiving the Vigilant Patriot Recognition Award of the All-American Conference to Combat Communism May 11 in Washington.

Vivien Leigh makes her American network tv debut Sunday (12) on Ed Sullivan show . . . ABC's Rosemary Haley in Washington, D. C. for a series of interviews with Surgeon General Luther Terry and Sen. Neuberger of Oregon on air pollution for her "Flair" program. She also has been commissioned to do a "This Week" article on the same subject . . . Ron Cochran of ABC News having a running battle with gout . . . Maurie Webster, v.p. and general manager of CBS Radio Spot Sales, has left for a three-week presentation tour on "Today's Radio," with stopovers slated for St. Louis, Denver, Los Angeles, and San Francisco . . . A dinner honoring Mel Allen will be held May 22 by the Assn. for the Help of Retarded Children, New York City Chapter . . . Richard Hill named western division manager for Video House . . . John Kieran Jr. named director of public information for WCBS Radio . . . WPIX has inked for Trans-Lux's "Guest-Shot" skein and Warner Bros. hourlong "Hawaiian Eye" . . . Eight new stations signed for syndicated "Dick Clark Radio Show," distributed by Mars Broadcasting . . . John Daly, Arlene Francis and Gene Rayburn signed as host, hostess and on-stage emcee for CBS-TV's "Miss Universe Beauty Pageant" . . . Documentaries produced by two CBS-TV o&o stations, WCBS-TV and WCAU-TV, Philadelphia, each won Sidney Hillman Foundation Prize Awards. Programs honored are WCBS-TV's "Superfluous People" and WCAU-TV's "Conformity" . . . "CBS Reports: Birth Control and the Law," has won the Albert J. Lasker Memorial Award for Television . . . Richard Whorf, director of "Beverly Hillbillies," off on European vacation with Mrs. . . . Robert Lewine, CBS-TV v.p. of programs-Hollywood, back to Coast . . . Robert Reed of "Defenders" to narrate for a performance of "King David Oratorio" in Durham, N. C., May 18 . . . Louis Dorfsman, creative director of sales promotion and advertising for CBS-TV, is the winner of a Gold Medal and an Award of Distinctive Merit presented by the Art Directors Club of N.Y. . . . That Emmy nomination to NBC-TV designer Jan Scott is her seventh consecutive one.

IN CHICAGO . . .

Singer Bill Lawrence, who had been with WBBM Radio before, quits the nitery circuit to become a permanent member of the station's vocal staff . . . Larry Tonthiton exited WBBM-TV where he was research manager to go with WBKB in same capacity. He'd been with WGN previously . . . WGN-TV director Dale Juhlin resigned to take the creative arts director post with Ray-Eye Productions, the former Kansas City firm now based in Evanston. Juhlin is directing the new Don McNeill summer series on ABC-TV, "Take Two" . . . Mike McClellan, brought here from the Coast by WYNR where he was news director, switched to the new all-Negro station, WVON, in same post. News editor Roy Wood went the same route . . . Arthur C. Nielsen Jr., prexy of the rating company, confronts Terry Turner of the Daily News and Lawrence Laurent of the Washington Post on WGN-TV's "Your Right To Say It" May 10 . . . Walt Schwimmer's "Championship Bowling" begins shooting its 10th skein of 26 episodes in Petersburg, W. Va., on May 27 using Sidney Goltz's crew. Whole new series will be shot in a nine-day sked . . . James Mulcahey, former station rep with agency background, joined the WMAQ sales staff . . . WGN sportscaster Jack Brickhouse started a weekly column in the Sunday American . . . The J's, with Jamie, vocal quartet that does so many jingles produced in Chi, will perform on next Monday's (13) local Emmycast. Blair-Tv has transferred Jack Satterfield to its New York sales force. Duane Horn switches from WAIT to take Satterfield's spot here.

IN LONDON . . .

Having done an excellent profile on Paul Getty for BBC-TV, reporter Alan Whicker has now put the tv rule over ex-model Fiona Campbell Walter, now the third wife of multi-millionaire Baron Thyssen which goes out this week (7) . . . Jazz chanteuse Annie Ross tops AR-TV's vaude "Hippodrome" show this week (8) . . . BBC radio has signed Clinton Ford for a 26-week run of his "Cakewalk" skein just launching . . . Hundreds of pop stars who have worked for Jim Davidson, assistant head of variety for the BBC radio web, have chipped in on a special farewell gift when he bows out in July . . . Jerry Lee Lewis parted to make an appearance on Granada TV's "Scene at Six Thirty" show this week . . . AR-TV screening the Danny Kaye Unicef program in its "International Zone" skein this week (10).

IN WASHINGTON . . .

Nancy Dickerson given a farewell party by her CBS News colleagues as she shifted to NBC as a D. C. correspondent . . . Robert Hollendorf signed on as production manager for WRC-TV. He has been producer-director at WRCV-TV, Philadelphia . . . Metromedia v.p. Mark Evans

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TWO FACES EAST AND WEST

Collins: 'Shouting 'll Get You Nowhere'

Washington, May 7.

Hell raising oratory is no way to get the Government off the backs of broadcasters, in the opinion of LeRoy Collins, NAB prexy.

"The most effective defense against the Government," he added, "is a good offense. We cannot shout our way to better treatment by the Government."

Broadcasters are on safe and sane grounds as long as they are clearly complying with the public interest, he said, because Uncle Sam has no lawful reason for requiring a radio or television station to do more than that.

"It is a popular exercise," Collins said in a later paragraph which may cause some eyes to pop, "in some quarters of the broadcasting fraternity . . . to go around asking rhetorically, 'What is the public interest?' and then retreat behind the fence with the assertion that it is impossible to define."

Definitions may be difficult in all the specifics, he added.

"What is important," he went on, "and what certainly can be defined, is the approach one takes toward the question. Not only can this attitude be defined, it cannot be hidden or disguised very well. As I view it, it is nothing more nor less than a genuine concern for man himself . . . It is the implementation of this concern for man, and the seeking of new and better ways for such implementation, which constitute service to the public interest."

Collins made the speech in Toronto before the Radio and Television Executives Club, with the text of the talk made available in Washington.

Wisc. 3-Week Festival of Kidvid To Study Juve Likes & Dislikes

Chicago, May 7.

In an effort to learn why kiddies respond more enthusiastically to "Three Stooges" and "Mister Magoo" than they do the more uplifting juve fare television has tried to offer, the Wisconsin Assn. of the American Council for Better Broadcasts is staging a three-weekend festival of vidshows on the campus of the U. of Wisconsin to study the reactions of youngsters to various kinds of programs. Sessions will be held on May 18 and 25 and June 1.

A total of about 200 children, varying in ages and from different areas in the locale of Madison, Wis., will see a number of filmed tv offerings and then discuss them in small groups. The films to be used in the experiment will include Mattell's "Funny Company," "The Red Balloon," "Quick Draw McGraw," "Le Merle," "Three Stooges," and some shows produced by KRON-TV, San Francisco. The kids participating will later be interviewed by educators, and then a group of adults will be put through the same mill.

What the Assn. chiefly hopes to distill from the firsthand observation, the discussions and the interviews are (1) what elements of firstrate fare the kids enjoy or do not enjoy, (2) what it is about lowbrow offerings that makes them more appealing to the kiddies and (3) in what ways adults and youngsters differ in their responses.

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McLendon WYNR Faces IBEW Rap

Chicago, May 7.

Fresh from three weeks of informal inquiry by the FCC into the veracity of the premises on its license application, radio station WYNR has been served with a complaint by National Labor Relations Board to answer charges by Local #1220, International Brotherhood of Electrical Workers. Hearing has been set for June 26 here.

The station, owned by the McLendon Corp. since last August (it was previously WGES), is charged by IBEW with dismissing its steward, James Clark, because of his union activities. It's alleged that the new management showed prejudice against Clark, who had been with the station since 1957, for pointing out deviations from the union contract.

Consolidated with the IBEW complaint is a similar charge by an individual, Benjamin Jones, who alleges he was discharged as an announcer for union activity in AFTRA. IBEW withdrew, without prejudice from NLRB, an earlier charge that the radio station had bargained in bad faith.

From Wax to Cloth

Chicago, May 7.

Negro deejay Al Benson, reputed for a number of years to be top wage earner in his field, last week retired from radio after 18 years of spieling. He has indicated that he is going into the ministry, but he'll maintain a relationship with station WYON in a sales advisory capacity.

Although never confirmed, it was speculated in the trade that Benson some years earned as high as $200,000, chiefly from bartering air time when he was with WGES (now WYNR). He was as good a time salesman as he was a radio pitchman.

Mary Pickford: 'We Wuz Robbed' On Station Sale

Winston-Salem, May 7.

Mary Pickford went to court here to press a claim for more money which she says is owed to her for the sale of an interest in a North Carolina television station.

Miss Pickford and her husband Charles (Buddy) Rogers were awarded $133,344 in 1960 in litigation with the Piedmont Publishing Co. of Winston-Salem.

The publishing company had a partnership agreement with the movie couple in ownership of station WSJS-TV and Superior Court set the amount of the purchase price when Piedmont sought to buy out Miss Pickford and Rogers.

Attorneys for the couple said the value of the station's good will was not computed in the purchase price and appealed to the State Supreme Court which ordered a new trial.

Attorneys Roland K. Perry and Ronald L. Hartman, representing Miss Pickford and her husband, said the purchase price should be approximately $1,000,000. Piedmont's attorneys, Sherman Welpton and W. P. Sandridge said the figure was too high.

The new trial is expected to last about four weeks.

WOR's Chaplin Specials

WOR-TV, N.Y., has made a deal for telecasting of three special Charlie Chaplin programs with Commonwealth Film and TV, Inc.

The three programs, "Charlie Chaplin Festival," "Charlie Chaplin Cavalcade," and "Charlie Chaplin Carnival" are feature length compilations of selected short subjects.

The Chaplin specials will be telecast in the fall by the station.

DUALITY PUTS CRIMP IN IMAGE

By MURRAY HOROWITZ

American tv exporters, with a $65,000,000 stake in foreign trade, now are faced with two organizations, each contending to speak for American tv exporters. Sometimes the Television Program Export Assn. and the tv wing of the Motion Picture Export Assn. speak in unison; sometimes in disharmony.

What has happened since the formation of TPEA under prexy John G. McCarthy is that the tv subsids of the motion picture companies have quit TPEA and have come under the wing of Bill Fineshriber's MPEA video operation.

Despite these defections, McCarthy contends TPEA still represents about 70% of the programming exported abroad. Another source says the percentage is closer to 50%.

It's not so much the percentage figure which troubles some execs in the foreign field, but the duality of the public relations image afforded in the foreign field. There is no open break between MPEA and TPEA, both contending that they enjoy cordial relations. However, if there is a major break won in a certain foreign market for American programs, each organization is quick to run in print claiming credit. While some execs feel that this might be dictated by healthy competition, others worry in private that this so-called competition eventually might lead to each organization trying to weaken the other, with American trade abroad the loser.

Metro TV, Screen Gems have left the TPEA orbit and the resignation of United Artists tv subsidiary is effective as of December. TPEA unique strength lies in the membership of the syndication subsids of the three networks. Additionally, TPEA has as its members Desilu, Four Star, Danny Thomas and MCA. McCarthy reports the number of TPEA member companies as 16.

Critics of the two organization setup say each duplicates the efforts of the other. They raise the question of which organization really speaks for the industry?

Those more willing to live with the two organization establishment say that the MPEA, as a tv trade organization, is partially hobbled in its limited membership. Only those companies engaged in motion picture production-distribution can become members of MPEA's tv committee. It's further pointed out that in some markets, in some situations, tv and motion picture interests are in conflict. The question is raised validly if the motion picture interests outweigh the tv interests, the latter will get the brush. TPEA, as its presently formed, can have the sole interest of tv.

Publicly no foreign exec has criticized some of McCarthy's statements, but privately one foreign exec has wondered whether the fighting stance assumed by McCarthy will serve the industry in the long run. In announcing a market by market survey of prices secured abroad, the public

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Collins to Alabama B'casters: 'We Need You'

Washington, May 7.

Leroy Collins called on Alabama broadcasters to join NAB.

"We want and need your help," the NAB prexy told the Alabama Broadcasters Assn. in Florence. Collins said he needed their membership, not just for their dues but for their brains and added strength they would give NAB.

Collins said he wanted all broadcasters to make common cause by pooling their efforts in NAB. "Then our talk to any who would downgrade us or exploit us or restrict our freedom will carry a greater ring of righteousness, a stronger sound of purpose, a greater assurance of beneficial results," he said.

CBS-TV Moves to Upgrade Status In Canada Market; Cooke at Helm

Appointment of a Canadian based CBS-TV sales representative in Toronto highlights the growing importance of the Canadian market to the web. Named as Canadian representative was William Cooke, who will headquarter in Toronto.

CBS-TV, unlike the other two webs, does not depend solely on its syndication subsid to find berths and sponsors on the Canadian Broadcasting Corp. network. For the past two years, when it came to "live" CBS-TV shows, Bob Jamieson has acted as director of Canadian network sales. Jamieson will continue to do so, headquartering in N.Y.

CBC currently is carrying the following CBS-TV shows, all sold via the Jamieson operation: Ed Sullivan, Garry Moore, "20th Century," the Saturday Baseball Game of the Week, National Football League schedule. In addition, most of the big CBS-TV specials of the past season have found outlets on CBC.

Jamieson, who also is manager of station sales and director of station clearances, about two years ago stepped into the Canadian picture, feeling that a market of about 10,000,000 tv homes is worth more intensive cultivation. Those CBS-TV programs, sponsors of which were not interested in the Canadian market for one reason or another, were sold off to Canadian sponsors. For example, "Garry Moore Show", is sponsored on the CBC by Kraft Foods of Canada, Ltd.

CBS-TV currently has offered a plan to the CBC to help the Canadian network in its efforts to win a wider daytime audience. Under the plan, CBS-TV would offer some of its daytime soaps, with CBC utilizing the soaps as building blocs for audiences and for its own programming. As far as CBS-TV is concerned at this point the deal would be in the nature of a service, with no profits immediately envisioned.

Cooke, the new CBS-TV sales Toronto man, formerly was associated with CBC as manager of station sales.

Peace, It's Wonderful

Chicago, May 7.

Radio station WLS, making its contribution to the Third National Conference On the Peaceful Uses of Space here, prepared a longplay record of a two-part interview it had aired recently with James E. Webb, administrator of National Aeronautics and Space Administration. The record was distributed to legislators, city officials and businessmen to urge attendance at the conference.

But gremlins at the company that pressed the records somehow managed to mix a few commercial releases into the shipment, and a few recipients must have been puzzled by the accompanying letter which in effect had said, Play this record and you will feel it your duty to register for the conference. The albums that got mixed in were rock 'n' roll wailings by Muddy Waters and an artist called Howling Wolf.

WNDT Says Next Season Lineup'll Duplicate Present

New York's educational Channel 13, WNDT, this morning (Wed.) holds a press conference to outline next season's schedule, and a station spokesman said yesterday the fall lineup would be much like this season with the same quota of entertainment, music and specials. In other words, any formerly proposed concessions to commercial demands is now allegedly out.

While there will be new shows in the nighttime slate, the spokesman said they would balance off against this season, the station's first. Such shows as "Art of Film" with Stanley Kauffman, specials like the Armory pickup of the early modern art exhibit and, the hardhitting interpretive news spread "World at 13" (even after the station's prexy Samuel Gould recently questioned the spread's underwriting by cig firm Philip Morris) will return Sept. 30.

This summer's slate will offer for the first time college courses for credit with some 30 institutions already lined up for the service. Courses in American history and math will be given in the morning with afternoon and nighttime repeats from July 1 through Aug. 23. Program subs the regular season in-school program of the Board of Education.

Jack Douglas as Own Distrib on Golf Spec

Hollywood, May 7.

Jack Douglas will distribute his 90-minute golf spectacular, "The Golden Tee," with his own selling force at a cost of 17%. He offered the syndication rights to several major companies but none would accept his terms of 40% for distribution. Douglas organized his own crew of five "or more" after toting up the 52.7% cost of his previous subjects, mostly travel shows.

Neal D. Morris, former account exec for the NBC affiliate in Sacramento, will act as general sales manager. Golf special will be sold on an exclusive three-year unlimited run plan for local stations. Produced in color at a cost of $185,000 and featuring 10 of the top pros, the Douglas deviation from his travel shows, seven of them in syndication, offers more than 300 hints to golfers without presenting them in a tournament. Special was filmed at Riviera golf club here.

Barry & Enright Renewal Favored

Washington, May 7.

An FCC Hearing Examiner gave Jack Barry and Daniel Enright a clean bill of health as station owners and recommended license renewal for their WGMA-AM, Hollywood, Fla.

While Barry and Enright's action in the quiz show scandals was "censurable and not in any way to be condoned," Examiner Elizabeth Smith said their station deserves renewal for its "outstanding service."

The Initial Decision, subject to full Commission review, offered nothing but praise to the station.

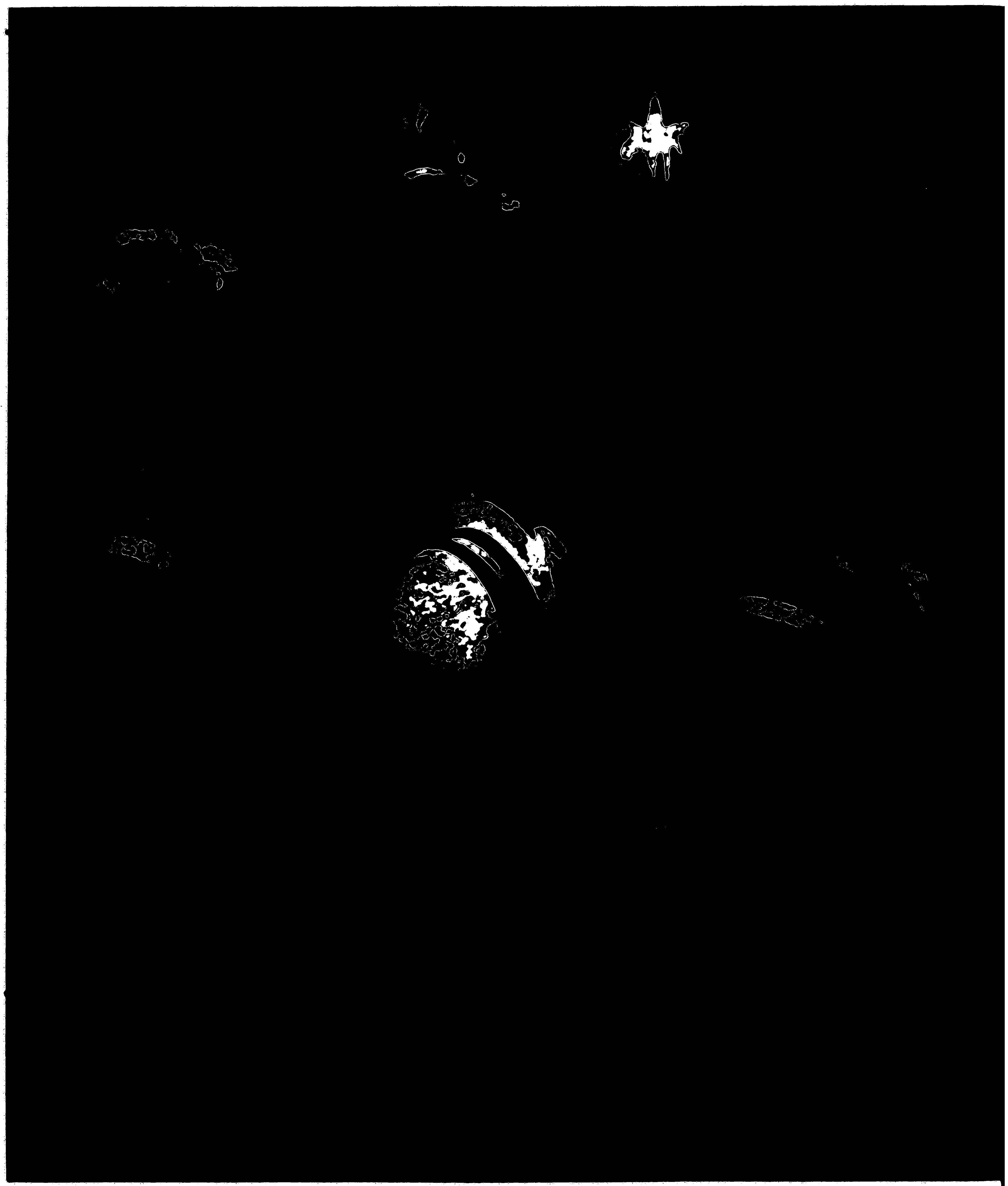
Smith emphasized no indictments or convictions were returned against Barry and Enright. She also said the rigged shows "21" and "Tic-Tac-Dough" were never aired on their station.

"Mistakes which were made in the past—and gross mistakes of judgment there were—have indelibly left their imprint on these men" (Barry and Enright), Smith said. "Steel which has been through the crucible of a fiery furnace is stronger than before," she opined.

The examiner said WGMA, a daytimer licensed by Melody Music, "renders a highly commendable service to the segment of the public which it is obligated to serve."

She praised Barry and Enright for performance beyond original promises made in the original 1957 request for license assignment.

Station was also kudosed for an "impressive" record of local live programming including religious, educational and pubservice shows.



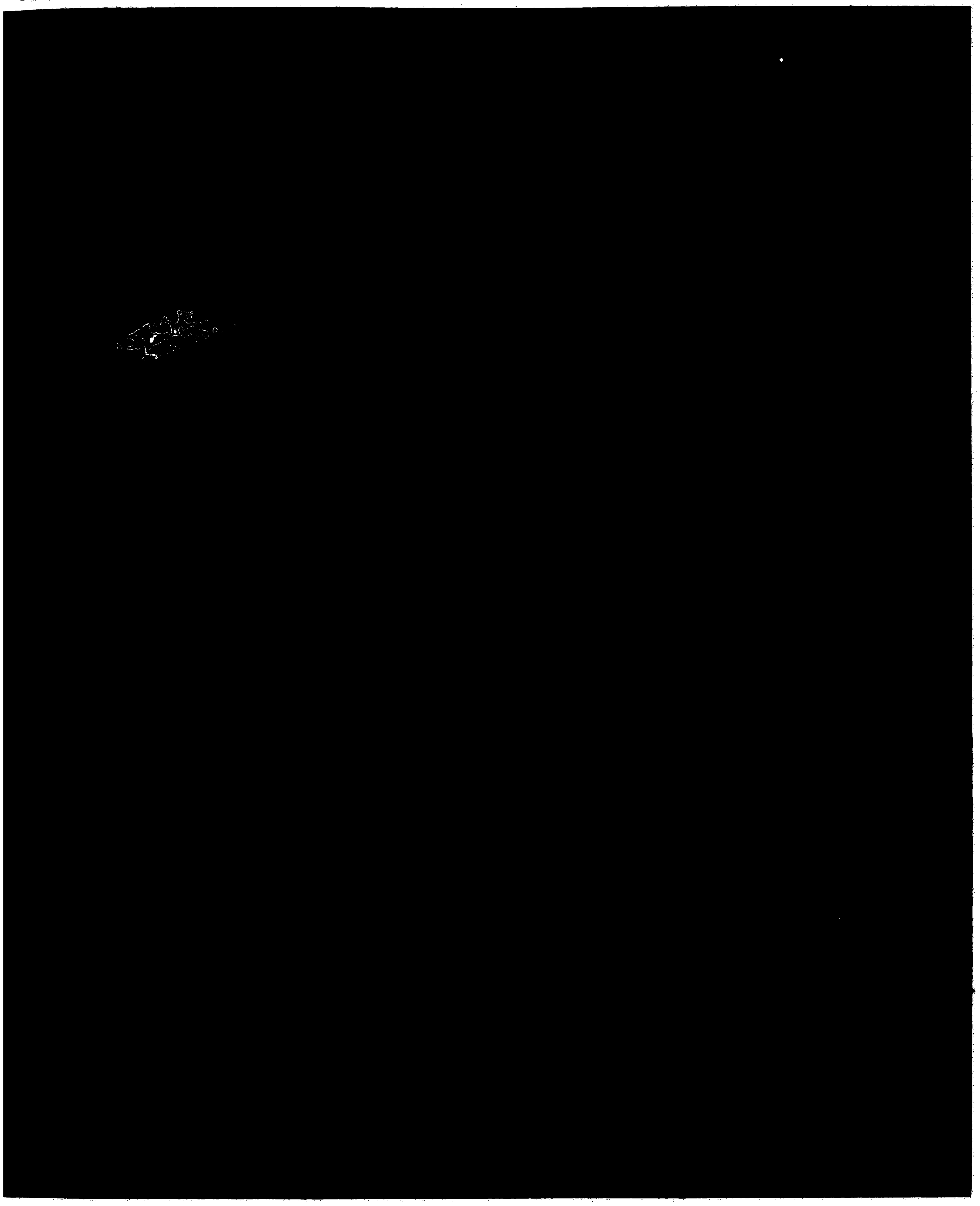
Have Girls, Will Travel

As an American night-club act playing the European circuit, Harry and his girls get into more scrapes than you can shake a visa at.

It's this busy, Continental background against which viewers will be seeing them this Fall, when "Harry's Girls"—based on the MGM film "Les Girls"—joins the other choice offerings on NBC-TV's new, glittering schedule.

A healthy fraction of the weekly comedy adventures will stem from star Larry Blyden's maneuvers to keep the act together whenever any of his three lovely charges shows signs of defecting.

Thus, he has to sabotage the plans of one for running off with a rajah who's "promised to marry me on our honeymoon;" and, on another occasion, he has to think even faster when he discovers all three girls posing as peasants in a small Vesuvian village in a bid for important parts in one of those



honest-to-pizza Italian movies.

Mr. Blyden—a young comedy veteran whose many Broadway credits include "The Flower Drum Song" and "Oh, Men! Oh, Women!"—is a positively nifty choice as star of the new series.

As for his three beauteous companions, let it merely be said that Dawn Nickerson, Susan Silo and Diane Williams—all with well-rounded television and stage backgrounds—won out over 320 other actresses who applied for the coveted roles.

Shooting of the series has already been started in London by MGM-TV, producer of such successes as "Dr. Kildare" and "The Eleventh Hour."

We see we've neglected to mention that Harry's girls are a blonde, brunette and a redhead; but perhaps we didn't have to. After all, it's exactly the sort of variety which parallels — in a very small way — the dedication of NBC-TV's Fall programming to the broadest possible viewer-interest.

Look to NBC for the best combination of news, information and entertainment.

THE MOOD OF THE SOUTH
Producer: Douglas Leiterman
Directors: Leiterman, Beryl Fox
60 Mins., Wed., 9 p.m.
CBC-TV, from Toronto (film)

"It will be a long time before the South is ready for true integration—the integration of the heart." So producer-director Douglas Leiterman (formerly a newsman syndicated by the Southam chain of dailies) concluded his hour-long documentary, produced by Allan King Associates for CBC as the latter's third contribution to Intertel.

The show, filmed in Mississippi, Alabama and South Carolina, was generally excellent, presenting both sides and some Negro self-criticism. About the only real flaw was a too-protracted dance sequence. Also, very few speakers were identified in any way. Dan Ming's editing was standout.

After a discussion in which a Negro girl said, "Some Negro students think if they go out with a white girl they'll have prestige," Beryl Fox, who codirected, asked a Negro, "Will you take me on a date?" He said "Yes." Then they were seen being turned away from a movie. Striking in a Negro prayer meeting sequence, with strong-beat hymns and high-octane praying, were shots of fidgeting kids, all totally unimpressed, even by the rhythm, and one clearly skeptical of the whole thing.

A presumed Black Muslim speaker was followed by another Negro saying, "Get off the welfare! Build yourselves a place in society... We hate laziness, drug addiction... all the things the white man has taught us—because the white man knows we're more dangerous sober than drunk. He worries when we stop clowning and start thinking. We should keep him worried." Another: "The mistake we've made is leaving our women unprotected. Now we're teaching the white man to keep his hands and his eyes off our women."

United Klans of America Grand Dragon's talk of "... white Protestant... upholding law and order ..." was followed by three flaming crosses on a lawn. The man who opened the show came back to say, "The Nigra wants to integrate the white woman. He'll never do it, anywhere! Those who would mongrelize the Anglo-Saxon race—that is your Jewish element..." and "Hon." James P. Venable, Atlanta lawyer—"his family dates back to William of Normandy"—said, "The Jewish race is really the one behind mongrelization in the South... The Nigras of the South are people of low education, illiterate. We will never place him on the level of the white man. Their only use is as good servants." Cut to the other man: "I've never known a Southerner who hated a Negro." Cut to Venable: "The Nigra is only 10 per cent of the population, yet he's responsible for over 80% of the crime, 92% of all illegitimacies and pregnancies of children under 17." Cut to a Negro: "Treat any group the way Negroes are treated and they'll react the same way—produce the largest body of crime."

A self-styled mulatto remarked, "Could my grandmother have taken advantage of a slave owner?... I think it presumptuous of them to tell me where to go and not go because I'm a Negro—though if I can't make the grade as a person I'm happy to be excluded." Another Negro: "Teach the white people to suffer peacefully, turn the other cheek, love their enemies, if they want us to do so."

This documentary will prod a lot of people into thinking, wherever it is shown. *Gord.*

ABC Sales

Continued from page [illegible]

$1,[illegible] worth of primetime minutes and Mobil Oil, which bought into "77 Sunset Strip" a couple of weeks ago, extended its buys into "Wagon Train" and "The Fugitive." Jurgens has also bought minutes in "77 Sunset Strip."

In daytime, Armour has come into ABC with $[illegible], dividing its daytime allocation between ABC and NBC-TV, the latter getting a $1,[illegible] order. Kimberly-Clark split its daytime budget evenly between the two webs, both getting $700,000 orders. Other ABC-TV daytime biz has come from Chunky Chocolates, Green Giant, Remington, Lorillard, General Mills and Carter Products.

Tele Follow-Up Comment

The Jack Paar Show

Jack Paar is against blacklisting. After all he did help John Henry Faulk tell his story of suffering at the hands of Aware Inc., by solicitiously interrupting the charming and professional Texan several times, and he did suggest that Goodson & Todman and other tv producers call and give John work. That would suggest that he, Jack Paar, and not G-T was the first to provide work to the long-suffering raconteur. Obviously, then, Paar is charitable as well as being against blacklisting.

But no man is perfect, not even Jack Paar, and, as he has pointed out (frequently) he can get angry. To put in another way he can be intolerant of losers — including such as a VARIETY reviewer, one of whom recently used the adjective "cute" in a survey of a Paar Easter program. Speaking with heavily emphasized sincerity of that program, Paar said that he produced it "with love and reverence," that he had devoted to it "three months of hard work."

"I had Jesuits help me," he added. Then one of the VARIETY men dared to call the effort cute. So spoke Jack Paar, who, rising to the offense, once again threw down his massive challenge. "These newspaper people," he declared, "are getting out of line" and therefore he was ready to do battle afresh with these bad people. He's still Jack, the Giant killer. The modest lover of good, the hater of evil, and, above and beyond all else, the man who lets the world know how much he admires, indeed demands, accuracy and truth. None could conceivably deny that Jack Paar was more upset by the word "cute" (in reference to a segment done with children) than to the serious objections voiced by the critic against the unproductionalism of some of the photographic and production techniques Paar developed, evidently in his three months of hard work.

When Faulk told a story on himself, about how the courts decided his reputation was worth $3,300,000, his host, without the flicker of humor, submitted by tone and manner as how his reputation might be worth even more. When confronted by this, he will be hurt, genuinely hurt, and indicate that he was villainously misunderstood yet another time.

His performance last Friday (3) on NBC-TV undershadowed the guest stands by a sparkling Phyllis Diller and witty Alexander King but was at least as impressive as the slightly mechanical performance of Gisele MacKenzie.

(The VARIETY quote of his Easter Sunday show, in its entirety, and not out context as Paar chose to interpret it: "Informing viewers that this would not be one of those 'heavy documentaries', Paar launched a tour that evoked more enthusiasm from him than the viewer. It had a couple of moments, however. There was an opening seg, with intro by the emcee's daughter, that featured quick takes of young kids in their versions of God. Cute. There was a helicopter swing over the Biblical land that often was so blurred and shaky that it might as well have been Vietnam. Gospel singer Mahalia Jackson, who can follow a helicopter anywhere anytime, brought the show up with a swinging religious number that had more jazz, blues and bounce than reverence ...")

Would appear that VARIETY appraisal of 'Cute' still goes. *Art.*

Howard K. Smith

An "unscientific" survey of foreign students by ABC-TV's Howard K. Smith now in this country helped answer the question of what the rest of the world thinks of the U.S. The reactions of youngsters from Greece, Italy, Africa and England added up to a portrait which should have unsettled the American people's flattering view of themselves. Almost unanimously, the foreign students faulted America's sense of values, its widespread racist attitudes and, most surprisingly, the cleanliness of its political system. Although Smith pointed out that most visiting students ultimately come around to a more sympathetic view of America, these initial reactions were undoubtedly symptomatic of a prevailing and pervading view of America.

Also on hand on the Smith stanza was Ed Murrow, USIA chief. Murrow, as usual, approached the problem of the American image abroad with boldness and intelligence. He said that the USIA's "propaganda of the word" was negligible compared to the American's people's "propaganda by the deed." In this connection, Smith closed his show by pointing to the newspaper photo showing a police dog biting a Negro in Birmingham. Smith predicted that this photo would be given maximum circulation by the Communists, seriously impairing America's world influence. *Herm.*

Walter Lippmann, 1963

Making his 4th appearance on CBS-TV over the last three years, Walter Lippmann is now fairly well-defined as a personality and thinker for tv audiences. It can now be safely predicted that Lippmann's view of the world will be characterized by a broad historical view and a sober appraisal of the global balance of power.

In conversation with correspondent Charles Collingwood, last Wednesday night (1) in the "CBS Reports" series, the veteran columnist, now in his 73d year, again made a comprehensive review of the state of the world. Under Collingwood's questioning, Lippman covered such problems as the Sino-Soviet split, the artistic revolt in Russia, the emergence of a new post-postwar Europe and the disappearance of the class struggle, and such political figures as Khrushchev, Adenauer, De Gaulle, Pres. Kennedy and Defense Secretary Robert McNamara. On the question of Governmental managing of news, Lippman gave a big plug to Jim Hagerty, press secretary for former Pres. Eisenhower and now ABC news chief, as "the biggest news manager of them all."

The sobriety and lucidity of Lippmann's analysis are a welcome supplement to television's regular news reportage and commentary. However, these semi-annual chats with Lippman are taking on the aura of pilgrimages to the High Llama of Political Wisdom. Collingwood posed each of his questions as if Lippmann had the key to international affairs in his pocket. The latter answered in a more tentative vein than the questions, but nonetheless spoke like one who already staked out the guide posts of the future. Perhaps more challenges from the interlocutor would help Lippman to convey how speculative his answers to the enormously complex interplay of political problems really are. *Herm.*

Tonight

The spark of Bob Hope was insufficient to light up Thursday's (2) outing of Johnny Carson's "Tonight" NBC-TV show.

Hope, by the time he came on, had to fight an uphill battle to win eye-opening support. Carson opened on the silly side speaking about a silly nose contest, which may be okay for some insomnia addicts who might take their own problems too seriously. However, nothing built from there until Hope came on.

Patrice Munsel opened with a nice vocal, and then sat it out with Carson trading chitchat. On the whole, their exchange was forced, and Miss Munsel seemed to be desperately trying to throw out leads, some of which could only be described as cute, even those bordering on the sexy side. It sounded too much like an adolescent conversation veering towards pseudo-sophistication.

William Saroyan came in and told a funny story about man versus the inhuman machine of banks. His bit though was minor. Hope took his position and for a half-hour there were sufficient oneliners to keep viewer interest. Windup was a solo act by Uncilli with miniature instruments. It was novel but overlong. *Mors.*

The Story Of ... Sammy Cahn

Sammy Cahn was the subject of an engrossing and fascinating brief-in biography on David Wolper's "The Story Of ..." on WNBC-TV, N.Y., last Thursday. Considering the fact that it was framed within the show's 30-minute limited format, it was remarkably penetrating, capturing not only the man (shown and in tandem with collaborator Jimmy Van Heusen) but severing the show his flavor and atmosphere backgrounding his highly successful career.

Since Cahn himself is a man of distinctive style, personality and behaviour patterns, with some unique comedic strains, his running commentary (embellished by a slick scripting job by Al Ramrus and Mel Stuart) provided an added fillip to the pictorial documentation.

It was built around Cahn creating a special act for Juliette Prowse —from the inception of the idea to her Vegas opening. But in the telling, it recounted the life & times of Sammy Cahn with telling impact and high entertainment values — Cahn in "conference"; Cahn at work, Cahn at Lindy's; Cahn revisiting the East Side to cover anew the hot haunts of his boyhood, Cahn reading DAILY VARIETY and lamenting "they didn't use my name on any page"; Cahn enjoying the domesticity of his lush Beverly Hills surroundings, doing a "Cahn job" on Sinatra, Sammy Davis, Dean Martin, et al.

A good show. *Rose.*

Du Pont Show of the Week

A minor mystery meller that went through its uninspired paces was presented Sunday (5) on NBC-TV's "DuPont Show of the Week." Titled, "Something to Hide," it was billed as the first work to be presented in America by English author-actor Leslie Sands. It's nice to have hands across the sea flourishing and all that, but a dull play remains a dullie on this side of the Atlantic, too.

Colleen Dewhurst as the unloved woman publisher lent all that she could to the role of the enigmatic lady publisher. Dirk Kooiman, as her dependent, scheming writer husband who finally does himself in, wasn't too convincing. His role bordered on the play acting of an adolescent's dream, if that adolescent would write a mystery meller, with a weak author as one of the pegs. Henry Jones as the native district attorney had the best time of it. He was convincing, engaging, and intelligent, in a native, winning sort of way.

Locale of the setting was never firmly established, although events were supposed to be a writer's retreat in Connecticut. The femme fatale was portrayed by Hilda Brawner in a brittle manner. None of the characters ever came alive. Best moments were when the checkerboard plot technique of the author held some interest and these moments were few.

Lewis Freedman produced and directed. *Mors.*

Two Faces East

Continued from page [illegible]

statement of McCarthy began this way: "The stranglehold on trading conditions, with which world buyers of U. S. television programs have harassed producers and distributors since the inception of export sales, will be breached by 1964 ..."

That, according to one critic, is a hard-sell which might alienate customers rather than bring them around to a more realistic price. A key TPEA member, though, brushed aside such criticism. He said that he has heard no one in TPEA criticising McCarthy for the boldness of his statements.

An oddity of the situation is that Fineshriber, who now heads the tv committee of MPEA, was the consultant who helped organize TPEA. Another oddity is that McCarthy years back was second in command at MPEA, when he split with Eric Johnston.

The way one foreign exec summed it up is that "we do have two organizations. They best learn to live well with one another. There's too much at stake for anything less."

Dallas—Morgan Jeffreys, news editor of KFRD, Rosenberg, has been elected prez of the United Press International Broadcasters Assn. of Texas. Jeffreys, elected at the last biz session of the annual UPIBAT convention, succeeds Dick Moore of KBOX, Dallas.

THE ESTABLISHMENT
With John Bird, Eleanor Bron, John Fortune, Jeremy Geidt, Carole Simpson
Producer: Daryl Duke
30 Mins., Sun. 10:30 p.m.
CBC, from Toronto

Canada, which of course has seen "Beyond the Fringe," got its first glimpse of "The Establishment" via CBC's taping of the British group, now at the Strollers' Club, N.Y. Concluding sketch couldn't have been more timely — Carole Simpson in an almost savage caricature of Queen Elizabeth "former Empress of India," condoning independence on Quebec province— "and when that day comes (when we need you) remember us, for God's sake!"

Another controversial, brilliant sketch had a layman pussyfootingly intimating to a doctor that he'd like to find a good abortionist for "two friends of mine." That was superbly done by John Bird and John Fortune. Bird also did a smoothie on Jomo Kenyatta, smilingly chatting about "streets swirling with a lot of white men's blood."

"The Lord Privy Seal," shown discussing Britain's negotiations to enter the European Economic Community, remarked that "De Gaulle himself wasn't available— he'd gone out for a walk across the lake." "We are considering employing the present Duke of Wellington, whose very name we feel will put the fear of God into them."

Deadpan Eleanor Bron sang an endless, anti-melodic, far-out, presumed parody—an indefinitess attempt to fuse brain and Bron. But, overall, the stanza was sharp and stimulating, with scintillating performances and with good over-all production by Daryl Duke. *Gord.*

FUTURES INDEFINITE
With Roy Purcell
Producer: Robert C. Cochrane
Director: Art Ford
Writer: George Gipe
30 Mins., Wed., 8 p.m.
WMAR-TV, Baltimore (film)

High school dropouts have been the object of attention of late and "Futures Indefinite" was WMAR-TV's exploration of the problem and the word for it was effective.

The documentary, which was topped with an editorial delivered by Robert C. Cochrane as to the steps that might be taken to correct the situation, was a smooth and reasonably close look at the problem.

With Roy Purcell, himself a highschool student, acting as a dropout, viewers were given a bleak picture of the dropout's future.

Purcell, as the student, was shown biding his time in school, making the break, working at a series of occupations, learning what chances of future employment were and then finally ending up at night school where one young mother said she went back to school because she didn't want to appear unknowing to her children. She wanted to have some answers, she said, and school was the place to get them.

Camerawork was good, the script was polished and conclusions were logical though it was never made clear what dropout's chances of returning to high school (daytime) were.

Despite this, however, message was obvious and it's likely that highschool students watching it, benefitted by it. *Lage.*

'Hip Hip Aubrey'

Continued from page [illegible]

Anthony Quinn, you know you've got something big going for you."

He has praiseworthy words for his programming team, particularly Mike Dann and Oscar Katz, and likes the way they operate and fit into the Aubrey operational pattern.

Doing what has to be done, Aubrey concedes, doesn't come easy, for once the administrative chores are out of the way a whole new day (and evening) begins—endless hours devoted to the care and feeding and nursing of the performers, the writers, the directors, the producers, the agents, the would-be and the current impresarios, all of whom feel entitled to his time.

Yet, for a guy who, in Madison Ave. vernacular, operates 25 hours a day, eight days a week, Aubrey can bounce with the tv ball with considerable finesse.

Foreign TV Reviews

THE CLIFF RICHARD SHOW
With Cliff Richard, The Shadows, Millicent Martin, Daly & Wayne, Sid James, Rita Williams Singers, Harry Rabinowitz orch
Producer: Neville Wortman
Writers: Allan Scott, John Law
45 Mins., Sun., 7:25 p.m.
BBC-TV, from London

First in a series of spectaculars—BBC-TV's main vaude contribution to the summer—this was a slick and undemanding effort, sticking to a familiar formula, and allowing Cliff Richard to do what came naturally. An unassuming lad, Richard's voice has gained in ease and precision with experience, and he exercised it here to fetching effect. Items included his chart-topping "Bachelor Boy," a lilting "Walk Right In," the haunting theme from the "Black Orpheus" movie (to idiot lyric), and his latest waxing, "Lucky Lips." The display proved his pre-eminence amongst local squeal-raisers, and also showed off the immaculate backing of the Shadows, the guitar-and-drums quartet who have a disk reputation on their own as an instrumental group. A folk medley, taking in "Greensleeves" and "Molly Malone," allowed them to take off their jackets in a relaxed and charming interlude, with Richard forgoing his note-bending vocal gimmick.

Millicent Martin, the slick, shrill thrush of "TWTWTW," efficiently delivered "Just In Time" and "Newfangled Tango" without dimming memories of other performers. The metallic tinge to her voice is individual, but can be grating, and she erred in wearing the black dress she'd worn the previous stanza, which either showed parsimony or a small wardrobe. She joined Richard in the expected duet, which conveyed their mutual pleasure.

Daly & Wayne, a comic duo, purveyed impressions of Elvis, Newley, Vaughan, etc. with much zest. While one sang, the other went through the actions—which was, at least, unusual. With sharper things to say, they might make more impact.

Sid James, the crumple-faced hero of another skein, also guested but, on this occasion, brought little except his welcome personality. In fact, the show depended too much on delighted recognition of the familiar, and the cozy atmosphere, well maintained, was somewhat at odds with Lionel Bedford's glossy sets, inspired by a supermarket. Neville Wortman produced smoothly, and some offbeat dancing was forgettably introduced and would have benefited from more conviction. *Otta.*

DETECTIVE STORY
With Hans Christian Blech, Margit Saalinger, Karl John, Ruth Drexel, Bruno Dietrich, Rudolf Weh, Helmut Bennent, Konrad Wagner, others
Director: Theo Mezger
Writer: Sidney Kingsley
90 Mins.; Sun.; 8:15 p.m.
West-German TV, from Stuttgart

Sidney Kingsley's "Detective Story", ably translated into German by Jochen Huth, emerged as one of the most exciting and convincing features native tv has had to offer in quite some time. The German tv version was not as hard-hitting and rough as the well remembered William Wyler film a dozen of years ago, but concentrated more on the story's psychological ingredients and thereby fared extremely well.

Practically the entire action took place in a N.Y. police station. It was, in effect, merely an hour-by-hour report of incidents that occur at the station and was a story of personalities, even presenting the detectives as human beings, some kind, some not.

Hans Christian Blech, one of Germany's foremost actors, at his very best portrayed McLeod in a magnificent piece of acting. There were excellent performances all down the line, especially Margit Saalinger as Mrs. McLeod and Karl John as Lt. Monaghan. *Hans.*

ADVENTURE
(Quest under Capricorn)
With David Attenborough
Producer: Attenborough
Editor: Brian Branston
30 Mins., Fri., 7:30 p.m.
BBC-TV, from London

The results of four months' travels in the Northern Territory of Australia by David Attenborough and his film unit are to be presented in six half-hours, and this initialler made an absorbing intro, guaranteed to tantalize for later segments. It concentrated upon the aboriginals of the southern desert, and, in particular, the nature of the gods they worship and their skill at survival in an environment fatal to white men.

Although attempts were made to corral them into white civilization with steady jobs, food, and clothing in settlements, many took off for the barren land of their forefathers. The program tracked a group of them, showing their expertise in extracting nourishment from unpromising roots, in finding the only sources of water in hundreds of miles, and in stalking kangaroos. They were shown making their primitive tools from flakes of rocks, with handles from resin.

Attenborough's commentary skillfully provided such detail so that the natives could even recognize the track of a relation they had not seen for 20 years. And the half-hour, tautly edited by Brian Branston, clearly described the ancient lineage of their religion, with the snake as its father-figure, and its meaning as expressed in [illegible] legs and other symbols. Climax was a ritual in which [illegible] aboriginal acted out his faith for the instruction of younger members.

It made, in fact, one of the most telling travelogues of its kind since Attenborough's last skein, with nary a fault. *Otta.*

BEST OF FRIENDS
With Charles Hawtrey, Hylda Baker, Sheena Marshe, Freddie Mills, Arnold Diamond, Gerry Hinge, Gerry Cullinane, Derek Royle, Eric Rees
Producer: Ernest Maxin
Writers: Brad Ashton, Bob Block, Gerry Maxin
30 Mins., Sun., 8:10 p.m.
ABC-TV, from Manchester

Slapstick, of the pie-in-the-eye variety, was enthusiastically dished out in this opener, which brought together Charles Hawtrey, spindle-limbed and unassertive, and Hylda Baker, a blustering and busty North-country comedienne with a flair for mispronouncing. The partnership did not quite jell, mainly because the plot kept them too far apart for most of the action, but provided incidents were plentiful and, on its homely level, the skein will find a welcome.

Idea was that Hawtrey, an insurance man, was mistaken as a prizefighter and signed for a championship bout. Miss Baker helped him win by putting iron in his opponent's gloves and going under the ring with a magnet. Other incidental capers included a hilarious moment with Miss Baker caught up in the interior of a dish-washing machine, and other gags were of similar calibre.

Guest support from ex-pugilists Freddie Mills and Eric Rees was okay, and Sheena Marshe registered as a curvaceous dumbbell, in the very minor part, crudity prevailed, and producer Ernest Maxin ensured that there were few gaps between the knockabout gags, most of the thesps playing horizontally for much of the time. *Otta.*

Foreign TV Followup

Sunday Night at the Palladium

In its hunt for topliners, who tend to be waxers, Associated Television's "Sunday Night at the Palladium" too often lacks balance. The fault was avoided in this well-judged segment, which was topped by chart-maker Frank Ifield and salted by a couple of guesting U.S. acts. Ifield, who must beware the unvarying teeth-flashing and the undulating gait, bowed in with the familiar "I Remember You" and followed with a charming "Daybreak," a jaunty "Nobody's Darling," and an up-tempo and foot-tapping version of the Australian "Waltzing Matilda" in honor of ma and pa. It made a sprightly offering, and Ifield's brand of Swiss-tinged country-and-Western kept its individual flavor.

The Kingston Trio also clicked with a suave and immaculate routine of folk numbers with the rural edges rubbed off. They didn't indulge in any gimmicks, but let the music swing for itself, which it obediently did. Their closing "Ballad of the Reuben James," in

(Continued on page 260)

GIRL TALK
With Virginia Graham, others
Producer: Monty Morgan
Director: Robert DeLaney
30 Mins., Mon.-Fri., 1:30 p.m.
PARTICIPATING
WABC-TV, New York

This ABC Films daytime strip (now in about 30 markets) is just what the name implies—"Girl Talk," or gossip and chit-chat in video panel-show format.

Ringleader Virginia Graham, an ample, jolly femme with blonde hair tossed into a mountain, seems to have a strong instinct for the gossip that will give the sunshine viewers their kicks, and, under the joviality, she firmly steers the conversation into areas of her choosing.

Show caught featured Miss Graham and guests Phyllis Batelle, a Hearst columnist; Actress Silvia Miles, from the recent Broadway show, "First Act;" and Joyce Davidson, former Canadian and U.S. tv personality (the defunct "Mike Wallace-Westinghouse nighttime strip); now a press agent.

Under Miss Graham's persistent baiting, the half hour was primarily devoted to gossip anent the Liz-Dick-Syb triangle. It must be admitted that much of it was buzz-worthy stuff. It was also pretty rough in some of the innuendo.

Miss Davidson introduced the subject into the conversation in the first place, telling about how she had recently met Sybil Burton in London. That Miss Graham is quick to pounce a juicy morsel was indicated in her closing apology to Phyllis Batelle, when she told the columnist they'd get around to "IBM marriages" some other time. Apparently the machine couplings were to be a major topic of the talk.

In other words, this is a spread of femme gab of slight intellectual heft, but the tabloid aspects should appeal to the daytime femme viewers. *Bill.*

I AM WITH YOU
With Norman Rose, Donald Davis
Producers: Martin Hoade, Richard J. Walsh
Director: Hoade
Writer: Philip Scharper
30 Mins., Sun. (6), 1:30 p.m.
NBC-TV (film)

NBC and the National Council of Catholic Men are co-producing a four-part history of the Catholic Church, which began inauspiciously Sunday (6). Its story was overly ambitious and its film largely overexposed.

The initial half-hour, known as "The Beginnings," vainly attempted to cover the first several centuries of Christianity. Philip Scharper's script tended to ramble and then leap, leaving a viewer who is untrained in Catholic history confused and numbed. The film, credited to photographer Joseph Vadala, should be categorized as uninspired traveling, which further suffered from having been shot in too much sunlight without proper filtering or through inexact laboratory treatment. *Art.*

CHANNEL 10 REPORTS
(End of the Line?)
Director: Jack Hunter
30 Mins., Wed. 8:30 p.m.
PARTICIPATING
WBBM-TV (Film)

Ills of the nation's railroads were highlighted in this telementary. While the half-hour show presented little that was new, it served to underline the importance of the iron horse to the nation's economic health. Film clips from the Association of American Railroads were edited with locally-filmed coverage. The views of the empty Union Station waiting room eloquently stated the alarming passenger travel situation.

Competition caused by cut-in of trucks, barge lines, pipe-lines and other carriers was given visual documentation. Commentary, written by Tom Dorsey and narrated by Roy Briscoe, pointed out that everyone has an economic stake in the survival of the railroads.

Emphasis on the ills of railroading left little time for an exploration of possible remedies in the way of use of scientific advances which may be used to keep the rails competitive. That could well be the subject for a future telementary. *Fopo.*

San Antonio—KLRN-TV, educational television outlet serving the San Antonio-Austin area, observed its first anniversary on Thursday (25). The outlet services about 200,000 pupils in the San Antonio and Austin area schools.

TAKE TWO
With Don McNeill, host
Producer: Jim McLaughlin
Director: Dale Juhlin
30 Mins., Sun., 4:30 p.m.
U.S. GYPSUM
ABC-TV, from Chicago

(Fulton, Morrissey Co.)

One of the rare network entries to originate nowadays from Chicago, "Take Two" is a moderately entertaining game show sparked by the genial hosting of Don McNeill, veteran topliner of ABC Radio's Chi-based "Breakfast Club." Since the calibre of any game show can be no higher than the intrinsic excitement of the game itself, "Take Two" has a fair potential that still needs considerable development.

The game is pegged to the recognition of similarities within groups of four pictures. Two teams compete with each other in matching the pictures in the shortest possible time. As an instance, with photos of Groucho Marx, Bertrand Russell, a peach and Jimmy Durante, the contestants had to match up Groucho with Durante, both being comedians. It was not an exhausting challenge to the intellect.

On the preem, the game was initially played by two "celebrity teams." Julie Newmar and Joel Grey were pitted against Julie Wilson and her husband, Mike McAloney. Then two just-plain-Joe teams played the game. By a scoring method that was the most complicated aspect of the show, the winning team won $780 and the losers were consoled with $870.

McNeill maintains an even temperament throughout, revealing a pleasing talent for projecting prepared jokes without pretending to be tv's greatest wit. *Herm.*

ADVERTISING—THE MIRACLE INGREDIENT
("Dateline: Chicago")
With Jim Conway, narrator; Sondra Gair, Everett Clarke, others
Producer-Director: Dave Barnhizer
Writer: Paul Zara
30 Mins., Mon., 9:30 p.m.
HOME FEDERAL SAVINGS
WNBQ, Chicago (tape)

(Adv. Division)

About the worst that might be said for last Monday's "Dateline: Chicago" entry on WNBQ is that it wasn't at all objective, but in this case that doesn't rate a demerit. Unabashedly, it was a pictorial poem in praise of advertising, presented with such a light fantastic touch as to leave no room for philosophical debate. More diverting than it was informative, the 30 minute program scored on the basis of nostalgia, ingenuity and charm.

Through what was virtually a video montage of old and new radio commercials, print ads and tv blurbs, the program sketched the growth of advertising in the U.S., showing how it has become part of our culture and how it has improved our standard of living through making necessities of the luxuries. Remnants of old radio programs still fondly remembered, early tv commercials and print campaigns struck a humorous note for their lack of sophistication, pointing up implicitly how far we've come.

Producer-director Dave Barnhizer wove the multitude of sell slogans together imaginatively and with wit, and Paul Zara fashioned a good script. Jim Conway was a plus as the amiable narrator, and Everett Clarke and Sondra Gair showed flair in voicing the copy of the print ads. A fine job all around, proving that good taste and a sense of humor often has a fancier payoff than scholarly research. Even the credits were delightful. *Les.*

Bernstein Exits WBC For Softness Group

Bob Bernstein, director of public relations for Westinghouse Broadcasting Co., is quitting that post May 13 to join the Softness Group as v.p. and director of special projects. Bob Blake, recently joined Westinghouse's p.r. staff as director of public information.

Softness Group is a public relations outfit headed by Don Softness. Another recent addition to the Softness Group was Barbara Wilkens who left Trans-Lux Television Corp. as publicity chief to become radio-tv director for Softness.

WHITE HOUSE MILITARY RECEPTION
With Sander Vanocur, Ray Scherer, Nancy Hanschmann Dickerson
Producer: Chet Hagan
Directors: Bob Priaulx, Charles Jones
60 Mins., Thurs., 7:30 p.m.
NBC-TV from Washington (tape)

Everytime President Kennedy sneezes, the networks, it has been noted accusingly, jump in with three cameras and a bottle of Anahist. Taking the NBC News special of last Thursday (2) as an example, a charge of over-solicitousness and over-interest is not without justification.

Not everything Kennedy does is necessarily newsworthy enough to merit a full-hour of prime television time. But NBC News committed an hour, which was at least 45 minutes more than was needed, to the coverage of the White House fete for military leaders and Congressional Medal winners. Except to satisfy the vicarious needs of that segment of the audience which loves to see well-dressed visitors stroll around the White House lawn, drinks in hand, the program served no valid public purpose.

President Kennedy's welcoming message, which was hardly his most stirring or important, could have been covered in a few seconds on the late news. The rest of the program consisted of a dull parade, seen in black and white and from afar, and stilted interviews, with some Medal winners, which should have been determinedly edited. They weren't edited because, obviously, NBC was scratching to fill that 60-minute period.

Nancy Hanschmann Dickerson, lately of CBS News, made her first appearance on an NBC special and she was most unimpressive journalistically. She worked next to NBC regulars Sander Vanocur and Ray Scherer, who were forced by time requirements to ramble and who completely forgot or wilfully ignored developing, much less mentioning, one of the few valid news items connected with the reception. Many viewers must have been interested in White House reaction, or lack of it, to the absence of the former Marine Captain and Medal winner embroiled in the death of an alleged Cuban spy.

The special program was ragged, dull and quite superfluous. *Art.*

FOCAL POINT PHONE CONFERENCE
With Arch Macdonald, Bob Lape, moderators
Executive Producer: Ken Little
Producers: Thomas Knott, Don Griffin
60 Mins.; Tues., 8:30 p.m.
WBZ-TV, Boston

Take four of Massachusetts' top legislators, drop them in front of a tv camera and a mike, stir them up with queries from viewers and listeners, and there are the ingredients for a tasty political potpourri.

Such was the dish served up by WBZ-TV (and radio) in a live simulcast which gave viewers and listeners a unique opportunity to fire away for an hour at two state Democratic leaders—Senate President John Powers and House Speaker John Thompson—and two Republican leaders—Senate Minority Leader Philip Graham and House Minority Leader Sidney Curtiss.

Fortunately for the audience, "Focal Point Phone Conference" generated a minimum of instudio interparty debate. But outside of a few lapses into political loquacity, the legislators stuck to the business at hand, providing the public with some interesting and informative answers.

Questions were knowledgeable, ranging from legislative conflict of interest and pay raises, influence of lobbyists, constitutional conventions and legalized offtrack betting, to the abolition of the Governor's Council and capital punishment.

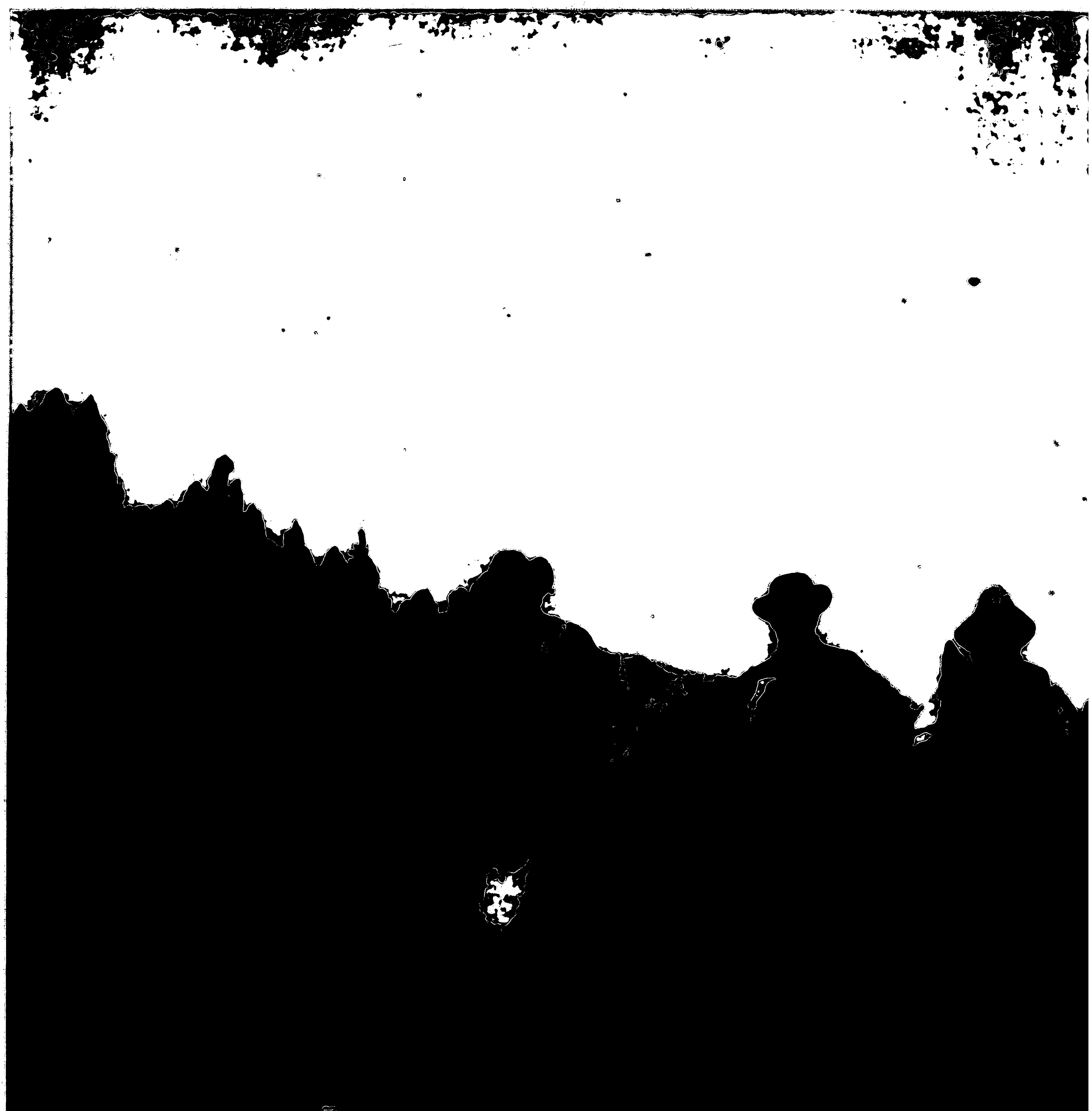
As part of the Westinghouse Hub outlet's ambitious and distinguished yearlong series of monthly pubaffairs programs dealing with Mass. government, "Phone Conference" rendered a singular service to its viewers and listeners. *Guy.*

SENNETT'S WKBW POST

Buffalo, May 7

David Sennett is the new program director of WKBW, shifting over from WPRO, in Providence.

At the same time, 23-year-old Jove Reynolds, a native of Buffalo, was inked by this Capital Cities radio outlet as the 7-to-midnight deejay. He comes from WPOP, Hartford.

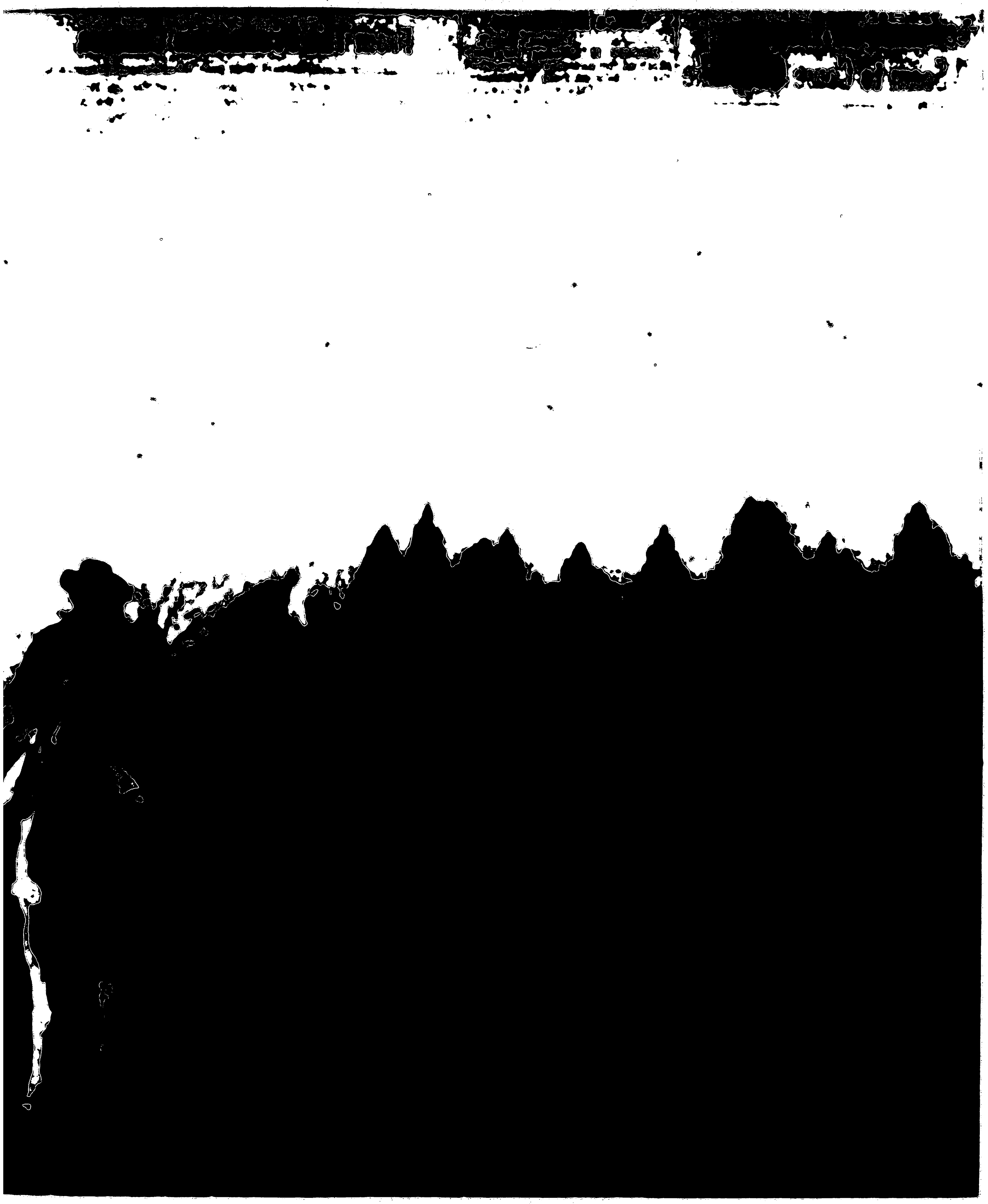


Bigger than the Scenery

A thousand square miles is a lot of back yard for *any* family to own. That the Cartwrights handle it so well is easily explained: "Bonanza" is an adventure-drama where the people are even bigger than the scenery.

When this tremendously popular series begins its fifth year this Fall—as a major attraction in NBC's variegated, new schedule—we'll still be putting the Cartwrights before the horse.

And how could it be otherwise? No family in television is more interesting than this quartet from the Ponderosa: Ben, the young-in-heart patriarch...Adam, the handsome and brooding number-one son...Hoss, a slow-to-anger colossus of a man...and Little Joe, the clan's carefree rebel—four roles enacted, by the way, with evident joy *as well as* craftsmanship by Lorne Greene, Pernell Roberts, Dan Blocker and Michael Landon.



Not that we're shrugging off "Bonanza's" setting. The vast, fictional spread includes such heady locales as Lake Tahoe and the California Sierras, and we think enough of it to go there in person, complete with color cameras and calamine lotion. It may be a costly way to get a backdrop, but just look at the sublime results any Sunday night.

Of course, on NBC-TV, "Bonanza" has no exclusive on this sort of creative attention. Witness such next-season newcomers as "The Lieutenant," filmed at the Camp Pendleton Marine Corps base; "Espionage," most of which will be shot in England; and "Harry's Girls," which will be touring the capitals of the Continent.

This no-shortcut style of producing a series—established *or* new—applies to our entire, diversified lineup. It's a schedule which—beginning this Fall—will be bringing NBC-TV viewers the most rewarding programs in the medium's history.

Look to NBC for the best combination of news, information and entertainment.

Producer Freedman's TV Lament: They All Seem to Come Out Alike

By HERM SCHOENFELD

In an era of homogenized television product where the personnel of all dramatic shows are virtually interchangeable, who needs creative producers? This question, which many tv producers may find both provocative and provoking, has been raised from inside the clan by Lewis Freedman, a producer with varied credits on the network scene.

Freedman no longer finds it interesting to be a producer. So uninteresting, in fact, that he turned down the producer assignment on next season's Du Pont show because he did not want to be saddled with a regular series. "It is impossible," Freedman said, "to tell the difference between the work of one producer from another on television these days. Several years ago, it was possible for a producer to find an exciting piece of work and help build it into a finished work. Now, the producer operates within a firmly established series format."

As a result, Freedman himself is turning more to producing-directing and, on the horizon, to the making of theatrical films. He bows as a producer-director on tv with "The Last Comedian," a fantasy about a society in which laughter is verboten. Art Carney will star in the June 2 "Du Pont Show" on NBC-TV.

Freedman has refused to go to Hollywood to work on the studio-made tv series. "Many producers and directors went to Hollywood hoping to break into theatrical films through their tv work," Freedman said. "But since there are no B pictures being made and very few major films, there is no place to go in Hollywood but television." Only a few outstanding talents, like John Frankenheimer and Bob Mulligan, have been able to crack into major features, Freedman pointed out.

Freedman's own plans involve film treatments of several themes executed or proposed on the Du Pont series, for which he has been the producer for the past two years. "In television," he said, "it's tough to do a brilliant show under any circumstances. In films, it is possible for a director to do a brilliant show even with a mediocre script."

AWRT O'Seas Contingent

Philadelphia, May 7.

Longest junketers to the 12th annual convention of AWRT here were Suh Young-Hee of Seoul; Randi Solveig Lie of Oslo, Norway, and Maro Theodosiades of Nicosia, Cyprus.

The overseas contingent are the first grantees to be brought to the U.S. by the national women's broadcast org and the State Department, with the tab split 60% by the former and 40% by the latter.

All are active in their own country's broadcasting. Before the Philly meeting, the trio was briefed and honored by the State Dept. with a reception in Washington and also have already toured New York tv and radio facilities.

Here for 100 days, the girls will now make a swing around the country, visiting a score of AWRT chapter cities as guests of the local branches.

BBC's Hot Princess

London, May 7.

BBC-TV is claiming the lion's share of the audience that watched the live telecast from Westminster Abbey of Princess Alexandra's wedding to Angus Ogilvie.

According to BBC's audience research survey, there were 22,000,000 viewers, of which 14,000,000 were tuned to the BBC channel.

Femme B'casters Get Kalb Primer On Propaganda

Philadelphia, May 7.

Russia learned the power of tv as a propaganda medium from Khrushchev's visit to the United States in 1959, CBS diplomatic correspondent Marvin Kalb told the American Women in Radio & Television here during the national org's 12th annual convention.

Soviet video's coverage of the visit, Kalb said, was a most effective introduction to the importance of tv as a means of projecting the image of a "thriving, dynamic people, happily devoted to a brilliant future."

As a result, he said, a state department of radio and tv achieved ministry status in the Soviet, and a link has been established between Iron Curtain countries as an answer to Eurovision.

Pointing out that Telstar's first international telecast was not taken by either Moscow tv or Intervision (the Iron Curtain group), the CBS newsman, who spent several years in Russia, said that one Soviet official bluntly explained that the image of America shown on the program conflicted with the image of the U. S. which Russia presents to the Russian people.

In a q. and a. session following his talk, Kalb had a quick criticism of U. S. broadcast propaganda efforts overseas. Asked if Voice of America and USIA was reaching the Russians, he said, "They (the Russians) say the Voice of America is straight propaganda. The BBC is far more objective."

Asked if identity as a broadcaster in Russia changes a traveller's status, Kalb said, "No, it's all politics. We are in a moment of constriction over there. There is an important meeting scheduled to set cultural lines. If those lines are set close to the vest, you might find yourself in difficulty."

About Communist newsmen and their press freedom, Kalb said, "The Communist sees reality differently. The correspondent has complete freedom to operate within the framework laid down by the party with clearly set definitions. Their sense of horizon is different. The horizon is defined for them. For example, they are having difficulty with the poet who wants to set his own horizons and wanted to write about love. He is not permitted to write about love, but could write about love of a woman and a tractor."

ness has compounded whatever confusion may have come out of the hearings themselves. I do not believe this reflects an accurate picture at all. I believe that most of us are carefully studying the facts, and that reasoned and tempered judgments are being made. What I am suggesting, under the circumstances, is the kind of thoughtful restraint that usually characterizes good leadership."

While the male execs mulled the ratings and the image, there was plenty of be-our-guest activity for the femmes. TV Guide tossed an elegant fish-and-soup dinner in the posh surroundings of the Philadelphia Museum. Coke and General Foods pitched in with "nightcap" soirees (with the soft drink folks running a lottery on a stack of mad bonnets); and Freedom Foundation, Curtis Publishing and McCall's also entertained lavishly. The Foundation tossed a lunch and tour of Valley Forge. Curtis picked up the tab for a luncheon also, and McCall's was in for dinner and the annual Gold Mike awards.

'Doctors' Renewed For Another Colgate Cycle

Colgate-Palmolive has firmed up "The Doctors" until at least next October. Acting a few days before option time, the sponsor told NBC-TV that the new daytime strip was good for another cycle.

Ted Bates, the Colgate agency, saw "some life" in the latest multi-market Nielsens for the six-week old show, which is aired at 2:30 p.m. daily on NBC-TV. It's Colgate's own package, and the bankroller has decided to stick with the format of a different medically-oriented soap every day of the week, as opposed to a running story.

Femme B'casters

Continued from page [illegible]

for Metromedia. "There are those of us who are cognizant of our leadership, but are symbolized by the cartoon of the wide-eyed shave-tail screaming to his scrambling platoon, 'Wait for me, I'm your leader.' Our leadership will be null and void if we continue to lie down and roll over playing dead every time the printed page chooses to chastise us."

Evans was one of the few to get into the "rating scandals"—"Recent rating hearings are enough to have us all hang our heads in shame. Surely an industry of our size and talents could have discovered a way of audience measurement acceptable to all—one that would be like Caesar's wife or Nixon's hound's tooth. There was no doubt in any responsible broadcaster's mind that current measurement devices were often hit or miss. Are we now going to wait until Uncle snarls our broadcast hackles with more punitive legislation—or are we realistic enough to band together and tax ourselves for the creation of a scientific, reliable, and acceptable audience measuring device—establishing minimum standards of excellence in such areas as interviewing, sampling, and properly evaluating total audience?"

Another reference — softer — to the rating mess came from another panelist, N. W. Ayer's veepee and manager of tv-radio programming Tom Calhoun—"The first challenge that I might mention is one that has occupied us very much of late. That is the challenge to the validity of measurement services, the ratings. I am not going to advance a personal point of view on the recent Washington hearings. In fact, that, in my opinion, is what we should be doing less of. The rash of hasty, and consequently inconsistent, opinions that have emanated from all quarters of our busi-

Gold Mikes for the Ladies

Philadelphia, May 7.

Austin, Texas, broadcaster and wife of the vice president, Mrs. Lyndon B. Johnson was honored with a special citation and seven femme radio-tv execs received the annual Gold Mike awards presented by McCall's mag at the 12th annual convention of American Women in Radio & Television here.

Presented annually since '52, the awards were set up by McCall's and AWRT to focus public attention on the "talented and exceptional women in the field of radio and television communications whose work gave impetus to needed reforms in the family, the community and the nations."

Local air personality Marciarose, producer and hostess of WRCV-TV's "Concept," an educational half-hour shot mainly on college campuses, was winner of the top Gold Mike. Aim of "Concept" is to upbeat public opinion about the American educational system in light of the unfavorable comparisons—particularly with the Soviet Union—between U.S. and foreign school systems.

Other Gold Mikes went to Helen C. Ryan of WTHI-TV, Terre Haute, for a four-part program which helped resolve a community school hassle; Deborah Miller of WCAU-TV, Philadelphia, for a weekly kids' show that teaches children to cope with their emotional problems; Patsy Avery of WTVM-TV, Columbus, Ga., for a kids' show aimed at both normal and retarded youngsters; Virginia K. Bartlett of WHDH-TV, Boston, for a show on UNICEF's work in Asian countries; and Anne Black of the National Educational Television & Radio Center, New York, for a French language program for kids.

Lady Bird Johnson's citation was for "her contribution to the broadcasting industry as a distinguished executive mindful of her responsibilities to her community and in recognition of her activities as a dedicated citizen and spokesman for the principles of democracy." Presentation was made by AWRT prexy Martha Crane at the conclave dinner at which Mrs. Johnson was speaker.

From The Production Centres

Continued from page [illegible]

took advantage of the rapid rise in speculation of George Romney as a possible GOP Presidential candidate and interviewed the Michigan governor for "Opinion in the Capital" . . . Morris Brock, formerly with KOGO-TV, San Diego, assigned as cameraman-reporter in the Washington news bureau of Time-Life Broadcasters Inc. . . . The Milt Grant "Teen Network" including radio stations WAVA, WPGC, WEEL and WINX will select a $1,000 scholarship winner from among 30 local girls . . . Pernell Roberts of "Bonanza" visited Washington en route to the Shenandoah Apple Blossom Festival in Winchester, Va. . . . WMAL-TV's "Introduction to the Old Testament" series won the top local program award of the Metropolitan Area Mass Media (MAMM) of the American Assn. of University Women . . . WTTG-TV's "All America Wants to Know" aired a documentary Sunday (5) on the proposed Freedom Academy. Senators Karl Mundt (R-S.D.), Paul Douglas (D-Ill.) Stephen Young (D-Ohio) and Undersecretary of State for Political Affairs Averell Harriman discussed the topic.

IN DETROIT . . .

WJR's "Bud Guest Show," with host Bud Guest, tenor Fred Kendall and Jimmy Clark and his WJR orch, will tour eight Michigan cities in honor of Michigan Week. . . . WXYZ's show world reporter, Dick Osgood, recently had as his guests Dick Kallman, star of "How to Succeed in Business Without Really Trying," Johnny Desmond, and Molly Picon. . . . Sixteen Detroit high school students, preparing for careers in broadcasting, will get some practical experience in announcing by appearing on regular shows with the following WWJ personalities: Hugh Roberts, Lou Martone, John Mulhern, Fran Harris, John Lynker and Bob Allison. . . . WWJ-TV and WWJ-radio won five first place awards and four honorable mentions for its shows in a statewide competition sponsored by the Michigan Associated Press Broadcasters Association. In the same competition, Marshall Wells, WJR's "Voice of Agriculture," won a best show award in the radio category, while the best tv farm show award went to WXYZ-TV's "Rural Newsreel," hosted by Dick Arnold. . . . WJBK Radio has been granted a five-fold increase in power by the FCC, going from 10 KW day to 50, and from 1 KW at night to 5 kw.

IN ST. LOUIS . . .

Bob Hope will be featured speaker at a Sunday (12) dinner launching a campaign to finance an expansion program for St. Louis Children's Hospital . . . KETC (the educational station) will remain on the air with a nighttime schedule this summer . . . KMOX-TV musical director Carl Hohengarten will do the orchestrations for "I Dream of Jeanie," a play written by Post-Dispatch drama critic Myles Standish which will be premiered at the Muny Opera in July . . . Jimmy Hill, backfield ace of the football Cardinals, signed for a deejay show on KXLW radio . . . Station KATZ taped an interview with the first Negro astronaut, Capt. Edward J. Dwight Jr., for a future broadcast . . . Jack Bailey's "Queen For a Day" tv series played to capacity houses during its week-long stay here . . . Jack Buck will host KSD-TV's new Top Star Bowling series, booked for a Saturday, June 1, start . . . Bill Addison, WIL radio news editor, won the AP Missouri Award for the month of March

IN PHILADELPHIA . . .

Mark Michaels, former program and operation manager for WEAM, Washington, D. C., named program director for WPEN . . . Raymond W. Welpott, exec veepee, NBC Owned Stations Division and general manager of the WRCV station received the ninth La Salle College Centennial Medal, for "outstanding contributions to the improvement of education and industry in the community." . . . Dave Schory to serve as one of the three judges for WFIL's Tele-Drama Contest for the best original one-hour play. It will be presented at the opening of WFIL's new building on City Line, in November . . . David L. Curtis, formerly with WFIL-FM, joins WRCV in the newly-created post of music director . . . Al Bingler, WCAU news director, with station for 10 years, elected president of the Associated Press Broadcasters Association . . . Live studio wrestling returns to WRCV-TV (4) with a 60-minute session of "Championship Wrestling." Program is presented by Ray Fabiani and announced by Erik Paige

IN PITTSBURGH . . .

KDKA-TV is expanding its evening news show later this month and will have a 15-minute roundup at 6:30, followed by Walter Cronkite at 6:45 and then a full half-hour of more local news. This will stay in effect until CBS expands its national news coverage to a half-hour at which time KDKA-TV will drop back to a single half-hour. WIIC is already on for a full hour in this market and will also give back 15 minutes to the network when the Huntley-Brinkley report goes to a half-hour. Both these news shows will be in the 6-7 p.m. time period. KDKA-TV's new news show is already fully sponsored with sales manager James King reporting participation by Pittsburgh National Bank, Esso, Standard Brands, Kroger and the Natural Gas Companies . . . Pat O'Connell, formerly of WCCO-TV, Minneapolis, has joined the WIIC news team . . . Paul Shannon has taken over the evening weather show from Del Taylor on WTAE. On the same station, Eleanor Schano has had her weather show schedule expanded

IN CLEVELAND . . .

Cleveland Telecasting Inc. is the second group to file for UHF-65. Principals include Ted Niarhos, owner WDBN-FM; Bob West, program director WDBN, and attorneys Peter Roper and John Mihlkan . . . Howard Wertheimer, WGAR drama critic, was involved in auto accident en route to interview Michael Evans, went to hospital, had his ribs bandaged then went on to do interview . . . Joe Mulhall, ex-KYW, now with WWSW . . . Wright Bryan resigned as editor of the Plain Dealer, and is replaced by Tom Vail . . . City Club Revue, panning localites, includes in its cast Pete Bellamy, drama critic Plain Dealer; Tom O'Connell, WEWS; Norman Wagy, WJW-TV, and Johnny Holliday, WHK . . . Dr. Warren Guthrie, WJW-TV commentator, and Sanford Marbey, VARIETY, talked communications to Ohio College Newspaper Editors Association . . . Van Lane doing nightly harness race results on WERE . . . William G. Greenwald left Marcus Advertising to become WADQ local sales manager.

IN MILWAUKEE . . .

KSTP-TV's "Treasure Chest," area's only daily colorcast, completed its eighth year in April. More than 31,000 fans sat in on the live audience show last year. Jim Hutton who has hosted the series since its inception tags comic Phyllis Diller as the funniest and best of all the name performers who have appeared on the show . . . WTCN presented hourlong Sunday series capsuling Broadway and Hollywood musicals last frame. Shows titled "Sunday Spectacular" are scripted to include plotline and story content introducing musical selections . . . A lecture by University of Minnesota Prof. Robert Moore previewed the four repertory plays which will be presented by the Tyrone Guthrie theatre on KUOM, University of Minnesota radio station which observed its 20th anni on the air last week

10 Hour Specials On Wolper Roster

Hollywood, May 7.

Wolper Productions has finalized plans to produce a record of 10 hourlong tv specials for the '63-'64 season, according to prexy David Wolper.

Augmented by "The Hollywood Story," half-hour series for NBC and with another new series in final negotiations, the 10 specials will spearhead Wolper's accelerated program.

Specials will be announced soon as rights have been cleared, though two of the 10—"The Making of the President 1960" (see separate story) and "The Legend of Marilyn Monroe"—are already in production.

Reorganization of Wolper Newsfilm, formerly Paramount News, is currently underway in N. Y. and is expected to be culminated within two weeks.

Plans also are in progress to branch out into dramatic vidfilm production, Wolper added, and major expansion in this field is being blueprinted for '64-'65 season.

BRITISH A-R SERIES FOR STUBBY KAYE

London, May 7.

Stubby Kaye is due back in London in June to start work on a series of 13 live video programs, which will be released here through Associated-Rediffusion. The series, tentatively titled "Don't Say Too Much," will go into production on June 13, and each program will run 30 minutes.

The deal with AR was made by Norman Payne and Harry Marbour, who have also set another series with the same network on behalf of Ray Martine. This is for six taped programs with options for a further seven, called "Stars and Garters," which will start rolling May 22. These will also be 30 minute features.

NAB Wants More Time On Horse Race Crackdown

Washington, May 7.

National Assn. of Broadcasters has asked FCC to delay post time for comments on its proposed crackdown on horse race broadcasts.

In asking for an extension of the comment filing deadline from May 18 to July 1, NAB said more time is needed to evaluate the complex problem.

FCC rule making proposal would prohibit turfcasting unless the purse is over $25,000.

NAB said it supports the "basic objectives of the proposal" to close the information pipelines of illegal gambling.

Cowles' Earnings

After a slow start this year in some phases of the operations of Cowles Magazines & Broadcasting, the third and fourth quarters look encouraging and '63 is expected to be a "splendid year" for the firm, according to a report to stockholders by Gardner Cowles, prexy.

Cowles said, "It appears that earnings in the first six months of 1963 will be below earnings in the like period of 1962 because the volume of advertising in Look war, the largest unit in the company, started off slowly this year." He said however, that ad revenues on Look will be up in the third quarter of '63, and prospects for Look ad volume in the fourth quarter are encouraging. He described the ad picture on Family Circle as excellent. Cowles reported that both the broadcasting and newspaper divisions of the company also are doing well.

Board declared its regular 10c dividend. Hoyt B. Wooten, pioneer Memphis broadcaster was elected to the board of directors.

Atlanta — "The Troubles I've Seen," a program broadcast by WSB Radio on the 100th anni of the signing of the Emancipation Proclamation by President Abraham Lincoln, won an award for the station in the 1963 historical competition sponsored by the American Assn. for State and Local History and Broadcast Music, Inc. Tommy Thompson produced the program.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

WASHINGTON, D. C. • STATIONS: WRC, WTTG, WMAL, WTOP.
• SURVEY DATES: FEBRUARY 14 - MARCH 15, 1963.

WRC

Total Area Homes: 214,400
Metro Rating: 27
Share of Audience: 43

MONDAYS 7:30-9:30
Program: MONDAY NIGHT AT THE MOVIES

Feb. 18 "HEAVEN KNOWS MR. ALLISON"
Deborah Kerr, Robert Mitchum
1957, 20th Century-Fox, 20th Century-Fox

Feb. 25 "KING OF THE KHYBER RIFLES"
Tyrone Power, Terry Moore
1954, 20th Century-Fox, 20th Century-Fox

Mar. 4 "HELL AND HIGH WATER"
Richard Widmark, David Wayne
1954, 20th Century-Fox, 20th Century-Fox

Mar. 11 "PRINCE VALIANT"
James Mason, Janet Leigh
1954, 20th Century-Fox, 20th Century-Fox

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
To Tell Truth 7 30-8 00	WTOP 157,000
I've Got Secret 8 00-8 30	WTOP 155,400
Lucy Show 8 30-9 00	WTOP 168,600
Danny Thomas 9 00-9 30	WTOP 173,400

WTOP

Total Area Homes: 71,800
Metro Rating: 8
Share of Audience: 22

TUESDAYS 5:00-6:30
Program: EARLY SHOW

Feb. 19 "HARRIET CRAIG"
Joan Crawford
1950, Columbia, Screen Gems

Feb. 26 "RIDE 'EM COWBOY"
Abbott & Costello
1941, Universal-International, Screen Gems

Mar. 5 "TOKYO JOE"
Humphrey Bogart
1949, Columbia, Screen Gems

Mar. 12 "ALIAS NICK BEAL"
Ray Milland
1949, Paramount, MCA-TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Mickey Mouse Club 5 00-5 30	WRC 84,100
Popeye 5 30-6 00	WTTG 91,900
Three Stooges 6 00-6 30	WRC 132,900

WTOP

Total Area Homes: 73,200
Metro Rating: 10
Share of Audience: 29

WEDNESDAYS 5:00-6:30
Program: EARLY SHOW

Feb. 20 "THE SPOILERS"
John Wayne
1942, Universal-International, Screen Gems

Feb. 27 "SING YOU SINNERS"
Bob Hope, Bing Crosby
1938, Paramount, MCA-TV

Mar. 6 "LET'S DO IT AGAIN"
Jane Wyman, Ray Milland
1953, Columbia, Screen Gems

Mar. 13 "BLOOD ON THE SUN"
James Cagney
1945, United Artists, Jayark

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Mickey Mouse Club 5 00-5 30	WRC 71,100
Popeye 5 30-6 00	WTTG 86,000
Three Stooges 6 00-6 30	WTTG 113,300

WTOP

Total Area Homes: 53,700
Metro Rating: 7
Share of Audience: 23

THURSDAYS 5:00-6:30
Program: EARLY SHOW

Feb. 21 "HAPPY GO LUCKY"
Dick Powell, Mary Martin, Betty Hutton
1943, Paramount, MCA-TV

Feb. 28 "THE NEVADAN"
Randolph Scott, Dorothy Malone
1950, Columbia, Screen Gems

March 7 "JOHNNY COME LATELY"
James Cagney
1943, Wm. Cagney Productions, Jayark

Mar. 14 "ISN'T IT ROMANTIC"
Veronica Lake, Mona Freeman
1948, Paramount, MCA-TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Mickey Mouse Club 5 00-5 30	WRC 76,300
Popeye 5 30-6 00	WTTG 102,400
Three Stooges 6 00-6 30	WTTG 122,300

WTTG

Total Area Homes: 91,200
Metro Rating: 12
Share of Audience: 20

FRIDAYS 9:00-11:00
Program: MOVIE GREATS

Feb. 15 "SNAKE PIT"
Olivia DeHavilland, Mark Stevens
1948, 20th Century-Fox, NTA

Feb. 22 "THE THIRD MAN"
Orson Welles, Joseph Cotten
1950, Selznick, NTA

Mar. 1 "HIGH NOON"
Gary Cooper, Grace Kelly
1952, United Artists, NTA

Mar. 8 "KING KONG"
Robert Armstrong, Fay Wray
1933, RKO, C&C

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Miller, M. Chevalier 9 00-9 30	WRC 194,800
Price Is Right 9 30-10 00	WRC 163,000
Jack Paar 10.00-11.00	WRC 186,100

(Continued on page 200)

All-Channel Clinic At Carnegie Hall

An "FCC sponsored clinic" will be held at Carnegie Hall N. Y., Tuesday (14) night, in effect, to encourage all-channel tv reception. WNYC-TV, on Channel 31 (UHF) is involved, to the degree that the city-owned and operated outlet was able to arrange the hall, now owned by N. Y. C.

Comrs Robert E. Lee and E. William Henry will be on hand, Lee to speak and Henry to award a plaque to the retailer who has sold the most all-channel sets in '63. L. M. Sandwick chairman of the Committee on Consumer Information (jointly inspired by the manufacturers and the FCC) is on top the clinic. Seymour Siegel, WNYC boss is also involved, and will moderate.

They've invited distributors, dealers, service technicians, et al., to come and ask questions of the panel—Bob Weston of the FCC staff, Jack Wargamr, head of service at Knickerbocker Distributing; Ed Cicchetti, prexy of CSR Electronics; Jack Beever, veep of Jerrold Electronics and Harris O. Wood, a Philco veep.

Channel 31 is operating on a special UHF experimental basis for both the city and the FCC, which proposed the idea to WNYC in the first place.

WGN Buys a Michigan Community Antenna Link From Tele Prompter Co.

Chicago, May 7.

WGN Inc., the Chicago Tribune broadcast arm, took another step in its expansion program last week by purchasing the Houghton-Hancock community antenna system in the upper peninsula of Michigan from TelePrompter Corp. The system, which now serves about 2,100 subscribers on four channels, will be operated by WGN-Televents Inc., a subsidiary of WGN Inc.

Ward L. Quaal becomes prexy of the new subsidiary corporation, with Carl J. Meyers (WGN engineering veepee) vicprez. Quaal is also exec veepee of the Chicago stations, WGN-AM-TV and prexy of the Duluth-Superior, Minn., properties, KDAL-AM-TV. He's also on the board of WPIX, owned by the New York Daily News which in turn is owned by the Tribune.

The Houghton-Hancock CATV system was established in 1955 and has been operated by TelePrompter since 1961. Quaal stated, shortly after the purchase, that WGN intends greater expansion in CATV in both purchasing or building other community antenna systems in the future.

CANADIAN SALE ON PRO TENNIS SEGS

Toronto, May 7.

Syndication of "World Professional Tennis Championships" has just been sold to CFTO-TV, Toronto, and CFCF-TV Montreal, according to Ray Junkin, g.m., Screen Gems (Canada) Ltd. Each 30-minutes segment includes one singles and one doubles pro set, edited to underline the speed and drama highlights of the competition. Commentaries are by the players themselves, with series recently filmed in Sydney, Australia.

Junkin also announced the appointment of Lawrence Hilford as sales manager, syndication division, the assignment reflecting the importance of Canadian operations.

'Exploitables' Sales

"The Exploitables," the second Allied Artists Television Corp. science fiction feature package, which was put into distribution four weeks ago, has been sold to 19 stations.

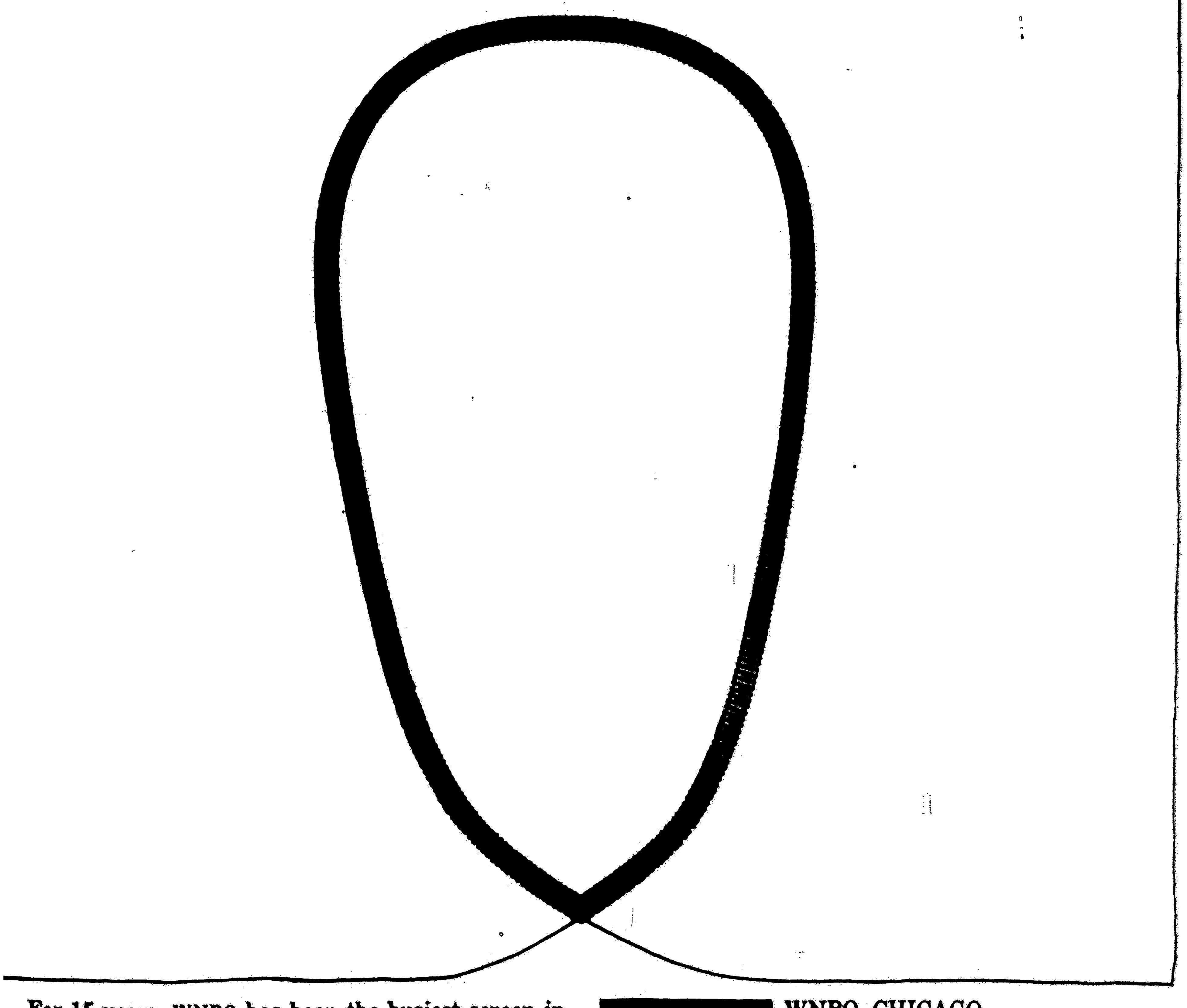
All 19 stations had previously purchased the original AA-TV science fiction pix. Deals include those with KGO, San Francisco, WFMJ, Youngstown, O.; KTVK, Phoenix; KSHO, Las Vegas; WFLA, Tampa, WHC Pittsburgh, Pa., WTCN, Minneapolis; KCPX, Salt Lake City, and KATU, Portland, Ore.

WNBQ is the State and Madison crossroads of Chicago television—the electronic mirror in which Chicago sees all aspects of itself reflected, accurately and vividly.

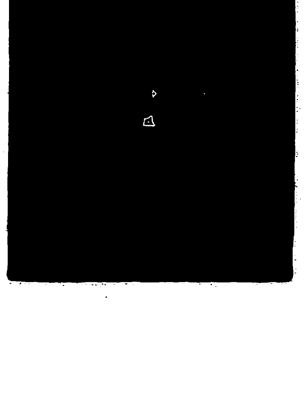
Many local issues have been illuminated on WNBQ's *City Desk*—where prominent Chicagoans face right-to-the-point interrogation by Channel 5 newsmen.

Len O'Connor spotlights the local political and social scene, with meaningful critiques. Chicagoland's brightest teenagers match knowledge on *It's Academic*. The city's young creative talent is displayed in the rich setting of *Artists' Showcase*. A documentary on race relations on *Dateline: Chicago* examined the city's conscience. And a preview of the Versailles exhibit reflected Chicago's pride in its famed Art Institute.

as much a part of Chicago as the Loop



For 15 years, WNBQ has been the busiest screen in town, interpreting Chicago with objectivity, candor, and pride. Like the *Loop*, WNBQ is a center of Chicago life. This kind of community-station link—joined with the wide ranging NBC Network programming of diversified entertainment and information—is distinctive to the programming of all NBC Owned Stations.



WNBQ, CHICAGO
KNBC, LOS ANGELES
WRC-TV, WASHINGTON
WNBC-TV, NEW YORK
WRCV-TV, PHILADELPHIA

NBC Owned. Represented by NBC Spot Sales.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

INDIANAPOLIS

STATIONS: WFBM, WISH, WLWI, WTTV. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Beverly Hillbillies	WISH	241,300	41	1.	Deputy Dawg (Sat. 9:30)	WFBM	CBS Films	122,700	21	Captain Kangaroo	WISH	30,000
2.	Red Skelton	WISH	224,000	40	2.	Death Valley Days (Fri. 10:30)	WLWI	U.S. Borax	121,800	21	Jack Paar	WFBM	140,000
3.	Andy Griffith	WISH	214,700	39	3.	Ripcord (Fri. 7:00)	WLWI	UA-TV	108,300	21	News; Wea; Destiny	WFBM	82,000
4.	Candid Camera; Carol	WISH	211,000	40	4.	Three Stooges (Sat. 8:00)	WFBM	Screen Gems	102,000	18	World; Rural Almanac	WLWI	1,700
5.	Lassie	WISH	209,300	40	5.	Yogi Bear (Fri. 6:30)	WLWI	Screen Gems	92,700	16	F. Farmer; Hunt-Brink	WFBM	80,000
6.	Jack Benny	WISH	202,800	31	6.	Bat Masterson (Mon. 6:00)	WLWI	Economee	91,100	16	Wea; News; Spec. Report	WFBM	70,000
7.	Gunsmoke	WISH	194,400	30	7.	Hennesey (Thurs. 7:00)	WLWI	NBC Films	89,100	15	News; Wea; Destiny	WFBM	92,000
7.	Lucy Show	WISH	194,400	31	8.	Rebel (Mon. 7:00)	WLWI	ABC Films	87,400	14	News; Wea; Destiny	WFBM	126,400
9.	Dick Van Dyke	WISH	189,700	32	9.	Quick Draw McGraw (Wed. 6:30)	WLWI	Screen Gems	83,200	9	F. Farmer; Hunt-Brink	WFBM	98,500
9.	Wagon Train	WLWI	188,100	30	10.	Huckleberry Hound (Mon. 6:30)	WLWI	Screen Gems	77,000	12	F. Farmer; Hunt-Brink	WFBM	114,200

SEATTLE-TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Sun. Night Movie	KOMO	194,000	35	1.	Death Valley Days (Wed. 7:00)	KING	U.S. Borax	161,000	28	Hong Kong	KOMO	80,700
2.	Ben Casey	KOMO	188,000	33	2.	Expedition; Exploration (Tues. 7:00)	KOMO	ABC Films	150,000	22	Hennesey	KING	131,000
3.	Flintstones	KOMO	187,000	32	3.	Across The 7 Seas (Thurs. 7:00)	KOMO	Crosby Prod.	137,000	21	Thurs. at Movies	KIRO	85,300
4.	My 3 Sons	KOMO	185,000	32	4.	Story Of; Joey Bishop (Sat. 8:30)	KING	UA-TV	132,000	25	Gallant Men	KOMO	121,500
5.	Donna Reed	KOMO	175,000	30	5.	Hennesey (Tues. 7:00)	KING	NBC Films	131,000	25	Exploration; Expedition	KOMO	150,000
6.	Wagon Train	KOMO	174,000	28	6.	Bold Journey (Thurs. 6:30)	KOMO	Banner	122,000	20	Hunt-Brink; Early Edit.	KING	113,700
7.	Mon. at The Movies	KING	170,300	30	7.	Sgt. Bilko (Mon. 7:00)	KING	CBS Films	112,000	22	Groucho	KOMO	101,000
8.	Combat	KOMO	165,400	30	8.	Yogi Bear (Mon. 6:00)	KING	Screen Gems	108,000	19	Dateline; Ron Cochran	KOMO	115,400
9.	Dr. Kildare	KING	163,000	30	9.	Groucho (Mon. 7:00)	KOMO	NBC Films	101,000	17	Sgt. Bilko	KING	112,000
10.	Disney's World	KING	161,300	28	10.	Quick Draw McGraw (Wed. 6:00)	KING	Screen Gems	88,700	20	Dateline; Ron Cochran	KOMO	108,300

ATLANTA

STATIONS: WSB, WAGA, WAII. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Beverly Hillbillies	WAGA	278,300	32	1.	Ripcord (Thurs. 7:00)	WSB	UA-TV	153,300	30	Biography	WAGA	47,000
2.	Bonanza	WSB	188,300	42	2.	Amos & Andy (Mon.-Fri. 6:30)	WAGA	CBS Films	135,000	25	News; Wea; Hunt-Brink	WSB	136,300
3.	Dick Van Dyke	WAGA	178,300	37	3.	Death Valley Days (Mon. 7:00)	WSB	U.S. Borax	128,000	26	Phil Silvers	WAGA	91,200
4.	Lassie	WAGA	173,000	33	4.	Whirlybirds (Wed. 7:00)	WSB	CBS Films	122,300	26	Rebel	WAGA	82,000
5.	Andy Griffith	WAGA	160,300	34	5.	Hennesey (Tues. 7:00)	WSB	NBC Films	113,700	24	Hong Kong	WAGA	83,300
6.	Virginian	WSB	150,000	30	6.	Quick Draw McGraw (Tues. 6:00)	WSB	Screen Gems	100,300	22	Panorama News	WAGA	87,200
7.	Red Skelton	WAGA	138,000	34	7.	Third Man; Rawhide Con. (Fri. 7)	WAGA	NTA	98,100	10	Dragnet; Showtime; Com.	WSB	98,100
8.	Dr. Kildare	WSB	148,300	32	8.	Phil Silvers (Mon. 7:00)	WAGA	CBS Films	91,300	10	Death Valley Days	WSB	133,000
9.	Mon. at The Movies	WSB	146,000	32	9.	Yogi Bear (Mon. 6:00)	WSB	Screen Gems	90,000	16	Panorama News	WAGA	71,700
10.	Laramie	WSB	140,000	28	10.	Popeye (Mon.-Fri. 5:00)	WSB	UAA, KING	85,400	16	Sea Hunt; High Patrol	WAGA	65,700

TAMPA-ST. PETERSBURG

STATIONS: WFLA, WTVT, WSUN. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Hazel	WFLA	185,700	40	1.	Death Valley Days (Wed. 7:00)	WFLA	U.S. Borax	111,400	25	Lucy Show	WTVT	102,000
2.	Virginian	WFLA	179,300	43	2.	Surfside 6 (Tues. 7:00)	WTVT	Warner Bros.	105,000	28	Sea Hunt	WFLA	85,000
3.	Bonanza	WFLA	174,100	30							Laramie	WFLA	113,500
4.	Red Skelton	WTVT	162,000	44	3.	Maverick (Thurs. 7:00)	WTVT	Warner Bros.	96,700	25	Mr. Ed	WFLA	120,000
											Adv. In Paradise	WFLA	77,000
5.	Dr. Kildare	WFLA	158,000	30	4.	Hennesey (Fri. 8:30)	WFLA	NBC Films	80,000	20	Alfred Hitchcock	WTVT	94,000
5.	Ed Sullivan; [illegible]	WTVT	158,000	41	5.	Adv. In Paradise (Thurs. 7:30)	WFLA	20th-Fox TV	78,000	18	Maverick; P. Mason	WTVT	115,300
6.	Int'l Showtime Communism	WFLA	155,000	30	6.	Biography (Sun. 6:30)	WTVT	Official	73,000	21	Lombardo; Bell Sci.	WFLA	95,000
					7.	Story Of (Fri. 7:00)	WTVT	UA-TV	70,000	17	Fri. Box Office	WFLA	107,700
7.	Beverly Hillbillies	WTVT	153,000	41	8.	Detectives (Thurs. 10:00)	WTVT	4 Star	60,000	10	Andy Williams	WFLA	121,700
8.	Andy Griffith	WTVT	149,200	41	9.	Sea Hunt (Mon.-Fri. 5:30; Tues. 7)	WFLA	Economee	51,100	11	Lippy; McGraw; Gator	WTVT	37,700
											Surfside 6	WTVT	112,600
9.	Mitch; M. Chevalier	WFLA	148,000	30	10.	Mr. Lucky (Mon. 10:30)	WTVT	Official	46,200	12	Ben Casey	WSUN	57,700

ALBANY-SCHENECTADY-TROY

STATIONS: WAST, WRGB, WTEN, WCDC, WCDA, WTRI. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Dr. Kildare	WRGB	190,000	50	1.	Outlaws; Calif. (Thurs. 7:30)	WRGB	NBC Films	80,500	22	Mister Ed	WTEN	86,500
											Donna Reed	WAST	80,300
2.	Hazel	WRGB	170,000	46	2.	Death Valley Days (Thurs. 7:00)	WRGB	U.S. Borax	76,900	16	M Squad	WAST	56,700
3.	Bonanza	WRGB	147,000	39	3.	Checkmate (Fri. 7:00)	WRGB	MCA	67,000	15	Show, CBS News ...		
4.	Dick Powell	WRGB	137,100	34							Rawhide	WTEN	60,000
5.	Disney's World	WRGB	125,400	29	4.	Ripcord (Wed. 7:00)	WRGB	UA-TV	58,000	13	Show; Wea, CBS News	WTEN	56,000
5.	Mon. at The Movies	WRGB	125,400	40	5.	Phil Silvers (Tues. 7:00)	WRGB	CBS Films	57,800	14	M Squad	WAST	57,400
6.	Joey Bishop	WRGB	125,000	33	6.	Roaring 20's (Mon. 9:30)	WRGB	Warner Bros.	57,400	14	Andy Williams	WTEN	110,300
					7.	Sea Hunt; Bell Science (Sun. 7:00)	WRGB	Economee	57,100	13	Lassie	WTEN	104,900
7.	Mitch; M. Chevalier	WRGB	123,500	30	8.	Whirlybirds (Sun. 6:00)	WAST	CBS Films	56,900	18	Meet Press; News; Fash.	WRGB	62,200
8.	Sat. at The Movies	WRGB	121,400	33	9.	M Squad (Mon-Fri. 7:00)	WAST	MCA	54,000	15	Show; Wea, CBS News	WTEN	65,900
9.	Candid Camera; Carol	WTEN	121,200	23	10.	Champ Bowling (Sat. 6:00)	WTEN	Schwimmer	52,800	15	O'Toole; Zoorama; News	WRGB	53,900
					10.	Wyatt Earp (Tues. 10:30)	WRGB	ABC Films	52,800	12	Garry Moore	WTEN	73,000

MILWAUKEE

STATIONS: WTMJ, WITI, WISN, WUHF. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Candid Camera; Carol	WISN	230,000	42	1.	Death Valley Days (Fri. 8:30)	WTMJ	U.S. Borax	104,400	19	77 Sunset Strip	WITI	107,300
2.	Ben Casey	WITI	216,300	45	2.	Hennesey (Fri. 9:30)	WITI	NBC Films	85,000	21	Jack Paar	WTMJ	161,300
3.	What's My Line; Carol	WISN	194,000	40	3.	Mickey Mouse Club (Mon.-Fri. 5:00)	WISN	Buena Vista	83,800	19	Theatre at 4	WTMJ	68,300
4.	Red Skelton	WISN	188,300	36	4.	Wanted—Dead or Alive (Tues. 9:30)	WITI	CBS Films	73,700	17	Garry Moore	WISN	182,000
5.	Donna Reed	WITI	185,400	37	5.	Yogi Bear (Tues. 5:30)	WISN	Screen Gems	66,800	16	Thea. at 4; Hunt-Brink	WTMJ	64,000
6.	Hazel	WTMJ	183,800	31	6.	Huckleberry Hound (Wed. 5:30)	WISN	Screen Gems	58,500	15	Thea. at 4; Hunt-Brink	WTMJ	80,500
7.	Lucy Show	WISN	183,300	31	7.	Dick Tracy (Thurs., Fri. 5:30) (Sat. 1:00; Sun. 11:00)	WISN	TV Personal.	56,300	13	Thea. at 4; Hunt-Brink	WTMJ	80,000
											Wide World Spts; Popeye	WITI	36,000
8.	Beverly Hillbillies	WISN	182,400	31	8.	The Story Of (Tues. 9:30)	WTMJ	UA-TV	54,700	12	Garry Moore	WISN	158,000
9.	Lassie	WISN	182,000	35	9.	Biography (Sun. 5:30)	WTMJ	Official	53,400	10	Password	WISN	166,600
10.	Lawrence Welk	WITI	158,500	28	10.	Peter Gunn (Fri. 9:30)	WISN	Official	53,100	12	Jack Paar	WTMJ	161,300
					10.	Phil Silvers (Thurs. 10:30)	WTMJ	CBS Films	53,100	12	Late Show	WITI	54,700

GLENN FORD Susan Hayward JOHN WAYNE INGRID BERGMAN ROBERT MITCHUM MARILYN MONROE ROCK HUDSON DEBBIE REYNOLDS Richard Egan Anita Ekberg DICK POWELL ROSALIND RUSSELL ROBERT RYAN SHELLEY WINTERS ABBOTT & COSTELLO Marlene Dietrich ROD STEIGER JANE RUSSELL DANA ANDREWS BETTE DAVIS CLIFF ROBERTSON JULIE HARRIS JOSEPH COTTON BARBARA STANWYCK VINCENT PRICE DOROTHY MALONE HENRY FONDA NATALIE WOOD

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Foreign TV Followup

Continued from page [illegible]

memory of an American wartime naval loss, made a potent moment.

Well-timed comedy was provided by Jackie Mason, who purveyed a nice line in self-deprecating conceit. He insulted himself with one joke, and boosted himself with the next. This proved a spicy personality mixture, and would have jelled even more tightly if Mason's accent had not sometimes been difficult for local consumers whose idea of the American language stopped with Ben Lyon.

The show was agreeably launched by the San Remo Trio, who had a brisk juggling routine with hats which might have been more impactful if they had not unfortunately dropped some of said chapeaus. Albert Locke produced without straying from the tried format, and Norman Vaughan emceed with aplomb. "Beat the Clock" was rather more pedestrian than usual for sensitive souls, as some of the tricks required no skill and merely allowed a couple to make exhibitions of themselves for the sake of an electrical gadget. *Otta.*

The Sunday Play

The idea behind the BBC's new season of Sunday night drama was that it would house preferably new plays about people in contemporary situations. Robin Chapman's piece, "A Deathly Hush," filled the brief admirably and actors and producer served his play impeccably.

Breakfast time in a house anywhere in London's commuter belt with wifey sighing because she can get nothing out of her hubby whose nose is buried in his paper, and only the clock hands reaching around to time for departure for the office gave her the excuse to talk to him. So it all starts.

But when husband Bob (Robert Stephens) gets up to go there is an eerie chilliness despite the brilliant sun which seems to bathe everything.

All around are the mangled remains left by a nuclear explosion. Hubby's office is in fact a dusty corner of his own ramshackle garage with a tailor's dummy standing in for secretary. Meanwhile Molly (Wendy Craig) has no water in the taps, electricity under the cellar or fresh food in the pantry. In their deep shelter they have been the lucky ones ... they have survived a nuclear war.

Chapman's pair played out a frightening charade of normalcy in a suburb without children's sounds, not even birds. He pretends being the milkman and the gas company fitter just so his wife might experience something like the monotony breaks of the suburban life they knew before the big bang. It was a brutal, withering essay on the futility of stiff-upper-lips played sotto voce.

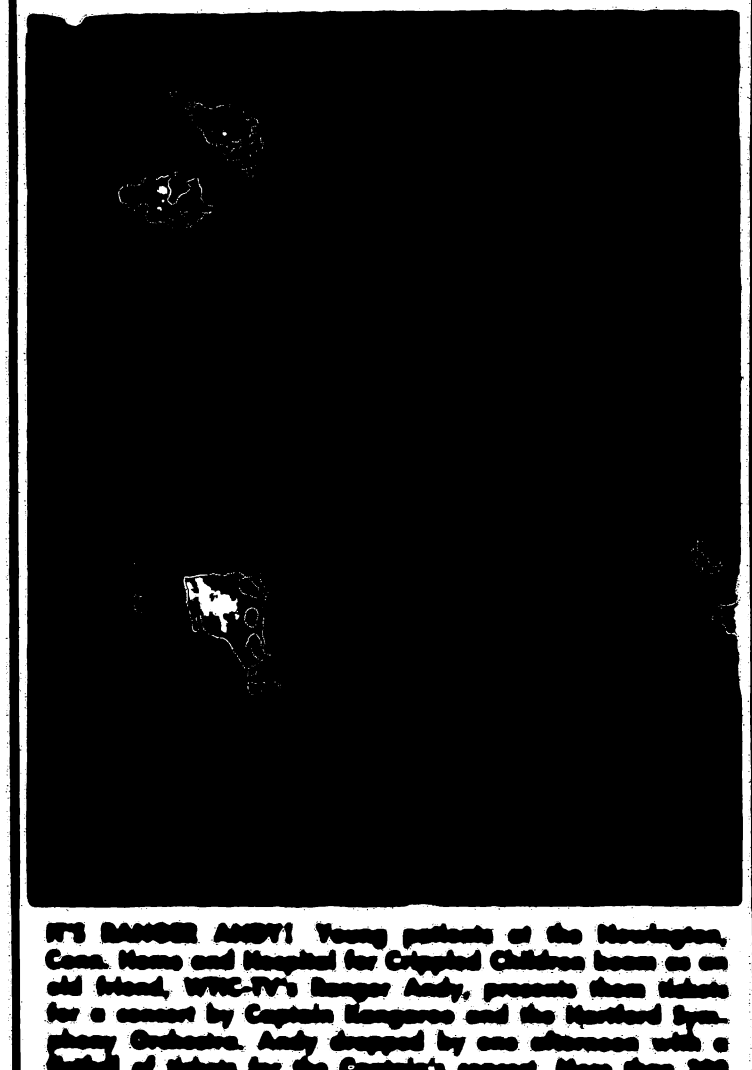
Gradually they were reduced to gentle, imperceptible insanity by their own motivating creed: "We've got to face it out ... we must keep going ... We were the lucky ones ... there are fresh worlds to conquer ... there will be life again ... won't there?"

It is as the element of doubt creeps into their minds that Chapman wound his play to its bitter, numbing finale. The phone that has been silent for so long because there were no wires anyway, suddenly and inexplicably shrills into life. Molly screams and they both run out into a hail of machine gun fire from a squad of decontaminators cleansing the rated area.

"She was quite young", says one. "Yes, but she was contaminated", comes the reply.

Perfect for the medium by virtue of its length (50 minutes) and its intimacy (just the two characters) both John Jacobs' production and the acting were faultless. Indeed it was one of the best things Miss Craig has done for some time. *Pila.*

Dallas — Jack Dix will take over duties as sales manager here on WFAA-TV replacing Bill Hobbs.



IT'S RANGER ANDY! Young patients at the Newington, Conn. Home and Hospital for Crippled Children beam as an old friend, WNHC-TV's Ranger Andy, presents them tickets for a concert by Captain Kangaroo and the Hartford Symphony Orchestra. Andy dropped by one afternoon with a fistful of tickets for the Captain's concert. More than 300 Hartford area youngsters, from the hospital and settlement houses, were guests of WNHC-TV at the concert. (Advt.)

Lower & Pursuer

Elmer Lower, a vicepresident of NBC News, says he was mistaken for an armed bank-robber by Miami Beach detectives last week.

He was in the sunshine city to sign up for NBC-TV the possible Democratic convention site for the '64 nominations. As he was driving his rented convertible down a parking ramp, an unmarked car screeched up and blocked his exit. Two men jumped out, he said, brandishing guns, in the best tv fashion.

The rent-a-car, it developed, was being sought by the police as the one used sometime before in an armed robbery. The putative bankrobber, who had only rented the car the day before from a large and reputable agency, said he had to produce his White House press pass, bearing a color picture of himself, before the policemen relented.

When he was intercepted, Lower whom his friends say looks no more like a bank-robber than any other television vicepresident, had been on his way to join his host from the Miami Beach visitors bureau.

Philly WFIL Facilities Gifted To Educ'l TVer

Philadelphia, May 7.

The television and radio broadcasting facilities of the WFIL stations, in West Philadelphia, will be turned over to WHYY, the city's non-profit education station.

The entire property, including studios, laboratories and equipment, is the gift of Walter H. Annenberg, president of Triangle Publications Inc., owner of the stations, and publisher of the Philadelphia Inquirer.

WHYY will take possession of its new quarters in the fall when WFIL is to begin operations at its new broadcasting center on a four-acre site on City Line Ave. and Monument Rd.

Sunshine

Continued from page [illegible]

gets maximum television exposure because the story deserves to be told. This project is too important to becloud or sidetrack with irrelevant recriminations."

In producing the Truman story, Screen Gems is planning to give the series maximum world distribution. Bob Seidelman, Screen Gems general sales chief, pointed out that the series has potentialities for the educational market, 16m and television.

SG plans to produce the series as 26 half-hours. It's figured that a half-hour format will facilitate tv sales of a public affairs series. Seidelman said SG will give a maximum effort to distribute this show because of its historical importance. It is the only story of a President's regime to be told from the viewpoint of the chief participant and to be narrated by him personally. SG is now in the process of setting up a production staff to work with Truman. It's expected that most of the production work will be done in New York although Truman's narration will be taped in his hometown of Independence.

Although Sunshine delivered two completed hour shows, a Truman biography and the story of the Korean crisis, Screen Gems is not expected to utilize them in their present form. "Our production plans are completely different," Seidelman stated. He indicated that enormous quantities of footage on Truman were available through the major governmental agencies, the Library of Congress, the newsreels and Truman's personal archives.

Philco Hearings

Continued from page [illegible]

Sarnoff, somewhat on the reluctant side, led off the parade by testifying contradictorily that the web keeps a tight reign on o.&o.'s, looking closely at any program preemptions, but that o.&o.'s are independent with free choice of net programs.

He also disclaimed any specific knowledge of this worked when applied to WRCV-TV, and, confronted with an old ghost hauled out by Weaver, said he didn't know quiz shows were rigged until 1959 grand jury burst the bubble.

NBC prexy Robert Kintner followed Sarnoff to the stand with an elaborate defense of the web. He too, however, professed ignorance of anything rotten in quizdom until the smell was documented.

Otherwise, Kintner told in detail how proud he is of NBC's o&o's and of the web's awards, its news budget and its documentary specials.

Dragged back again and again to the quiz scandals by Weaver, Kintner said he also believed in the honesty of Charles Van Doren and Jack Barry and Dan Enright before their clay feet were exposed. He said now NBC closely scrutinizes its quiz shows.

The hearing got around to WRCV when Raymond Welpott, station manager who is also executive vice president of o&o's, took the stand. Segal led him through a long recitation on the excellence of the stations local programming and its community service objectives.

Weaver began his cross examination torpedoing by eliciting from Welpott the admission NBC neglected to go into detail as to program type percentages and program tables in its license reapplication. Weaver claimed the information that there would be no substantial program changes was unresponsive to FCC questions.

This was nipped in the bud by Ernest Nash of the FCC's Broadcast Bureau who successfully objected to Weaver's tack on the grounds the commission had accepted the reapplication and was apparently satisfied with its responsiveness.

It was learned later that NBC probably didn't go into detail, knowing it was going to trade off the station, and FCC understood this.

Weaver then began a minute hammering at the WRCV image. He drew from Welpott admissions that many of the station's local live public interest shows were screened after 1 a.m.

His cross-examination harped on these shows, questioning whether their timing was in the public interest.

Philco's case is to be unveiled this week.

Steve Manning's 'First Patriots'

Manning Organization, production outfit headed by Steven Manning, is rolling with a new historical series, "The First Patriots," which will dramatize the period in U. S. history encompassing the fight for independence. Each half-hour stanza will devote itself to exploring the documented story of a little known person who contributed to the struggle. Among the stories to be told in the series will be those of Haym Solomon, Baron Von Steuben, William Dawes, Molly Pitcher and Joseph Warren.

The series will be shot in 35m color film. A name personality is being lined up to narrate. Manning, exec producer, is pitching the series to the networks and advertisers.

VPI Into Features

Hollywood, May 7.

VPI (Video Pictures Inc), Gotham telefilm outfit, is expanding into feature film production in Hollywood and has set up Variety Pictures Inc. VPI has taken 10-year lease on former Telepix Studios, which will be used for both tv and feature operations.

Prexy George Tompkins, here to initiate new activity, reported that VPI has sold $250,000 worth of commercials in past 30 days and is looking to firm's biggest year since its formation four years ago. Total biz this year, he said, is expected to reach $5,000,000.

N.Y.'s biggest insurance specialists in
all manner of
motion picture
& TV insurance
(Cast, Negative film, Tape, etc.)
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[illegible] W. 57 St., New York 19, Circle [illegible]

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... mighty KSTP-TV packs a real sales wallop.

The *first* and biggest station in the vital Northwest area, KSTP-TV serves and sells 510,000 families with a spendable income of more than FIVE BILLION DOLLARS.

Check your nearest Petry office for the details.

KSTP television 5
100,000 WATTS • NBC
MINNEAPOLIS • ST. PAUL

Produced in Hollywood, U.S.A.

COURAGEOUS CAT
CARTOONS
"JUST GREAT"
WCAU-TV, CBS, Philadelphia, Pa.

TV Blurbs' Bonanza

Continued from page [illegible]

average "good" running blurb. Field is wide open for unknown actors, some of whom have become identified with the product. For instance, actress Majel Barrett, who frequently does dramatic work on stage or television, has averaged $10,000 a year on the Ajax teleblurb.

On the other hand, there are the "name spokesmen" blurbs that identify talent used. For instance, the Kingston Trio was paid $200,000 for 11 Seven-up commercials, Jane Withers got $80,000 for a one-spot Comet blurb, John Daly a $75,000-a-year deal for his identification with Camels cigarets and June Lockhart, who did the recent Oxorcent Crest commercial, was offered a $100,000 pact to continue with this product.

Even Danny Thomas

Other similar deals have been made for spokesmen like Suzy Parker for Hertz, Wally Cox, Salvo, and Marshal Bernardi, the voice of "Charlie the Tuna." Specialty deals, too, are made with such stars as Danny Thomas, who does spot Maxwell House Coffee commercials, company which sponsors his tv show.

Miss Harris asserts times have changed when actors feared identification. Field has, in some instances, "replaced summer stock as place where talent scouts seek new faces for tv and movies." She points to persons now working in series or features, many of whom she first cast in tv commercials. List includes Anne Francis and Eva Marie Saint, once the "Scotch Tape Girls"; Robert Conrad, Myrna Fahey, Ingrid Goude, Donna Douglas and Jack Ging. Even Marilyn Monroe, in early part of her career, did a Union Oil ad for $25 and no residuals—of course, before SAG, in 1960, negotiated separate commercial contract.

SAG currently has committees prepping negotiations for new pact after Nov. 15 expiration of initial three-year deal. New contract is based on exposure of actor and system of use (residual) payments, geographical and population coverage. Payments are different for population areas, although nationwide run of a blurb involves same payment every time it is shown. This is true both for $95 on-camera and $70 off-camera rates.

Commercials have become a big field for agents; three major reps are Bob Longnecker, Jack Wormser and Miles Auer, as well as Jay Joseph.

Longnecker, who points out he has "unknown" clients who make "as much as $120,000 a year on commercials alone," says "some talent in demand on a commercial basis may not be useable at all in theatrical field." He asserts the "name or star status based on movie and magazine polls plays little, if any, role in selling such talent." Agency-sponsor contact is main sales feature, he feels, stressing, too, job turnover of commercial talent is limited because of restrictions, i.e., one soap, one cigaret, one automobile, etc. Such restriction is for 18 months, most involved being beer and cigarets, two major sponsors. Longnecker, who publishes an annual Talent Digest of all his clients, says he gets involved with some 130 ad agencies for commercials, as opposed to only a few studios for dramatic talent. Agent, in this case, also has to develop a superior bookkeeping system, covering such things as live or tape and films, two unions, different fee structures, market categories of one to five cities, Class B spot, or B program, A-AA-AAA markets spot and program, city keys and units, the 13-week cycles, the 17-1/2% cut off points, uses after 21 at $15 and $10 for "tags and promos," billboards and cross plugs, alternate sponsors, dealer spots, transfer from tape to film and radio and myriad other details.

While Longnecker specializes in commercials, he also handles regular dramatic talent. Many actors, however, have two separate agents for each field.

For instance, Joseph agency handles a large number of people for commercials who have other agents for dramatic jobs. Agency expects a $1,000,000 gross this year. Wormser, as with Auer, is more involved in off-camera and voice area. Wormser estimates annual commercial gross in $1,300,000 area. He handles voice work for such performers as Jim Backus, June White, Mel Blanc and Alan Reed. Field, he notes, is "highly specialized" and "increased as the film biz started to decline." Off-camera, according to Auer, is easier because there is "no sponsor conflict because clients are multiple-voice people and have no product identification."

Sponsors still use models and "pretty faces," majority of these coming from the Flaire and Mary Webb Davis agencies and not involving actors.

WTTW's Chi Shuffle

Chicago, May 7.

In a major personnel shuffle at WTTW, the Chi educational tv outlet, Bill Manechet becomes exec producer and the station's major liaison with National Educational Television Network. Manechet, who was previously operations director, succeeds Bud Ellingwood who exited last week.

Station has also hired away Al Binford of the Milwaukee ETV-er, WMVS, as performer and producer of children's shows. Binford replaces longtime WTTW kiddie personality Arkie the Woodchopper and brings with him the NET series, "What's New?," which now will emanate from the Chi station.

The Real Thing

"Salute to the Warsaw Ghetto Heroes," benefit concert, will be presented by the Warsaw Ghetto Resistance Organization at N.Y.'s Carnegie Hall Sunday (12) evening.

Broadway stars participating in readings are Carroll Baker, Sir Cedric Hardwicke, Sam Levene, Zero Mostel, Geraldine Page and Peter Ustinov. Featured music will be Handel's "Judas Maccabaeus" Oratorio, under Siegfried Landau's baton, played by members of the Symphony of the Air orch and sung by Schola Cantorum of which Hugh Ross is musical director.

Staging the event will be Joseph S. Kutrzeba, a stage manager of CBS-TV, himself a survivor of the Warsaw Ghetto uprising.

Juliet Prowse to Star In German TV Show

Baden, Baden, May 7.

American dancer Juliet Prowse is the star of a new German television show now being filmed here.

Titled "The Smallest Show of the World," the tv musical is being produced by young German television director Michael Pfleghar, who admits to being influenced by American musical entertainment.

Fest-Within-a-Fest Gives TV Its Innings at Cannes May 13-19

Cannes, May 7.

The Sixth Eurovision TV Festival, also called the International TV Film Fest, will unspool within the cadre of the Cannes Film Festival from May 13-19. Even if it is bound to get a little lost in the big fest activities, the organizers consider it the right time and place since the object is to promote better relations between tv and filmmakers.

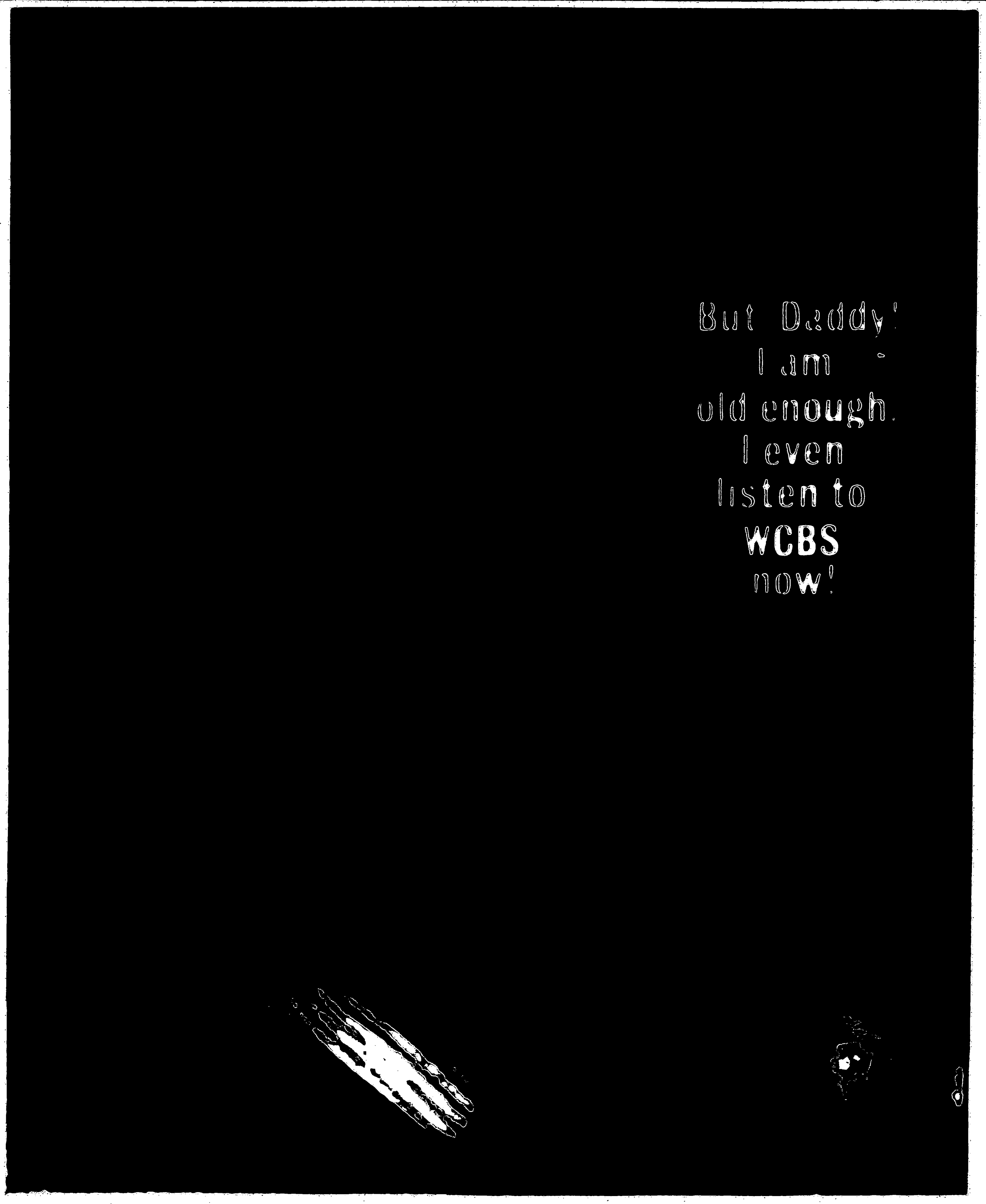
As part of that, only films that have been especially made for tv, and preferably through regular film producers, are eligible for entry. Jacques Flaud, head of foreign relations for the governmental video organization, Radiodiffusion - Television Francaise, which underwrites the fest, says its aim is to help bring on greater and more fertile collaboration between the film industry and television.

TV Fest is also timely since one of the film producer tenets during the recent crisis was to get a greater share of production or coproduction of vidpix from the RTF who have been more or less hogging it up to now. Robert Bordaz, RTF chief, has promised more work to producers for the coming '64 second web but the latter are not satisfied yet.

Three Eurovision prizes will be handed out by a nine-man jury via The Grnd Prix Eurovision for the best fiction pic, a Grand Prix for the best documentary and a Special Jury Prize for the most original work of any kind. Winners will be shown in the Film Palace after the regular awards on the last night of the fest, May 3.

RTF will also tape and film a special variety program of international stars and acts May 16 for a Eurovision hookup May 18. Among guests and entertainers already signed are Douglas Fairbanks Jr., Gardner McKay, Amalia Rodriguez, Catarina Valente, Heidi Bruhl, Sven Asmussen & Ulrik Neumann, Nicolaiev, a clown from the Moscow Circus, Aime Barelli, Four Brothers, Andy Williams, Melina Mercouri, Jeanne Moreau, Sophia Loren, Gregory Peck, Fernandel and more.

U. S. entry is a USIA vidpic "Death in the Family" based on the James Agee book. Cuba is in with two via "Hemingway" and "Story of a Ballet" with Britain also sending a ballet pic in "Les Sylphides."



...and Susie might win with that argument. Nobody's happier than Dad that she's passed through her rock 'n' roll phase and enjoys, with him, the programs of the Grownup Station—WCBS. It won't be long before Susie's in control of her own set of purse strings and she'll be great friends with WCBS Radio's Jack Sterling, Kenneth Banghart, Lee Jordan, Bill Randle, Ed Joyce, Ted Steele and Bob Maxwell. She likes a change, too. Another reason to dial WCBS—for the Philharmonic, for good conversation and Yankee baseball!

WCBS RADIO 880 101.1 FM

A CBS OWNED RADIO STATION

NBC Overruled, No Tintcast On Next Moonshoot

The White House reportedly wanted to know why the next moonshoot wasn't going to be in color and was told by NASA that it was a problem among the three television networks and the space agency didn't want to interfere.

There definitely won't be color for the Mercury-Atlas 9 moonshot scheduled for May 14, although NBC News will keep plugging away to make color a factor in the shoot after that, whenever it is.

NBC News proposed color in the first place. ABC News, which will handle the pool cameras on May 14, and CBS News rejected the proposal. NASA was asked to serve as an arbitrator, but, it is known, CBS and ABC refused to take it to an arbitrator, and NASA withdrew.

NBC expressed willingness to pay all the extra freight incurred in color transmission. NBC, tied as it is to set-manufacturing RCA, has long been the only constant exponent of color video.

Latest colorizing attempt was ignored, according to NBC sources, in the fact that the other two webs are now doing a bit of color and that many of their affiliates are geared to receive color.

One feeling is that CBS and ABC rejected the color scheme for the moonshot on strictly competitive grounds. Both have long opposed color and only lately have begun to relent.

When asked by VARIETY why color was rejected, CBS refused to comment, but a spokesman for ABC said: "ABC and, we believe, CBS were concerned with the loss of quality in converting color from black and white. Also, ABC felt it being our turn to head up the pool, that the addition of color could mean our technicians would play a very secondary part."

ABC News indicated further that color cameras require "lots of light," and therefore pictures that might be taken when the astronaut first appears 3:30 in the morning would be troublesome.

NBC executives insisted later that the technical problems of shooting in color could easily be handled.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 100)

WRC Total Area Homes: 206,700
Metro Rating: 26
Share of Audience: 39

SATURDAYS 9:00-11:00
Program: SATURDAY AT THE MOVIES

Feb. 16 "THE LONG HOT SUMMER"
Paul Newman, Joanne Woodward
1958, 20th Century-Fox, 20th Century-Fox

Feb. 23 "THE PRESIDENT'S LADY"
Susan Hayward, Charlton Heston
1953, 20th Century-Fox, 20th Century-Fox

Mar. 2 "THE ROOTS OF HEAVEN"
Errol Flynn, Orson Welles
1958, 20th Century-Fox, 20th Century-Fox

Mar. 9 "IN LOVE AND WAR"
Robert Wagner, Bradford Dillman
1958, 20th Century-Fox, 20th Century-Fox

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Defenders 9:00-9:30	WTOP 202,700
Lawrence Welk 9:30-10:00	WMAL 158,100
Gunsmoke 10:00-11:00	WTOP 168,800

WMAL Total Area Homes: 149,700
Metro Rating: 21
Share of Audience: 28

SUNDAYS 8:00-10:00
Program: SUNDAY NIGHT MOVIE

Feb. 17 "TERROR IN A TEXAS TOWN"
Sterling Hayden
1958, United Artists, UAA

Feb. 24 "TRAPEZE"
Burt Lancaster, Tony Curtis, Gina Lollobrigida
1956, United Artists, UAA

Mar. 3 "TIGER BAY"
John Mills, Horst Buchholz, Hayley Mills
1959, Sterling TV

Mar. 10 "THUNDER ROAD"
Robert Mitchum, Gene Barry, Keely Smith
1958, United Artists, UAA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Disney's World 8:00-8:30	WRC 204,800
Menace; Ed Sullivan 8:30-9:00	WTOP 248,600
Bonanza 9:00-10:00	WRC 258,300

Kidvid Festival

Continued from page [illegible]

Hopefully the sessions will produce some insight into juve needs and desires in programs and some guidelines for producers of quality shows.

A festival of classy vidfilms for kiddies was sponsored by the Assn. last year, and membership was heartened by the fact that some 5,000 youngsters in attendance seemed to enjoy them. It was observed since then, however, that in their own homes the kids switched to "Popeye," "Magoo" or one of the nonfilmed cartoon shows when tv offered a choice between those and something more uplifting or educational. Members of the Assn. testified that their children truly enjoyed "Exploring," "Discovery '63" and "Reading Room" when their viewing was parentally supervised, but left to choose for themselves a week or so later they invariably went back to "Popeye."

Herman Rush

Continued from page [illegible]

that details of the separation are still being ironed out.

There have been considerable differences between Sharpe and the GAC hierarchy for sometime. It was significant that Sharpe was on the Coast during the better part of the tv selling season in the East, and it's an open secret that a terminal deal was in negotiation.

Rush will supervise all television activities of the agency, which will include program development, sales and talent, and will coordinate tv with the other GAC departments. He joined the company shortly after Siegel bought out the firm about two years ago. He worked with Siegel at Criterion Films, where Sharpe worked also at about the same time. Rush is a nephew of the late Maurie Seckler, who at the time of his death was a veepee at NBC, and prior to that had been with CBS, Columbia Records and MCA.

Siegel's announcement skirts any mention of Sharpe and it's likely that Rush's elevation will spark further developments in the Sharpe situation.

Bolling Expansion

Bolling Co., the national sales rep outfit, is undertaking an expansion, including personnel and station acquisitions.

Jack Mulholland, 13-year vet of NBC Spot Sales, joins the Bolling tv division, with John McGuire named manager of the company's Denver office. Rebecca Kennedy has joined the company as traffic director.

Station additions to the Bolling lineup include WVNJ, Newark-New York, and WAVI, Dayton.

Minneapolis—Richard V. Fairbanks has become national sales manager of KMSP-TV here. He was with WPST, Palm Beach.

Writers Guild

Continued from page [illegible]

council did not demand a breakoff, it was assumed a settlement is in view, and then, new national meetings were called for today (Wed.).

After the council meeting, WGA teams went immediately into dickers with CBS o&o's in Philly, Chicago and Los Angeles and with ABC and NBC o&o's in Washington, D. C. While these o&o's sign separate agreements, WGA signs all network contracts at once, thereby making all parts interdependent.

NBC News and the Guild seemed to be in stalemate before the council meeting, held on May 1, when the latest package offer was presented. Nobody said that the Guild's council accepted it but nobody said it was rejected either, which is automatically a peaceful sign by labor.

Package was a base of $224, up from $214. But the network also asked and will probably receive the right to hire relatively unskilled newswriters at a base of $160 with escalation over 18 or 24 months to the top of $224. NBC News will still not provide overtime.

ABC and CBS news shops also will provide a base increase of $10 a week over what will probably be the term of a new three-year contract. That means upping the base to $234, but these two webs will pay overtime.

Another item proposed will give NBC News the right to reward extra time with either money or time off. Under the old contract, which expired over a month ago, NBC News was obligated to make up extra time with compensatory time off.

Other parts of the network contract will deal with freelance writers for live or taped tv and freelance writers working on filmed documentaries. There has been no word on these dickers.

SHELL REPACTS GOLF

Shell has again bought "The Wonderful World of Golf" for the NBC-TV Sunday afternoon sked. It's an 11-week deal on the one-hour sports film.

Deal came in via Kenyon & Eckhardt.

U.S. Pattern On Residuals For 'Harry's Girls'

London, May 7.

An alliance, forged between the Screen Actors Guild and British Actors Equity at a Toronto meet at the beginning of the year, is being put to its first practical test in connection with the upcoming Metro-NBC vidpic series, "Harry's Girls," which is due to start filming at MGM's British studios towards the end of the month.

In line with the pledge made at Toronto, British Actors Equity is demanding American standard residuals for all actors employed on the series. As at present constituted, Equity does not regard the series as anything vaguely resembling a British production. It is American initiated, presold to an American sponsor, with four American leads all linked to the Metro outfit in the States.

Gerald Croasdell, the Equity general secretary, said that if Metro reshaped the deal to make it appear to be a British production it would then have something to say about the casting of American actors in all four leading parts.

Croasdell warned that if Metro got the idea of taking the series off to some place on the Continent, the International Federation of Actors would step in. That body has been informed of the situation by the British union.

Apparently, Metro had hoped to employ British artists on the currently operating British standard of rerun pay—one day's salary in lieu of all rerun rights. SAG asked Equity, and Equity agreed, to insist that all performers in the production, whatever their nationality, should receive SAG standard rerun fees.

14th Annual
WHITE MOUNTAINS'
FESTIVAL of the 7 ARTS
July 5th to 22nd
[illegible]
[illegible]
TARLETON
[illegible]

REAL ESTATE

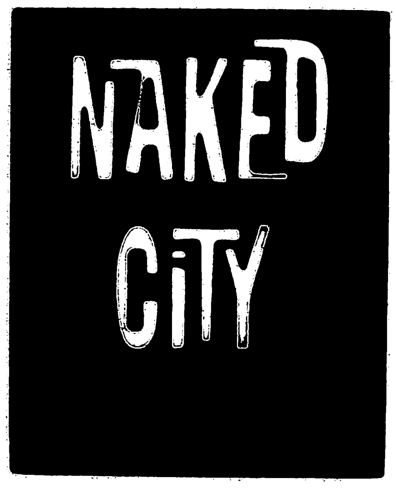
[illegible]

FOR RENT
[illegible]

[illegible]

[illegible]

TO LET
Furnished, Unfurnished. Large 2 bedroom, living room, kitchen, dinette, porch, garden in West Bronx. Commute to work by N. Y. Central. References. CH 2-1606.



—Newsweek

"The best and most stylish show on American television is a show that almost nobody thinks of in terms of style, "NAKED CITY," a three-year-old hour long series which has gradually transformed simple realism into a boldly original TV style."

For details contact
SCREEN GEMS, INC.

Inside Stuff—Radio-TV

A call for a single, fully accepted, rig-proof rating system for measuring radio audiences was issued by Mutual prexy Robert F. Hurleigh, in an editorial, in MBS' monthly newsletter.

Hurleigh, who complained of "rigged ratings" more than three years ago, proposed that tv and radio each have its one rating system. In his editorial, Hurleigh warned that "in the months ahead" there will be "a lot of buck-passing and the game of musical chairs will hit a new high in popularity" because of the Harris subcommittee hearings. "The rumble has already begun," he continued. "Fingers are being pointed at broadcasters; agencies are on the carpet with advertisers and cries of 'foul' are being heard round the land."

He described the Harris probe as "perhaps inevitable" and noted "in the long run, it may prove to be just the breath of fresh air needed."

It's a four-way parlay for NBC-TV's Hallmark Hall of Fame production of "Invincible Mr. Disraeli" on the Emmy nominations. Trevor Howard was nominated for best male lead for his titular role; Hurd Hatfield for best supporting male actor in his role of Baron Rothschild; Kate Reid for best supporting actress in her role of Queen Victoria and George Schaefer for his directorial assignment.

Frank Gaither, general manager of WSB Radio, Atlanta, oldest station in the South, has donated to the archives of the Little White House at Warm Springs, Ga., a historical tape recording.

Gaither made the recording in 1945 at the late Franklin Delano Roosevelt's funeral procession. It was broadcast nationally by CBS.

Tape records incidents as the body of the President was carried from the cottage, where he died, to the funeral train that took him to Washington, D.C. The date was April 12, 1945.

This year marked the 18th anniversary of the death of President, who was vacationing at his "second home" in Georgia, at the time he was fatally stricken.

"Repertoire Workshop," weekly half-hour series produced by five CBS-TV o&o stations to encourage new talent, has been donated to the Eastern Educational Network. Sixteen "Repertoire Workshop" programs will be selected for showing on seven stations in the northeast and will start in early May: Stations are WETA, Washington; WGBH, Boston; WMHT, Schenectady; WNED, Buffalo; WQED, Pittsburgh; WENH, Durham, N. H.; and WCBB, Augusta, Me.

Fourth annual CBS-TV regional promotion meetings will be held in eight cities during June 4-13 period. Two network "teams" will brief station promotion and publicity managers on web's program and promotional plans for the coming season. During two-weeks period teams will make stops at affils in Boston, Chicago, Kansas City, San Francisco, Washington, Atlanta, Houston, and Denver.

F. W. Woolworth chain is joining 100 tv stations in promoting sales of "Ripcord" character merchandise. "Ripcord" costar Ken Curtis kicks off campaign formally on Saturday (11) in Los Angeles when he tours L.A. Woolworth stores. There are 2,200 Woolworth stores across the country participating. Life mag's recent feature on "Ripcord" also is expected to give the merchandising a lift.

Washington will be the third site for the triangle of tv libraries to be established by the National Academy of Television Arts and Sciences Foundation. New York and Hollywood will house the other repositories. Lillian Brown, director of the George Washington University Radio and Television Dept., was selected to head the Washington branch committee.

Radio Review

MUSIC SPECTACULAR
With William B. Williams, Ted Heath Orch
30 Mins., Fri., 7:30 p.m.
WNEW, N.Y.

If broadcasters can log as pubservice the numberless documentaries on slums, juve delinquency, sailor's applause and what not, same should apply double-time to a musical effort like the WNEW's taped production on the big London band of Ted Heath.

Deejay William B. Williams winged to London to cut the show, which registers here as something of an extra effort toward presentation of good pop music in special format—relative, anyhow, to the overwhelming over-the-transom disk programming in the medium.

Show was taped in a London theatre with live aud for extra effect, and, while Williams and band-leader Heath didn't have a lot that was salient to segue with, it still added up to a diverting half hour of solid (and unique for New York listeners) pop music. Heath did rate the London popularity of U.S. big bands for Williams—Count Basie, Duke Ellington and Stan Kenton in order.

More o'seas investigations of the pop music scene would be welcomed. And airings of an hour, or hour and a half, wouldn't be out of order. *Bill.*

WJW-TV Citations

Cleveland, May 7.

Four officials at WJW-TV received community honors during the past week. Robert S. Buchanan, general manager, and Robert E. Huber, program manager, both were cited by the Greater Cleveland Council of Boy Scouts "for distinguished service on behalf of boyhood in his community, similar recognition went to Sidney Andorn, scroll of merit from the Church Civic League, and John Fitzgerald, Catholic Youth Organization's 12th Annual Community Service Award.

Govt. Wins Round 1 In Bid To Exact $40,000,000 British TV Levy

London, May 7.

The Government has won the first round in its bid to impose a levy on commercial tv advertising, which will yield an estimated $40,000,000—plus annually. The proposal, considered by the House of Commons Standing Committee, was adopted without a revision, though notice has been given of several amendments for subsequent consideration.

The levy proposals, contained in a new Clause Seven to the Television Bill, will be calculated on gross advertising revenue. The first $3,300,000 will be tax free, and up to the next $22,400,000 the levy will be at the rate of 22½%. Over and above $25,900,000, the levy soars to 40%.

In the Committee debate, Postmaster General Reginald Bevins rebutted suggestions that this would result in a lowering of program standards, and that staff would suffer hardship. The notion that the companies would say that because of the levy they will have to cut down, or eliminate, all expensive productions and concentrate on cheap television would not stand up to serious examination for a moment. It was still true that the better the independent programs, the more, in the long run, the companies would in the future, would be to offer for the companies, either now or earn. The only real road to ruin to the public a diet of cheap and worthless programs.

The PMG said the Government and Parliament could vary the scale of levy at any time, and would not hesitate to do so if it was thought right. If, in the early part of 1964, it seemed that the levy scale was too high, the Government would propose some modification.

In general, the Labor opposition did not challenge the principle of the levy, though one Labor MP spotlighted the problems of the medium sized companies, citing as an example Anglia Television, which would suffer a great deal from the starting point selected for the tax. An estimate showed that it would reduce Anglia's profits down to just over $120,000 (against $[illegible],000 for 1962-3). That would be the borderline, and could force them, possibly, to cut down on their more ambitious activities which were networked.

Another Labor member, Roy Mason, said MPs had been swamped with material from various organizations, which, in the main, had been sparked off by the protestations of the "Big Four" companies. The "Big Four," he complained, were "like a fat pig about to be maimed and squealing loudly, hoping that the blow would be softened."

The first amendment to the new Clause Seven came from a Conservative member, David James, who favored taking a slice out of profits instead of imposing a levy on revenue. His proposals involve a payment of 62½% to the Exchequer on the first $1,400,000 percentage would rise to 70; and profit; on the second $1,400,000 the above $2,800,000 would go up to 75%.

NAB'S HULBERT IN SWIPE AT NLRB

Washington, May 7

An official of the NAB has accused members of the National Relations Board of rewriting labor-management laws to favor unions.

James H. Hulbert, manager of NAB's management department, said NLRB members appointed by President Kennedy "have undertaken to substantially rewrite the law in favor of unions . . . in a way which I believe Congress did not intend."

His remarks were in a speech delivered to the Illinois Broadcasters Assn. at Springfield which was released here.

He told the broadcasters to speak out and when necessary take to court any decisions unfair to broadcasting.

KRLD-TV DELIVERS MORE HOMES PER AVERAGE DAYTIME QUARTER-HOUR THAN THE NEXT TWO STATIONS IN THE MARKET COMBINED . . . . For example, the ARB Television Market Report for February-March shows:*

	Lead	Metro Rating	Station Totals
Station "B"	109.2%	20.07%	28,000 homes
Station "C"	124.3%	19.33%	27,200 homes
Stations "B" and "C" combined..		40.03%	55,200 homes
KRLD-TV		43.8[illegible]%	66,700 homes

And the Nielsen Station Index for February 25-March 24, 1963, shows:**

Monday through Friday, 9:00 a.m. - 6:30 p.m., KRLD-TV delivers an average of more homes than the second and third place stations combined:

	Lead	Metro Rating	Station Totals
Station "B"	139.2%	19.4%	32,316 homes
Station "C"	166.7%	17.4%	31,937 homes
Stations "B" and "C" combined..		36.8%	64,253 homes
KRLD-TV		46.4%	94,546 homes

Combined station totals—"B" and "C" 64,253 KRLD leads by 30,293 homes per average quarter hour or by 47.1%.

PLUS — 14 out of the top 15 shows on Television.***
(CBS has 11 out of top 15)

Name of Show	Station	Local Rating	Average Audience National Nielsen Rating
1) Beverly Hillbillies	KRLD-TV	48.5%	37.8%
2) Gunsmoke	KRLD-TV	39.5%	26.7%
3) Dick Van Dyke	KRLD-TV	39.4%	29.9%
4) Garry Moore	KRLD-TV	38.3%	27.9%
5) Lucy Show	KRLD-TV	37.1%	31.7%
6) Red Skelton	KRLD-TV	35.7%	31.0%
7) Jack Benny	KRLD-TV	34.7%	[illegible]
8) Andy Griffith	KRLD-TV	34.4%	[illegible]
9) Ben Casey	WFAA-TV	34.4%	29.1%
10) Candid Camera	KRLD-TV	33.8%	31.7%
11) Danny Thomas	KRLD-TV	31.7%	29.4%
12) What's My Line	KRLD-TV	31.3%	25.2%
13) Rawhide	KRLD-TV	30.3%	30.4%
14) Defenders	KRLD-TV	29.4%	24.3%
15) I've Got a Secret	KRLD-TV	29.2%	[illegible]

*ARB ....February/March, 1963—9:00 a.m.—6:00 p.m., Mon.-Fri.
**Nielsen .... February 25/March 24, 1963
***Nielsen .... December 31/February 24, 1963

KRLD-TV

CHANNEL 4 Dallas-Ft. Worth

Represented nationally by Advertising Time Sales, Inc.

Light's 'Places', Amanda Ambrose, Steve & Eydie's 'Movies' Top LPs

ENOCH LIGHT ORCH: "FAR AWAY PLACES" (Command). This is Enoch Light's second musical excursion and it's a sound winner. Through the use of colorful arrangements to spotlight the mood of "Istanbul," "Isle Of Capri," "Moon Of Manakoora," "Under Paris Skies" and "White Cliffs Of Dover," among other spots on the globe, Light and his rich-sounding orch (with a choral assist) bring the flavor of the "far away places" right to the turntable. It's a natural for big spinning action on all levels.

"AMANDA AMBROSE" (RCA Victor). A nitery performer in the midwest, Amanda Ambrose breaks into the disk market with powerful impact. Accompanying herself with some solid pianistics, she is primarily a song belter with a dynamic attack infused with jazz and gospel beats. This songstress turns each number into a completely different, and sometimes surprising performance. She's standout on such numbers as "Be-Come Shine," "Tennessee Waltz" ... Mucho," "Come Rain or ..." and "This Little Light of Mine."

STEVE LAWRENCE & EYDIE GORME: "AT THE MOVIES" (Columbia). After a brief special material number, "To The Movies We Go," to introduce the package, Steve Lawrence and frau Eydie Gorme take off on an enjoyable wrap-up of pic tunes. They sing four duets and four solos apiece and each is a delight. On solo, Lawrence sends off songs like "Gigi" and "Love Is A Many Splendored Thing" with warm ballad impact. Miss Gorme's "Secret Love" and "Days Of Wine And Roses" show off her piping equipment to advantage. Marion Evans' arranging-conducting brought all hands right into the groove.

SHELLEY BERMAN: "NEW SIDES" (Verve). One of the disk entries on wax during the height of the comedy cycle, Shelley Berman continues as a consistent laugh-maker who continually refurbishes his routine with new material. In this set, recorded during a stand at the Crescendo in Hollywood, Berman comes up with some fine new bits which give the album solid impact. "Complete Neurosis," a meaning via telephone, is an interesting psychoanalytic routine very effectively delivered. "Loan Company" is another solid comedy effort amidst a flock of other pieces of uneven calibre.

MARION MONTGOMERY: "SWINGS FOR WINNERS AND LOSERS" (Capitol). A new jazz songstress, Marion Montgomery makes a promising bow on disks with this LP. Miss Montgomery, who works in a recognizable tradition, has enough distinctiveness of attack to build a reputation and a following. She handles upbeat tunes like "Cadenzin' The Blues," "Bail 'Em Pete," and "Dood I Do" with bounce and precision. She also does well on such ballads as "Can't Help It" and "Good Morning Heartache," among others. She gets standout support from a combo under Dick Hyman's baton.

THE ROOFTOP SINGERS: "WALK RIGHT IN" (Vanguard). A folksinging trio headed by Erik Darling, formerly with The Weavers, The Rooftop Singers shape up as a highly attractive combo with a consistently pleasing sound and a nifty repertory on this kickoff collection. It's a wide ranging group of songs, including the click title plus some fresh material like "Hey, Boss," "Tom Cat," "Somebody Came Home," "Ham and Eggs" and some standards like "Stagolee," "Brandy," "Leave Me Alone," and "Ha Ha Thisaway."

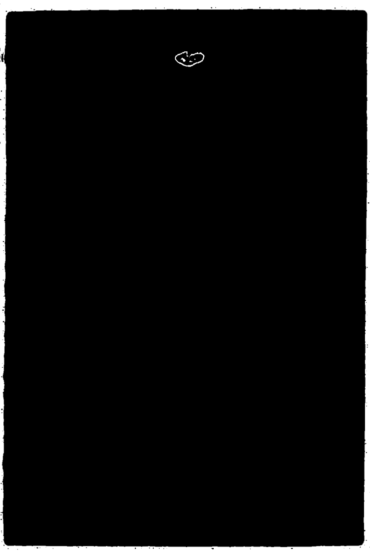
EVA LE GALLIENNE: "CAMILLE" (Caedmon). The character of Marguerite Gautier, the "Lady of the Camellias," has attracted many a leading lady, not the least of which is Eva Le Gallienne who produced a version of Alexander Dumas' play in the 1930s and toured as Marguerite at that time too. For this disk she has adapted the script and again stars in the part. The LP registers strongly for its dramatic effect and evolution of the Dumas story. Also in the cast are Alexander Scourby, Richard Waring, Betty Gardo, F... ...k Rolf, Marion Evensen, ... Girl here, Susan Douglas and Edmund Jerome, all of whom perform strongly. The result is a fine wax presentation, right for educational purposes as well as home entertainment.

AL CAIOLA: "GREASE KID STUFF" (UA). The rockin' guitar of Al Caiola, backed by his orchestra, gives the teenagers a top-tempo item which should move effectively at the turntables. Included are various current or recent pop numbers, mostly in an uptempo groove but with a ballad treatment or two thrown in as well. The winning Caiola guitar touch lends a big emotional lift to the tunes, providing them with a style and feeling that should register big in the teen market, as have many of his past efforts. Included are "He's So Fine," "Surfin' USA," "Walk Right In," "Pipe Line," "Alley Cat," "Our Day Will Come" and others.

DIAN & THE GREENBRIAR BOYS (Elektra). The stress in this teaming of Dian (James) and The Greenbriar Boys, latter on loan from Vanguard Records, is on the authentic country-folk sound. The Greenbriars have the bluegrass feel down pat and the young thrush has the purity of approach that is a refreshing entry in current overload of folk purveyors. The repertoire includes love songs, blues, inspirationals and hoedowns. All hit a note of musical honesty which the folk crowd seems to want more of these days.

"LOVE IS A BALL" (Philips). Michel Legrand's score to "Love Is a Ball," currently in release via United Artists Pictures, has been nicely set to wax via this Philips outing. Tunes have been organized into their own entities so there is some listening continuity and individuality in the pieces, all of which have a bright, sophisticated feel. Although many are just variations on the "Love Is a Ball" tune itself or the main title, there are others with a quality all their own, several with a marked jazz flavor. It all adds up to an often-interesting, always-listenable soundtrack waxing.

BERNIE BERNS: "BERNIE GOES TO WASHINGTON" (Jubilee). This LP is directed strictly at the Jewish audience. It has President Kennedy speaking with Yiddishisms along with his Boston accent. Although there are some funny moments, the platter remains too limited for across-the-board sales. For its own audience, there is strength. Bernie Berns is the Kennedy interpreter here and he does an okay job in that capacity. His Yiddish joking is well-timed for solid laugh getting in this area, and much of the material is funny in a broader vein. Various New Frontier members and politicos get a ribbing here, too. Berns does all the voices turning in a solid performance over all.



LAWRENCE WELK
In His Newest Dot Album
Salutes "1963's EARLY HITS"

WALT DICKERSON QUARTET: "JAZZ IMPRESSIONS OF LAWRENCE OF ARABIA" (Dauntless). Exactly what the title implies, this set features a group of jazz arrangements by Walt Dickerson giving a bigger motif to Maurice Jarre's Oscar-winning score for "Lawrence of Arabia." Played by Dickerson's quartet, featuring the leader on vibes, Austin Crowe on piano, Henry Grimes on bass and Andrew Cyrille on drums, the combo registers both as simply a jazz LP and also as an evocative rendering of the original score. Dickerson has maintained the mood of some of the pieces, especially the more somber ones, and others he has let swing handily. His group performs with finesse in both ensemble and solo work.

"OLIVER" (Golden). A pleasant kidisk has been fashioned here, using the Lionel Bart score from Broadway's "Oliver" and some special story line narration and dialog. Ten songs from the legit score are included, arranged and conducted by Jim Timmens. James Kenney heads a cast which includes Myra de Groot, Janet Eden, Gene Lowell and Gene Steck. The disk has a nice dramatic feel, and the music has been well integrated to create a smooth and entertaining package. Narration is particularly well written and spoken by Kenney, all of which should make a solid addition to any kiddie library.

Longplay Shorts

RCA Victor has 18 albums on tap for its May release schedule. Highlighted are packages by Harry Belafonte, Chet Atkins, Duane Eddy and Frankie Carle, plus the debuts of four new artists (Amanda Ambrose, Pernell Roberts, Valentina Pringle and The Wild Voices of the Marty Cooper Clan) . . . Comedian Don Sherman signed for three more Jubilee albums . . . Dover Publications is out this week with a three-record instruction package, "Listen and Learn Modern Hebrew." The package contains a complete record text and an English translation of the Hebrew material.

Mimi Trepel, of London Records, planes to England Sunday (12) for conferences with execs of British Decca before visiting various associates in Stockholm, Copenhagen, Hamburg and Milan . . . R. E. Caffman has been named to the newly created post of sales promotion manager for the Revere-Wollensak division of the 3M Co. E. C. Proter is assuming the post of advertising manager for the division's consumer products line and Alan L. Barr will succeed Proter as ad manager for the 3M Chemical division . . . The New York Pro Musica Decca group, set for an extended tour of the Far East . . . Rolen Mertini, violinist on Decca's Gold Label classical line, tapping off her current cross-country tour at the auditorium of the Metropolitan Museum of Modern Art on May 19.

Enoch Light, Command Records topper, guests on Joe Franklin's WOR-TV show next Tuesday (14) . . . Warner Bros. Records recorded the Four Saints concert last Sunday (5) at Memorial Hall, Dayton (O.) . . . The Highwaymen, United Artists diskers, set for a concert at Yale U. on May 17 . . . Five Capitol and Angel four-track stereo tape releases are set for May . . . Columbia Records will release six new four-track stereo tapes in May, including two Masterworks and four pop releases . . . Elektra Records has six LPs scheduled for release this month. Leading the pack are "Dian & The Greenbriar Boys" and "A Treasury of Music Of The Renaissance." Elektra has appointed Rick Kelly's Sonart Distributing Corp in Oklahoma City to represent the Elektra and Crestview album lines and Elektra singles in the Oklahoma area.

Ethel Smith preparing a new LP for Decca under the direction of Milt Gabler . . . Edward Weiss Advertising Agency has been appointed to handle trade and consumer advertising for ABC-Paramount as well as its Impulse and Chancellor subsidiaries . . . Bob Haggart, whose latest LP, "Big Noise From Winnetka" is out on Command, guests on Earl Wilson's WJRZ (N. Y.) show tomorrow (Thurs.).

Smash Records has purchased the master of "Very Few Heartaches" by Jack & Jill from the Arlen label, owned by Harry Finfer of Philadelphia, and will release it immediately. It's the duo's first record.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

FATS DOMINO ...... **THERE GOES (MY HEART AGAIN)**
(ABC-Paramount) .... Can't Go On Without You

Fats Domino's "There Goes (My Heart Again)" (Anatole) goes full-blast with a Nashville zip and his built-in free-wheeling style to make this first for ABC-Paramount after switching from Imperial a surefire spinning winner. "Can't Go On Without You" (Anatole-Tune-Toft) has an infectious rocking blues beat that can grab a good share, too.*

* * *

RICK NELSON .... **STRING ALONG**
(Decca) .... Gypsy Woman

Rick Nelson's "String Along" (Blue Crest†) blends the catchy guitar plunk and amiable vocalizing that's trademarked so many of his disks into another biller that will please the teen trade for payoff results. "Gypsy Woman" (Hilliard-Dorolt) stirs up an exciting sound that could attract action around the coin machines.

* * *

CHUBBY CHECKER .... **BIRDLAND**
(Parkway) .... Black Cloud

Chubby Checker's "Birdland" (Woodcrest-Acet) is another new terp try that's bound to become a fad because of the singer's persistently rhythmic instructions. "Black Cloud" (Mom-Rosert) is a sharp hand-clapper that will stir up the pop peepleers.

* * *

STEVE LAWRENCE .... **POOR LITTLE RICH GIRL**
(Columbia) .... More

Steve Lawrence's "Poor Little Rich Girl" (Aldon†) is rich in the lyric angle and light upbeat tempo that wins over the youngsters and they'll surely take to this one in a big way. "More" (E. B. Marks†) is still another nifty balladeering job on this top-flight entry from the "Mondo Cane" pic and it, too, will get a spinning spotlight.

* * *

DANNY WILLIAMS .... **MORE**
(United Artists) .... Rhapsody

Danny Williams' "More" (E. B. Marks†) is the strong ballad theme developed from the "Mondo Cane" pic score and this slice, imported from England, has what it takes to crack the pop market here. "Rhapsody" (West Shore†) has a big schmaltzy sound that could win over some programming romanticists.

* * *

EDDIE HEYWOOD .... **CANADIAN SUNSET**
(Liberty) .... The Good Life

Eddie Heywood's "Canadian Sunset" (Bourne Never) (Vogue†) works out extremely well via the deft pianistics and swinging orch backing and its programming possibilities are unlimited. "The Good Life" (Paris) is given a fine keyboard reading to further establish its position as a class ballad entry on the current pop scene.*

* * *

JACKIE WILSON & LINDA HOPKINS .... **SHAKE A HAND**
(Brunswick) .... Say I Do

Jackie Wilson & Linda Hopkins' "Shake A Hand" (Merrimac†) puts two powerhouse vocalists on a gospel standard that gives it a new excitement and a high spinning potential. "Say I Do" (Merrimac†) is still another sampling of their high spirited dueting that will whip up spinning interest.

* * *

DUANE EDDY .... **LONELY BOY, LONELY GUITAR**
(RCA Victor) .... Joshin'

Duane Eddy's "Lonely Boy, Lonely Guitar" (Linduane†) spells out the "lonely" mood in the lyric and the twanging guitar sound in a way that will win plenty of spinning friends. "Joshin'" (Linduane†) shows off some interesting guitar work in an instrumental that's consistently interesting.

* * *

PAT BOONE .... **ALWAYS YOU AND ME**
(Dot) .... Main Attraction

Pat Boone's "Always You And Me" (Spoone) is a simple yet touching ballad that gets its spinning power from a highly effective vocal treatment. "Main Attraction" (Spoone*) is a sprightly item with some rousing sounds to attract attention.*

* * *

GEORGE HAMILTON IV .... **ABILENE**
(RCA Victor) .... Oh So Many Years

George Hamilton IV's "Abilene" (Acuff-Rose†) is a fine entry out of the country & western school and its strong vocal handling gives it a spread that will move it into pop playing time. "Oh So Many Years" (Acuff-Rose†) beats out an okay country ballad sound that some pop spinners will take to.

* * *

LOU MONTE .... **LIMBO ITALIANO**
(Reprise) .... Bossa Nova Italiano

Lou Monte's "Limbo Italiano" (Romance/Salt) puts a pizza flavor into a Latino beat and it emerges as a lively item with enough spinning appeal to give it a good run. "Bossa Nova Italiano" (Romance/Salt) gets the paisanos to sway the Brazilian way and it, too, adds up to some spinning fun.

* * *

TERI THORNTON .... **SOMEWHERE IN THE NIGHT**
(Dauntless) .... You Got To Have Heart

Teri Thornton's "Somewhere In The Night" (Gowert) is a moody blues ballad developed from the "Naked City" tv theme and it rates a strong spinning push because of the intriguing vocal handling. "You Got To Have Heart" (Frank) will probably get this Ross & Adler tune from "Damn Yankees" additional spinning beats.*

* * *

PATTI PAGE .... **SAY WONDERFUL THINGS**
(Columbia) .... I Knew I Would See Him Again

Patti Page's "Say Wonderful Things" (Hill & Range†) has the willowy waltzing style that the singer handles so well and its overall lilting mood will lead to a spinning payoff. "I Knew I Would See Him Again" (Meadow†) will fit neatly into programming schedules that call for tasty ballad material.

* * *

KEARNEY WILLIAMS .... **TRAVELIN' MAN**
(Hickory) .... Two Worlds, One Heart

Kearney Williams' "Travelin' Man" (Big D†) moves along country blues lines but the solid sound could stir up latent pop action, too. "Two Worlds, One Heart" (Acuff-Rose†) is a slow country ballad that won't make the pop world. Gros.

*ASCAP. †BMI.

COURT TUNES OUT AFM TAXES

Adams Urges Jukebox Royalties

Pittsburgh, May 7.

ASCAP prexy Stanley Adams made an impressive pitch here last week during the National Federation of Music Clubs convention for extension of the 1909 Copyright Law to jukeboxes.

Adams said that the State Department got interested in the matter when "Volare" and "Arrivederci Roma" were introduced to this country and Italian officials wanted to know why royalties were not paid on jukebox sales.

He said, "The Italians couldn't understand why their composers could not collect a royalty on jukebox performances. In Europe, the composers can collect when their songs are played on the jukebox."

Adams asserted that a basic morality is involved in collecting for jukebox performances. "The composer should get every commercial consideration for his product," he said; "When a producer buys the book rights for a play, he must pay royalty. Those who play a record on a jukebox in a hotel or restaurant are using the composition for profit and should pay a royalty."

Adams accepted a citation for ASCAP, which was honored for 50 years of service to American music and musicians.

U.S. Music Biz Can't Afford to Ignore 'Neighboring Rights' Legalistics

The Neighboring Rights Convention for the international protection of performing artists, record manufacturers and broadcasters is expected to be in effect by the end of this year. That's the opinion of S. M. Stewart, director general of the International Federation of Phonographic Industry, who spoke at a luncheon meeting of the International Record & Music Men's Club at New York's Hotel Taft last week.

According to Stewart, three countries already have ratified the international convention and it goes into force automatically as soon as three more countries join.

"The American record industry will be affected by the Neighboring Rights Convention regardless of whether the U. S. joins or not," said Stewart who is in the U. S. on a three-week visit from his London base. "If this country stays out of the Convention," he explained, "American recordings would be unprotected in member-countries and dubbing U. S. records would be legal there unless some local law of copyright or unfair competition could be stretched to cover the situation."

Stewart also pointed out that payments made in numerous countries for the use of phonograph records on jukeboxes, in dancehalls and other public places, and also for radio broadcasting. "If the U. S. refused to ratify the Convention," Stewart stated, "users in member countries would have the right to refuse to pay for performing American recordings."

Stewart thought that the outlook for ratification of a Convention by the U. S. had greatly improved in the last few years. He said it was quite clear at Rome that the rest of the world wanted the U. S. in.

Hartstone, Ex-London V.P., Forms Cleve-Disc Dist. With Brother George

Lee Hartstone, former veepee at London Records, has expanded his disk distribution activities. Hartstone and his brother, George, have formed Cleve-Disc Distributing Inc., with Godfrey Dickey as veepee-general manager.

Although the Hartstones believe in the necessity of local distribution for the independent manufacturer, they feel that "local" distribution might well become "national" distribution.

Even though they are prepared to restrict service to the Cleveland territory, they will also be ready to handle any of the Pittsburgh-Cincinnati-Indianapolis territories for those manufacturers desiring broader coverage. Local promotion men and resident salesmen will be headquartered in each of those cities.

According to the Hartstones, Cleve-Disc will not operate as a branch of any present distributing operation but will have full authority and act, independently for its markets.

Ferguson Joins Victor's A&R Staff in Nashville

Chet Atkins, manager of pop artists & repertoire in Nashville for RCA Victor, has added Bob Ferguson to his staff.

Ferguson, who has been identified with country and pop-country music and recording artists since moving to Nashville in 1954 as Ferlin Husky's manager, will supervise recording sessions and assist Atkins in others.

In addition to managing Husky, Ferguson had produced recording sessions, written songs including "Wings Of A Dove," and managed the singing career of his wife,

Merc Spins Into Pub Biz; Sets Up Westbound Music

Chicago, May 7.

Mercury Records, which to date has only had a weak clearinghouse type operation for publishing and licensing music, has set up Westbound Music Inc. as an independent publishing company within the corporate structure. First Westbound sale is "When Autumn Calls" to Liberty Records, which Nick Noble will record.

The Mercury venture and recent big-dollar buyup of several major music publishing firms indicate a re-awakened financial interest in copyright equity.

Other record companies have set up their own publishing firms with varying degrees of success in selling to other labels. Capitol (Ardmore, Beechwood), Decca (Northern), Imperial (Travis, Commodore) and other record outfits in the publishing biz will find competition heightened by the Mercury venture, particularly in the international area where it is expected that Mercury's parent Philips corporate structure will be a major asset.

Eddie Mascari, Mercury's publishing division g.m., will head up Westbound. Mascari has hired composer-arranger Irwin Wenzlaff and is looking for a national sales promotion man.

Victor Nabs 'Cardinal,' Its 3d Prem Soundtrack

RCA Victor's romance with Otto Preminger pic productions is continuing with "The Cardinal."

The record company has latched on to the soundtrack album rights to the film which is scheduled for a world preem in Boston on Dec. 11 and a New York bow the following day. The score for the pic was written by Jerome Moross.

Victor's other soundtrack sets of Preminger pix have been "Exodus" and "Advise and Consent."

BARS 10% TRAVEL BITE & 1½% LEVY

By MIKE GROSS

In a far-reaching decision handed down in the U.S. Court of Appeals in New York last week, it was ruled that the American Federation of Musicians' 10% traveling surcharge and Local 802's 1½% tax payments violate the Taft-Hartley Act. This affirmed the decision of the N.Y. District Court that the AFM and Local 802 are permanently enjoined from demanding or accepting the surcharge and the tax levy from orchestra leader Ben Cutler.

Cutler, upon agreement of both parties, was severed from the rest of the many orch leader plaintiffs in the main action, in order to bring the case to the Court of Appeals as quickly as possible. The orchestra leaders and the Court approved of this step because the AFM wanted to know once and for all if the taxes imposed on orchestra leaders-employers were legal or not.

The Court of Appeals agreed that the single engagement field is an industry affecting interstate commerce. The decision also agreed with the findings of the lower court that Cutler, an orchestra leader in the single engagement field, is an employer within the meaning of the statute and that as such he may not be required to pay over to the unions the taxes and surcharges involved. The decision concurred with Section 302 of the Labor-Management Relations Act which prohibits unions from demanding or employers from making payments to unions representing their employees.

Court's Opinion

The Court further found that "the designation in the Form B contract to be a self-serving subterfuge which is not entitled to any weight." (The Form B contract, in use since 1941, designates the purchaser of the performance as the employer of the musicians.)

For years the union has contended that the purchaser, including the father of the bride, is the employer of the musicians and the leader for his occasion. The Court of Appeals passed that off with:

(Continued on page 206)

BBC Telecasts Music Biz 'Bests'

London, May 7.

The annual Ivor Novello awards for standout contribution to British pop music last year were televised by the BBC on Saturday (4), in a show introduced by Catharine Boyle.

For the "A" side of the biggest selling record of 1962 "Telstar" earned an award for tunesmith Joe Meek, with awards also going to Decca and Ivy Music Co.

The outstanding light orchestral piece was written by Steve Race (Mills Music).

"My Love And Devotion" was tagged the outstanding song and the award was shared by writers Howard Barnes, Joe Roncoroni, Harold Fields and John Fields Music.

"Outbreak of Murder," by Gordon Franks, received the nod for the outstanding jazz composition (Chappell); Ron Grainer's theme music for the BBC-TV series, "Steptoe & Son" (Essex) won the section for the Outstanding Theme of Radio, Film or TV. The outstanding film score was published by Elstree Music. It was for the Cliff Richard film, "Summer Holiday" and 10 scribes chipped in to provide the score. Acker Bilk's "Stranger on the Shore" (Selwyn Music) was the most performed composition and veteran publisher Lawrence Wright, who composes as Horatio Nicholls, was the recipient of the year's Special Award for Outstanding Service to British Music.

Proposed $5 Jukebox License Fee Wins Lukewarm Backing at House Copyright Subcommittee Hearings

By MIKE MOSETTIG

Washington, May 7.

If politics is the fine art of compromise, the hearings before the House Copyright Subcommittee on eliminating the jukebox copyright exemption looked like crayon scribbling.

Under discussion was a proposal for a $5 license fee on jukeboxes with the money to be collected and distributed to copyright owners by the Register of Copyrights acting as a Performing Rights Administrator.

The measure was praised reluctantly by its purported friends, attacked as an administrative impossibility by its foes and received only one genuine endorsement from the subcommittee.

The bill was supported wholeheartedly only by its sponsor, Rep. Emanuel Celler (D.-N.Y.), subcommittee chairman Rep. Edwin Willis (D.-La.) and U.S. Register of Copyrights Abraham Kaminstein.

Faces Bleak Future

Willis called the measure a "reasonable accommodation" and an "honest effort to reach middle ground."

Willis' support of the license fee is the only reason it has a chance of getting out of his subcommittee. But even with his backing, the bill's Congressional future is bleak.

Kaminstein called the legislation a "reasonable and judicious way to approach this problem, but like any compromise it can't be wholly satisfactory to everyone."

Celler, noting the virtual impossibility of repealing the juke exemption, said the $5 fee bill is "based on practical, pragmatic grounds." He told the subcommittee that safeguards for collection and distribution of license proceeds should be provided but at no cost to the Government.

Willis said he would make "a serious effort to be reasonable and have legislation of some kind" to solve the long standing juke copyright exemption imbroglio. He said outright repeal of the exemption might be ruinous to jukebox operators.

The reluctant decision to back the $5 fee bill instead of outright repeal was made in a midnight conference by ASCAP general counsel Herman Finkelstein and Sidney Kaye, his BMI equivalent.

'Temporary Measure'

Agreeing to go along with the bill as the only measure with a chance of passing Congress, Kaye and Finkelstein told the subcommittee they only support it as a temporary measure. They both said

(Continued on page 206)

Sim Myers to Victor As Puffer for Red Seal Wing

Sim Myers has joined RCA Victor as an administrator of press and information. He'll work primarily with the Red Seal roster of artists and records.

For the past three years, Myers was a member of MGM Pictures' ad-pub staff in New York, Hollywood and Europe. Before that, he had been music editor and critic of the New Orleans Times-Picayune and a music and drama critic of the Chicago Tribune.

'Tovarich' Aides Still Searching For LP 'Comrade'

Although the musical "Tovarich" is in its eighth week on Broadway, it still hasn't found a record company comrade. It's the first tuner, with more than 21 performances to its credit, to draw a disk blank since the record company rush for original casters began.

Friends of "Tovarich" haven't given up on latching on to a disk deal, however. Still working towards that goal are the cleffing team (Anne Croswell & Lee Pockriss) and associates of Abel Farbman (who coproduced with Sylvia Harris). They're now pointing to the Tony Award copped by the musical's star Vivien Leigh and the $80,000-plus weekly b.o. take it's been averaging the past weeks as lures to attract new record company interest. However, last week's take dipped to $60,200.

The pushers for an original cast album deal are still meeting record company resistance despite the attraction of the star and the boxoffice gross. Many tradesters feel that Farbman outsmarted himself in his original dealings with the record companies when he asked for an estimated $50,000 advance and a 20%-plus royalty share. Even though he's now eliminated entirely his demands for an advance and dropped his royalty request to 10%, the record companies are still not buying.

"Tovarich" opened in New York to generally bad notices and the record people aren't sure how long Miss Leigh's and costar Jean-Pierre Aumont's marquee lure can keep it going or how much value it would have on records. The recording and production costs would cost the diskery upwards of $25,000.

The score is published by E. B. Marks' ASCAP firm, Piedmont Music. It's understood that Marks shelled out $15,000 to acquire the publishing rights.

Gene Austin Grooming Moppet Prodigy for TV

Hollywood, May 7.

Songsmith Gene Austin is sponsoring a 6½-year-old prodigy, Angella ("Angie") Paul with an eye to television bookings.

The little girl hails from Sulphur, La., and her repertoire—sans any formal musical schooling—ranges from the classics to boogiewoogie and jazz. Austin taught her to sing and play "My Blue Heaven," his smash diskseller of yesterday.

Child pianist's ambition is to be a "cowgirl." After coaching his new find, Austin had ABC-TV here tape the tiny 38-pound prodigy demonstrating finger exercises and playing Beethoven, Strauss and the "12th St. Rag."

Kenin Urges Performers' Rights for Musicians In Pitch Before D.C. Panel

Herman Kenin, president of the American Federation of Musicians, is now campaigning for performers' rights for musicians to enable them to share in revenues accruing from their recordings. The plea was made before a panel convened in Washington recently by the U.S. Register of Copyrights to consider revisions in the Copyright Law of 1909.

The presentation was made on Kenin's behalf by AFM general counsel Henry Kaiser and New York counsel Jerome H. Adler.

In the plea for copyright protection for tootlers who interpret and perform copyrighted works of composers, Kenin's statement noted that "we voice the common aspirations of all performers, be they actors, singers or musicians." He deplored fears by author-composer groups that recognition of performer rights might somehow challenge their long-established positions under the old law.

Kenin emphasized that recognition for the musician is a "moral issue, and good morals are the basis for good laws."

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	5	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
2	2	17	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
3	4	79	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
4	3	6	KINGSTON TRIO (Capitol) Kingston Trio No. 16 (T 1871)
5	6	10	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
6	7	14	FRANK FONTAINE (ABC-Par) Songs I Sing on Jackie Gleason Show (ABC 442)
7	5	15	HENRY MANCINI (Victor) Our Man in Hollywood (LPM 2604)
8	10	16	RICHARD CHAMBERLAIN (MGM) Richard Chamberlain Sings (E 4088)
9	8	6	TONY BENNETT (Columbia) I Wanna Be Around (CL 2000)
10	15	30	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
11	17	3	ELVIS PRESLEY (Victor) Happened at World's Fair (LPM 2697)
12	11	40	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
13	12	13	JOE HARNELL (Kapp) Fly Me to the Moon (KL 1318)
14	9	24	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
15	21	9	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
16	13	17	ALLAN SHERMAN (Warner Bros.) My Son, The Celebrity (W 1487)
17	30	4	CANNONBALL ADDERLEY (Riverside) Jazz Workshop Revisited (444)
18	23	9	BILLY VAUGHN (Dot) 1963's Greatest Hits (DLP 3497)
19	14	17	ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
20	31	4	JOHNNY MATHIS (Columbia) Newest Hits (CL 2016)
21	34	3	BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2007)
22	16	11	BRENDA LEE (Decca) All Alone Am I (DL 4370)
23	26	10	KINGSTON TRIO (Capitol) New Frontier (T 1809)
24	22	4	LAWRENCE WELK (Dot) Early 1963 Hits (DLP 3510)
25	24	3	PETER NERO (Victor) Hail the Conquering Nero (LPM 2638)
26	26	2	BYE BYE BIRDIE (Victor) Soundtrack (LOC 1081)
27	18	5	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
28	20	22	STAN GETZ—CHARLIE BYRD (Verve) Jazz Samba (V 8432)
29	27	12	STEVE LAWRENCE (Columbia) Steve Lawrence Winners (CL 1953)
30	43	8	ROY ORBISON (Monument) Greatest Hits (M 8000)
31	33	3	ROBERT GOULET (Columbia) Wonderful World of Love (CL [illegible])
32	32	24	OLIVER (Victor) Original Cast (LOCD 2004)
33	42	6	PETE FOUNTAIN (Coral) Plenty of Pete (CRL 57484)
34	—	1	STEVE ALLEN (Dot) Gravy Waltz (DLP 3515)
35	—	1	MARTY GOLD (Victor) Sound Power (LPM 2620)
36	36	2	STAN GETZ Big Band Bossa Nova (V 8494)
37	10	47	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
38	41	4	NANCY WILSON (Capitol) Broadway My Way (T 1828)
39	44	131	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
40	39	13	FRANK SINATRA & COUNT BASIE (Reprise) Sinatra and Basie (R 1008)
41	25	29	BENT FABRIC (Atco) Alley Cat (33-148)
42	32	4	BLAME IT ON THE BOSSA NOVA (Columbia) Eydie Gorme (CL 2012)
43	38	8	DAVE BRUBECK QUARTET (Columbia) Bossa Nova USA (CL 1998)
44	29	5	PAUL & PAULA (Philips) Songs for Young Lovers (PHM 200078)
45	35	6	THE SHIRELLES (Scepter) Greatest Hits (507)
46	45	26	ALLAN SHERMAN (Warner Bros.) My Son, the Folk Singer (W 1475)
47	40	16	GYPSY (Warner Bros.) Soundtrack (B 1480)
48	48	5	PEGGY LEE (Capitol) I'm a Woman (T 1857)
49	46	2	JOHNNY MATHIS (Columbia) Greatest Hits (CL 1133)
50	47	3	ARTHUR FIEDLER & BOSTON POPS (Victor) Jalousie (LM 2661)

CHI TOOTERS, RAVINIA FEST INK 3-YR. PACT

Chicago, May 7.

Chicago Federation of Musicians and Ravinia Festival, the outdoor summer edition of the Chicago Symphony, signed a three-year contract last weekend only a few days after a negotiation crisis that nearly caused cancellation of the season.

Agreement was reached after Local 10 backed down on earlier demands that players be given consecutive days off and that all but first desk musicians from the Chi Symphony be rotated through the Ravinia season. Ravinia officials said this was an intervention in artistic matters, but did agree to do both "when possible."

Decca's 64 Pix & Legit Packages in Special Re-Run Sales Pitch

Decca Records has launched a re-run program for its Broadway and Hollywood catalog. Under the theme of "Playing At Your House Tonight," Decca has put 64 of its Broadway and Hollywood LPs on the block with a special dealer incentive plan for its May promotion.

Included in the original Broadway cast album product are the Rodgers & Hammerstein tuners, "Oklahoma," "Carousel" and "The King And I." In addition there are Irving Berlin's "Annie Get Your Gun," Frank Loesser's "Guys And Dolls," George Gershwin's "Porgy and Bess" and Robert Wright & George Forrest's "Song Of Norway."

To keep pace with the legituner product, the label has included, among others, such award-winning motion picture soundtrack sets as "Around The World In 80 Days," "The Eddy Duchin Story," "Picnic" and "Flower Drum Song."

Besides the 64 Broadway-Hollywood packages, Decca is adding a new set to this promotion by Sammy Davis Jr. entitled "Forget-Me-Nots For First Nighters." Included in the package are songs from shows and pix written by Rodgers & Hart, Cole Porter, Johnny Mercer, Gordon Jenkins and Frank Loesser, among others.

AFM Taxes

Continued from page [illegible]

"We need not be concerned with those occasions when the father of the bride, at the height of his exhilaration, proceeds to lead the orchestra."

(One orchestra leader who followed the union's directive and used the Form B contract never made deductions from the wages of his sidemen-employees as an employer. He had his books examined by the Internal Revenue Service and was told that he must pay $60,000 in penalties and back payments on Social Security and Unemployment Insurance. He complained to the IRS that he was not the employer because he used the Form B contract, but the IRS stated, as did the Court of Appeals, that the orchestra leader is the employer.)

The key part of the decision is that the Court of Appeals found that the 10% AFM tax is an exaction from the leader's share and that he has been paying this money to the union out of his own share.

The decision is expected to spark a drastic revision in the AFM constitution to redefine collection procedures. The money collected via these taxes represents some $3,000,000 to the Federation and $730,000 per annum to 802. Without these sums, both claim they could no longer operate.

The orchestra leaders are now prepping for a trial against the AFM in the Sherman antitrust suit which has been pending since [illegible]. Pre-trial conference is scheduled for May 22.

Scot's 'Fair Lady'

Glasgow, May 7.

The hit musical, "My Fair Lady," is skedded to play a season here early in 1964, following a six-month stay at the Opera House, Manchester, England. It will be seen on the Howard & Wyndham circuit.

Show is set to wind its long run at the Theatre Royal, Drury Lane, this summer.

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	7	I WILL FOLLOW HIM — Little Peggy March	Victor
2	2	8	PUFF — Peter, Paul & Mary	Warner Bros.
3	8	4	REVEREND MR. BLACK — Kingston Trio	Capitol
4	15	3	IF YOU WANNA BE HAPPY — Jimmy Soul	S.P.Q.R.
5	4	10	CAN'T GET USED TO LOSING YOU — Andy Williams	Columbia
6	16	4	LOSING YOU — Brenda Lee	Decca
7	3	11	HE'S SO FINE — The Chiffons	Laurie
8	6	8	PIPELINE — Chantays	Dot
9	20	3	TAKE THESE CHAINS FROM MY HEART — Ray Charles	ABC-Par
10	13	3	FOOLISH LITTLE GIRL — Shirelles	Scepter
11	10	6	SURFIN' U.S.A. — Beach Boys	Capitol
12	5	7	YOUNG LOVERS — Paul & Paula	Philips
13	7	8	BABY WORKOUT — Jackie Wilson	Brunswick
14	10	5	TWO FACES HAVE I — Lou Christie	Roulette
15	22	4	I LOVE YOU BECAUSE — Al Martino	Capitol
16	21	6	LITTLE BAND OF GOLD — James Gilreath	Joy
17	18	6	MECCA — Gene Pitney	Musicor
18	14	4	ON BROADWAY — Drifters	Atlantic
19	33	2	ANOTHER SATURDAY NIGHT — Sam Cooke	Victor
20	9	8	DON'T SAY NOTHIN' BAD — Cookies	Dimension
21	17	5	WATERMELON MAN — Mongo Santamaria	Battle
22	—	1	YOU CAN'T SIT DOWN — Dovells	Parkway
23	27	3	HOT PASTRAMI — Dartells	Arlen
24	44	3	STILL — Bill Anderson	Decca
25	24	4	TOM CAT — Rooftop Singers	Vanguard
26	12	13	END OF THE WORLD — Skeeter Davis	Victor
27	23	4	CHARMS — Bobby Vee	Liberty
28	40	3	KILLER JOE — Rocky Fellers	Scepter
29	28	4	HEART — Wayne Newton	Capitol
30	—	1	DA DOO RON RON — Crystals	Philles
31	39	4	I GOT WHAT I WANTED — Brook Benton	Mercury
32	31	2	A LOVE SHE CAN COUNT ON — Miracles	Tamla
33	—	1	PATTY BABY — Freddy Cannon	Swan
34	—	1	SHUT DOWN — Beach Boys	Capitol
35	47	8	YOUNG AND IN LOVE — Dick and Dee Dee	Warner Bros.
36	29	12	IN DREAMS — Roy Orbison	Monument
37	32	7	OVER THE MOUNTAIN — Bobby Vinton	Epic
38	11	10	SOUTH STREET — Orlons	Cameo
39	—	1	THE BOUNCE — Olympics	Tri-Disc
40	—	1	THIS LITTLE GIRL — Dion	Columbia
41	40	3	HERE I STAND — Rip Chords	Columbia
42	42	7	DON'T BE AFRAID LITTLE DARLIN' — Steve Lawrence	Columbia
43	38	2	WHAT A GUY — Raindrops	Jubilee
44	—	1	SUKIYAKI — Kyu Sakamoto	Capitol
45	34	2	STING RAY — Routers	Warner Bros.
46	26	12	OUR DAY WILL COME — Ruby & the Romantics	Kapp
47	30	3	GOT YOU ON MY MIND — Cookie & Cupcakes	Chess
48	41	5	LINDA — Jan & Dean	Liberty
49	48	15	GYPSY CRIED — Lou Christie	Roulette
50	25	9	DO THE BIRD — Dee Dee Sharp	Cameo

Inside Stuff—Music

The U. of Kansas, through Dean Thomas Gorton of the School of Fine Arts, honored the Recording Industries (Music Performance) Trust Funds at its May, 1963 Festival of Contemporary Music at Lawrence, Kansas, by conferring a citation on the Trustee of the Funds, Samuel R. Rosenbaum, "for services rendered to the cause of music in America through the Trust Funds, as the sole and independent Trustee of the Funds appointed by the Industries, with the cooperation and approval of the American Federation of Musicians and its Locals."

From contributions given by record manufacturers geared to the volume of their sales, the independent Trustee pays musicians at regular scales for performances all over the U.S. and Canada open free to the public. Since 1948 over $50,000,000 has been so expended by the Trustee. His budget for the fiscal year beginning July 1, 1963, calls for expenditures of about $6,000,000.

Paul Siegel, artists & repertoire producer for Teldec (Telefunken-Decca) in Germany, locked up distribution deals with Dot and London during his recent month-long visit to the U.S. Siegel's Teldec productions featuring the Oederland Orchestra & Choir will continue to be released here by Dot, while London will issue the disks by British orch conductor-arranger Paul Chesterton featuring German pianist Guenther Schemmler. Siegel also set a deal with Shapiro, Bernstein for German publishing rights to several of the firm's tunes including "Our Winter Love" and "The Folk Singer." In addition, he acquired the German publishing rights from Sesac for the music of Richard Maltby beginning with his piece for piano and orch title "Concerto For New York." Siegel also wrapped up film rights to the Lawrence Welk tv show over German tv.

Adam Keefe, nitery comedian-impressionist, is getting a crack at the disk field via the Cub label's rock 'n' roll novelty number, "The Ghoul In School." Keefe, who does a "Frankenstein bit" in his nitery routine, plays the part of "The Ghoul" on the record. The tune is the theme of the Metro pic, "Werewolf In A Girl's Dormitory."

Durante Disks Again Via WB Label; Reprise Gets Prophet, Other Deals

Jimmy Durante will return to the disk fold via the Warner Bros. label. Durante, who's not been associated with any record company for some years now, is currently rehearsing for his debut WB album. He'll work on the LP with label's artists & repertoire director, Jimmy Hilliard.

Also added to the WB roster last week was The Kirby Stone Four. Group had previously recorded for Columbia Records. Hilliard is also in charge of the album project for the Stone combo.

Negotiations for both artists were handled by Hilliard and Mike Maitland, WB president, and Jackie Barnett, representing Durante; and George Grief and Sid Garris, representing Stone.

Reprise: Johnny Prophet

Johnny Prophet, formerly on the Little Caesar label, has signed with Frank Sinatra's Reprise diskery. His first album under the new pact is tagged "This Is Johnny Prophet." The LP was backed by Axel Stordahl. Prophet's next outing, as yet untitled, will be cut with Nelson Riddle.

Capitol: Jean Hoffman

Jean Hoffman, pianist-vocalist who has scored in the San Francisco area, has been added to Capitol Records' roster of "Dimension in Jazz" artists. She was recorded last week at Cap's Coast hq before an invitation-only audience of studio guests. Miss Hoffman came to Cap under the aegis of Frank Werber, manager of the Kingston Trio.

Music Record?

Regensburg, May 7.

Five young German musicians, including a Hammond organist on leave from the German army, have claimed a new world record in dance music—after playing a non-stop 90-hour dance music marathon.

Performing in the American Diamond Club here, the five musicians of the Charlie Brown band topped the previous record of 80 hours and 33 minutes, as they played for 90 hours before an American military audience at the Non-Commissioned Officers Club here.

Members of the group include trumpeter Willi Ploessl, soldier Hans Otto Berg on the organ, saxophonist Guenther Brandl, bass Peppi Krauss and leader Charlie Brown.

NARAS Expands Scholarship Pgm.

Hollywood, May 7.

National Academy of Recording Arts and Sciences has budgeted $600 from its treasury to expand its music scholarship program to the Coast.

Paul Weston, NARAS veepee, revealed that series of eight half scholarships have been set up for this fall at UCLA Extension as the "Dorothy Kirsten Scholarships." Program is first for the Coast, although it has been running successfully for two years at New York.

Weston said the scholarship program is designed to "develop high scholastic achievement in the field of music" and will be available to "high ability music students," selected by a UCLA Music Dept. board. John Scott Trotter is chairman of the NARAS scholarship program.

NARAS on May 15 holds its fifth annual "Grammy" awards with simultaneous dinner sessions in Hollywood, New York and Chicago, where chapters are now based. Organization is also setting up a Nashville chapter, according to Weston. Les Brown band will play for local affair, with Count Basie and Mel Torme set for N. Y. Time schedule, under which awards must be announced simultaneously, makes presentations for 10:30 in N. Y. and 7:30 here.

Organization finances much of its activity from release of a "premium record" of Grammy winners, which in past has averaged in excess of $75,000 income. Some 38 categories are up for awards this year, voted by 2,000 membership.

Steve Morris Joins New Exec Team at 20th-Fox As Global Mkting. Chief

Steven Morris is the first member of the new team at 20th-Fox Records currently being formed by Norman Weiser, who recently took over as label's veepee in charge of operations. Morris has been set as director of world-wide marketing.

As global chief for the diskery, Morris will immediately launch a campaign for international merchandising of the soundtrack album of "Cleopatra," the parent company's Todd-AO film. The album, which will be sold world-wide under the 20th-Fox label, will be released early in June, just prior to the pic's world preem June 12 at New York's Rivoli Theatre. The film's score was composed by Alex North.

Morris joins 20th-Fox after a stint with United Artists Records, where he was associate director of the international division since May 1960. Weiser incidentally, is a veteran of the UA factory too, having served as v.p. in charge of advertising-publicity-merchandising before moving to 20th.

7 Wein Preps Ohio Fest

Cincinnati, May 7.

George Wein has opened an office in the Sheraton Gibson for his second Ohio Valley Jazz Festival, Aug. 23-25 at Cincy's Carthage Fair Grounds. Last year's three-nighter had a reported $80,087 gross and 17,437 gate.

Talent here will again include some of the top names from his Newport, R.I., Jazz Festival, slated for July 4-7.

Raker, Homes To Europe to Push Colpix Product

Jerry Raker, Colpix Records general manager and Herb Homes, label's international director, take off for Europe on Sunday (12) for huddles with several of the company's foreign distributors.

During their London visit they will wrap up plans with Louis Benjamin, general manager of Pye Records, for Colpix records to be issued on the Colpix label throughout the United Kinkdom. Pye currently releases Colpix product under the Pye imprint.

When the arrangements with Pye are completed Colpix will have world-wide representation under its own identification banner. Details are expected to be settled May 23 and commemorated with a cocktallery in London.

The main purpose of Homes' trip will be to tighten coordination of promotional activities between Colpix foreign distributors and Columbia Pictures personnel and to set up plans for the release of several new singles and albums. Chief among the albums to be considered for cross-promotional work are the soundtrack of "Lawrence of Arabia" and two packages of music from "Diamond Head."

Midwest Band Bookers Grieve as Fires Raze Four Major Ballrooms

Chicago, May 7.

Midwest band bookers are mourning the loss of four major ballrooms by fire within the past six weeks. Three had been regular stops on the name band circuit until they were burned out, and the fourth had converted to a radio station over a year ago after 30 years as a terppalace.

First conflagration occurred at Frank Lockage's Fruit Port Pavilion in Muskegon, Mich., in late January, followed a month later by razing of the 35-year-old Crystal Palace Ballroom at Paw Paw, Mich., owned by Frank Dlouhy. These two were the only major remaining ballrooms in western Michigan.

Two weeks ago, the Dutch Mill in Lake Delavan, Wisc., went up in flames. It was owned by Tony Rinella. A few days later Tom Archer's original Tro-Mar Ballroom in Des Moines joined the ash heap. It had been a terp landmark for 30 years. It was purchased by a radio station several years ago, and Archer opened a new Tro-Mar in the same city.

Renata Tebaldi Cancels Edinburgh Festival Role

Edinburgh, May 7.

Renata Tebaldi has withdrawn from her engagement at the upcoming Edinburgh International Festival, where she was to sing Adriana Lecouvreur with the San Carlo Opera. On medical advice all her engagements for this season have been cancelled, since she is suffering from overstrain. Her part will be taken by Magda Olivero.

Edinburgh Festival Society also revealed that Hans Werner Henze's new work, the Royal Winter Music, commissioned for the Society, for the composer to conduct at a London Symphony Orchestra concert on Aug. 23 cannot be performed on that date. The work is of such a length and importance, they state, that a whole evening would be required for its presentation and more time for its composition.

It is hoped the new work will be staged at the 1964 Edinburgh Festival.

Pre-'First Family' Pact Will Cost Meader $750 to Play $1,250 SF Date

Hollywood, May 7.

It has been six months since Vaughn Meader's "First Family" LP vaulted the young comic into national prominence. Since then disk has topped the 5,500,000 sales mark and Meader has gone on to network tv guestspots and a string of lucrative nitery stands, the last of which was at the Sahara in Las Vegas for which his act commanded $22,500 per week. Last week, however, he opened in San Francisco's hungry i for a mere $1,250 a week—bound by a contract inked long before record's click.

Caught prior to his departure north, Meader who was in town to headline the L.A. Press Club's salute to Gov. Brown, laughed and said that with his weekly break-even nut of $2,000, the $750 weekly loss he will suffer on the two-week stand, "might be good for income tax purposes." He added, however, that he really feels no animosity towards club, averring that his engagements there have been "instrumental" in his career's upward arc.

Efforts to break hungry i pact were not his idea, he maintains, rather his lawyers, who, he said, "misunderstood" the "pay or play" clause in the AGVA contract. They believed that if a club could cancel an artist by paying him coin equal to date pacted for, the performer could pay same coin to free himself from deal.

"It didn't work out that way, however," he says. Comic has a similar situation with a date at the Edgewater Beach in Chicago though coin there is heftier—$3,000 per week.

Meader said that he will continue to deemphasize the "Kennedy" impersonations in his act, noting that his Las Vegas turn comprised only about a third Kennedy material.

His Own Disk Label

He insists that latest "First Family" platter which he was contractually required to do by record's producers Earl Doud and Bob Booker will be the last he will cut on subject matter. Future albums he has on his mind will be themed along "historical, futuristic and political" lines he avers, and will be etched for his own label.

After dates at the Blue Angel in N. Y., Chi's Edgewater Beach and the Steel Pier in Atlantic City, Meader plans a six-week European vacation, after which he will return to break in a new act currently being penned by Gary Belkin for a fall college concert tour.

Comedian disclosed that he has received numerous offers to plug various products with the Kennedy voice, adding that he has categorically refused them.

British Disk Best Sellers

London, May 7.

How Do You Do It (Columbia)	Gerry & Pacemakers
From Me To You (Parlophone)	Beatles
From a Jack to a King (London)	Miller
Won't Be There (Philips)	Springfields
Nobody's Darlin' (Columbia)	Ifield
The Folk Singer (HMV)	Roe
Brown Eyed Man (Coral)	Holly
Rhythm of the Rain (Warner)	Cascades
Can't Get Used To Losing You (CBS)	Williams
In Dreams (London)	Orbison

Col in Austria Via Amadeo

Columbia Records will introduce its new CBS label in Austria via Amadeo Records. Negotiations for the new association were completed by Harvey Schein, veepee-general manager of CBI International, and Dr. Hans Haerdtl of Amadeo, an independent Austrian manufacturing firm.

According to Schein, the first release of CBS Records is now under way in Austria, and Columbia Records U.S.A. is planning the future relase of recordings in the U.S. from the imported catalog of Amadeo.

Meantime, CBS Records is celebrating its first anni in London. Last May, the first CBS disks were released in the United Kingdom and Eire under a new association between Columbia Records, U.S.A., and Philips Records Ltd. In London for the birthday party are Irving Townsend, veepee of Col's Coast operations, and Col disker Andy Williams.

PAR'S DOT DIPS BUT PUB FIRMS UPPED IN 1962

Paramount Pictures' music companies, Famous and Paramount, hit an all-time high in their overall activities for 1962. According to the picture company's annual report, their profits rose 14% over 1961 and sheet music sales climbed 140% over the '61 figure.

Prime factor in the publishing firms' upbeat was the sales of the Academy Award winning song "Moon River," by Johnny Mercer & Henry Mancini, from the Par pic, "Breakfast At Tiffany's." It was also reported that the music companies had more clicks in '62 than in any other single postwar year.

Among the Famous-Paramount hits during last year were "I Remember You," "Baby Elephant Walk," "The Man Who Shot Liberty Valance," "Make It Easy On Yourself," "Most People Get Married" and "The Theme From 'My Geisha.'"

Eddie Wolpin is general professional manager of the Famous-Paramount combine.

On the other hand, however, it was reported that Dot Records, the picture firm's recording company subsid, had lower earnings than the previous year.

Con Ed Picking Up Tab On 54 N.Y. Band Dates

Consolidated Edison will sponsor 54 band dates this summer in New York parks and recreation centres. Utility will book its dances free to the public, through Howard Sinnott, who this season is with the Agency of the Performing Arts.

Sinnott has been booking the series of dates for the past few years, having started while with General Artists Corp. He will set name bands throughout the area. The orchestras have not yet been lined up.

Weavers' 2d Concert Reunion in Carnegie Hall Racks Tuneful $19,700

The two-concert reunion of The Weavers at New York's Carnegie Hall last Thursday-Friday (2-3) to mark their 15th anni racked up a $19,710 take. At a $4.50 top the house went clean for the second performance Friday but had about 170 seats open the evening before.

The kickoff concert, brought in with about two-weeks rehearsal, was a choppy affair but the spirit and the sentiment of the occasion gave the audience the boost it wanted. Perhaps what slowed it up mostly was the overload of Weavers on stage.

In addition to the foursome (Ronnie Gilbert, Lee Hays, Fred Hellerman, Frank Hamilton) who make up current group, there were ex-Weavers, Pete Seeger and Erik Darling, and Weaver-to-be, Bernie Krause (replacing Frank Hamilton next month) filling in solo and in unison. In giving each member a crack at individual folk wares, the show missed the free-wheeling pace attendant to Weavers' shows when only four are in charge.

However, when the group got into such familiars as "Kisses Sweeter Than Wine," "Wimoweh," "Rock Island Line" and "Mi Caballo Blanco" the spirits rose accordingly on both sides of the stage.

There was an occasional singalong during the opening concert and producer Harold Leventhal did some quick program reshuffling for the second performance to capitalize on the audience join-in which always makes every folknik happy.

Gros.

On the Upbeat

New York

Brenda Lee will make her summer stock debut in "The Wizard Of Oz" commencing July 15 in Charlotte (N. C.) for one week, followed by six days in Warren (O.) Aug. 27 and Columbus (O.) Sept. 3. The singer, currently at the Copacabana, guests on Ed Sullivan's CBS-TV show Sunday (12) ... Jackie Wilson, Brunswick disker, gets a special deejay salute from Buddy Deane (WJZ-TV, Baltimore) on May 15 ... Thrush Jill Allen into the Chateau, Cleveland, May 13, for one week ... The Gene Krupa Quartet opens May 13 at the Tic Toc Club, Boston, for a two-weeker ... Singer Margaret Whiting will do a summer stock tour in "Wildcat."

Colpix thrush Millie Vernon began a two-weeker at the Theatrical Grille, Cleveland, Monday (6) ... Mike Ray Gardy, veepee of Jobete Music, Detroit firm, heading company's newly opened office in the Brill Bldg. and meeting with songwriters for new material ... Earl Wrightson at the Statler-Hilton, Boston, May 13-15 ... Bob Gans, president of Ad Lib and Lenox Records, on a coast-to-coast promotion trip for Bobby Bie's "Don Diddly" and "I Got You" ... Metop soprano Roberta Peters has been engaged by the West German tv network to sing selections from American theatre music in the production "Made In USA" from July 10 to 18th in Munich. The show will be conducted by Franz Allers ... Bobby Rydell will appear in John Kenley's summer stock production of "West Side Story."

London

TV comedy actor Kenneth Cope signed to Pye as a deejay on its Luxembourg commercial radio shows and launched as a disker same week ... Decca rush released a single and an album by Del Shannon to tieup with his arrival in U.K. for tour ... Harold Geller, plug manager for Dominion Music, has left the post and after a holiday will kick off his own outfit ... Philharmonic Records Ltd. cut retail prices of 12 inch albums by $1.40 to $3.30 "as a contribution towards bringing down the cost of the enjoyment of good music" ... Michael Barclay, onetime partner of Philip Waddilove in Audio Enterprises, joined Decca as pop album supervisor ... On the Piccadilly label Pye is releasing first LP by satirical cockney comedian Ray Martine, "East End, West End" is the title, one side taped during one of his tavern performances in the East Side of London, the other in The Establishment ... Tony Osborne climbs on the Eurovision Song Contest wagon with a Latinized version of the winning ditty "Dansevise" which he has, for Decca, renamed "I Loved You."

Decca just released Anthony Newley's "There's No Such Thing As Love," his first U.S. disking ... Radio Luxembourg's top British service deejay Barry Alldis launched by Decca in a new role, piano playing composer; his first disk is "Like Lazy" ... Budding tunesmith Cyril Booth, one of the 600 associate (i.e. parttime) members of the Songwriters' Guild of Great Britain moved toward that higher bracket by having his ditty, "Lovin' Can Be Lonesome," cut by Peter Harvey on Columbia.

Australian singer Dorothy Baker, who's decided to make a new home in the U.K., signed with George Martin for the Parlophone label ... Fergus McClelland, featured kid thesp in "Sammy Going South," cut his first disk; Decca just released him on a kiddie chorus type version of the theme music from the picture.

Gerry & the Pacemakers inked for a couple of riverboat shuffles this summer, one down the Thames from London and the other from Liverpool down the Mersey ... Acker Bilk, set for four jazz festivals during June, will also do tv in Hamburg with the band ... Petula Clark booked for a summer show in Morecambe opening June 28 ... Pianist Bill Jones due here for a holiday next month ... Irving Chezar, Pye rep in the U.S., here for a biz o. o. ... Following Ned Miller's click of his "From Jack to a King" on London, EMI is rush releasing a disk Miller cut for them in 1961 on Capitol ... Musical & Plastic Industries, which controls Selmer in the U.K., more than doubled its profits last year over 1961 ... There will be 12 songs written by Joe Meek, Kenny Ball, Norrie Paramor and Bob Barratt in the new Three Kings picture for Rank release, "Live It Up."

Cleveland

Les Elgart crew starting Saturday dance series June 8 at Cedar Point Amusement Park's ballroom near Sandusky, O. Bookings inked for spot include Ray McKinley's Glenn Miller unit, June 15; Les Castle's Jimmy Dorsey orch, June 29; Four Freshmen, July 6; Dukes of Dixieland, July 13; Stan Kenton, July 27 and Aug. 10; Warren Covington orch, Aug. 3; Les Elgart, Aug. 24 and Glenn Miller outfit as tentative season's closer Aug. 30.

Deep River Boys back at Mardis Wonder's Theatrical Restaurant ... Bandmasters Johnny Pecon and Johnny Vadnal awarded plaques for their long string of polka disks and saluted by Kenny Bass on his polka broadcasts for WJMO ... Pianist Bobby Laurel and trio doing two weeks at Boins' Virginian ... Christian Lamont's "Too Hot to Handle" is first package revue brought in by Alpine Village this year on three-week deal.

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Liberty Gimmick: Cuts Kay Stevens Album In Simulated Studio Nitery

Hollywood, May 7.

Recording albums in niteries has become old hat, so Liberty pulled a switch and has etched chirp-comedienne Kay Stevens in Radio Recorders studio here—and in so doing tried to simulate working conditions in a nitery.

Right down to booze and loud talk.

Around 100 head were rounded up and, starting at 8 p.m.—after numerous corks had been popped for the throng seated at tables in semi-circle—Miss Stevens, garbed in one of the gowns she uses in her nitery routine, started caroling.

After an hour and 10 minutes, she took a breath—and more bottles were broken open. Upon her return she did a complete "second show." The best of the tape will comprise the album, which bears one of the longest titles in lacquer annals—"Kay Stevens Sings Great Songs—Inspired By Great Films—Which Never Were Made."

It is all original material, lyrics by Paul Francis Webster, melodies by Hal Borne. Liberty will release under its own label—not Old Crow, Cutty Sark nor Smirnoff.

Tin Pan Valley

By RED O'DONNELL

Nashville, May 7.

Decca signed Owen Bradley to new five-year a&r contract.

Anita Bryant in for some Columbia recordings; arrangements via Bill McElhiney.

Bino Cason (original member of The Casuals, musical combo which backs Brenda Lee on personals) joined Liberty Records as assistant to a&r. chief Snuff Garrett in Hollywood.

Singer-writer Roy Orbison and wife Claudette jetted out for vacation in Switzerland, Spain and France, prelude to opening of his tour of England, which tees off May 18.

Package headlined by Sam Cooke, and spotlighting Jerry Butler, Solomon Burke, Dee Clark, Little Esther Phillips, et al. set for Sulphur Dell baseball park May 12.

Minnie Pearl guests on Tennessee Ernie Ford's ABC-TVer next Monday and Tuesday (13-14).

Time Magazine music critic Barry Farrell here for week, researching, interviewing for series of three articles in re Nashville as recording and music-producing center.

Danny Thomas one-day visitor, pitching for his St. Jude's Hospital project.

Decca summoned Bill Anderson (whose "Still" is booming on charts) from Coast promo tour to cut an album.

Straw-in-the-wind dept: General feeling among tradesters hereabouts is that recording-making has stabilized after period (especially in 1962) which had all signs of mass-production.

Limeliters SRO $9,165 At Winnipeg Auditorium

Winnipeg, May 7.

Limeliters folksinging group grossed capacity $9,165 at Auditorium Thursday (2). Attendance was 4,300 including extra seating added in the orchestra pit. House was scaled to $2.50.

Jukebox License Fee

Continued from page 303

the $5 fee was too low, but were willing to forego royalties to their societies' members until a satisfactory rate could be set.

When Finkelstein said he would go along with the fee bill as a start, Rep. Roland Libonati (D.-Ill.) said he could see a little pig developing, adding more fat and bacon with age.

Kaye said the present juke exemption created "economic deprivation and was clearly in disharmony with the law." He added that the $5 fee shouldn't be considered reasonable since it wouldn't even cover costs for infringement suits.

The measure, Kaye continued, "postpones solution. It is a step towards solution, but not solution." He urged a "simpler course" than the $5 fee handled by the Copyright office.

Rep. John Lindsay (R.-N.Y.) retorted that both ASCAP and BMI had "damned it (the $5 fee) with faint praise."

John Kashel of SESAC opposed the measure saying it wasn't a compromise but "one step removed from surrender."

While supposedly tailored to clear Congress, the license bill drew potshots rather than plaudits from subcommittee members.

Sees New Monster

Rep. Lindsay, the Broadway Republican generally sympathetic to showfolk, said the legislation "creates a monster worse than the one we've already got." He asserted the proposal would give the Copyright Office "all the trappings of a regulatory agency."

Lindsay suggested instead, a one or two year removal of the juke exemption. He said a rate ceiling should ease the juke operator's fears of being forced to pay exorbitant fees to performing rights societies.

Reps of the jukebox manufacturers and operators played down their past economic opposition to exemption repeal and instead took a head on the administrative set up involved in the license operation.

Perry Patterson, repping Wurlitzer Co., Seeburg Corp., Rock-Ola Manufacturing Co., AMI Inc. and United Manufacturing Inc. said the entire license receipts would be devoured by the Copyright Office and the ASCAP, SESAC and BMI "bureaucracies."

He said the Performing Rights Societies would eventually ask for larger license fees driving juke operators out of business.

The measure would result, Patterson went on, in American taxpayers "funding a significant portion of the license monies which are to be distributed to an exceedingly limited group of publishers and composers."

Bill 'Too Complex'

George Miller and Merrill Armour, proxy and counsel for Music Operators of America, said the bill would make the Government an agent for collecting royalties. They charged that the bill was too complex and would never result in fair distribution to authors and composers.

Patterson, Miller and Armour all favored an increase in the mechanical license royalty fee on disks.

Rep. George P. Miller (D.-Calif.) also appeared as a witness against the fee bill. He said the fight over ending the juke exemption has become a "comic opera." He favored the present exemption.

Barney Young, president of six defunct performing rights societies, said he was against the bill since it would only benefit the "two giant monopolies, ASCAP and BMI." He called ASCAP a "front for the motion picture industry," and said BMI was a private organization "masquerading as a performing rights society."

Young said the fee bill would create a "giant lottery."

Rep. Willis told Young if ASCAP and BMI are violating antitrust laws he should go to the Justice Dept. If the present laws aren't sufficient to prevent a monopoly, Young should draft a bill and get a hearing, Willis suggested.

LOU BLOOMER SHOOTS RECALCITRANT PATRON

Pittsburgh, May 7.

Lou Bloomer, one of the top drummers in the Pitt area and the operator of a nabe tavern, shot and killed a customer in a brawl that started when Bloomer refused to serve the victim.

When Bloomer said "no," the customer threw a chair over the bar, whereupon he ordered the man out. Bloomer reached for his gun under the bar and fired a warning shot but the customer got a table this time and threw it across the bar as the tavernkeeper fired again, hitting his attacker with a bullet that eventually caused his death.

Police have withheld filing charges pending investigation.

Bloomer, 35, has his own band now and was at the old Copa Club for years with the Allan Shine Orchestra.

Pact Israeli Chirp For German Lingo Platters

Frankfurt, May 7.

Israeli singer Esther Ofarim, who won fame at the recent Eurovision Festival, has been signed by Philips for her first German-language platters. With her husband Abraham Ofarim, choreographer and singer, she has cut four sides in German, including "Melody of a Night," "Come to Me" and "Put Your Arm Around Me."

The first number is the one that earned Mrs. Ofarim second place in the Eurovision Fest. Although she speaks no German, she learned enough of the language to cut the disks. She is now heading for the Song Festival in Montreal.

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SARAH VAUGHAN
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Homo and 'Lewd' Charges Suspend A.C.'s Entertainers & Paddock Cafes

Atlantic City, May 7.

Following investigations made last August and November, the State Division of Alcoholic Beverage Control lowered the boom on two resort night spots last week, shuttering the Entertainers' Club, at 100 S. Westminster Ave., for 240 days, and the Paddock International, Illinois and Atlantic Aves., both in mid-city, for 150 days. Penalties are the most severe inflicted by the ABC here in many years, and the agency added that when the clubs reopened another similar violation might mean outright revocation of their licenses.

In its complaint the ABC said that when its agents twice visited the Entertainers nitery, managed by Louise G. Mack, 60 and 90 persons were present and on each occasion approximately 95% were apparent male homosexuals. In addition the bartender also appeared to be a homosexual.

The complaint further states that the place was conducted in such a manner as to become a nuisance in that persons, apparently homosexuals, were permitted on the premises, and that the business was conducted in a manner offensive to common decency and public morals. It cited several instances where the club's license was suspended for similar violations. Place was ordered closed from May 1 until expiration of its license, June 30th; and if new license is granted, terms will be until Jan. 3, 1964.

In the matter of the Paddock International, which has had dozens of brushes with municipal and state authorities in the past two decades, ABC ordered the place shuttered for 150 days upon entry of a plea of non vult to three charges made by agents on Nov. 10 and 11 of last year.

The agents charged that female persons performed in a lewd, indecent and immoral manner, that they accepted beverages at the expense of or as a gift from customers, and that management employed persons not residents of the state.

They further charged that present during the performance was Edward Kravis, manager of the business, who stated to agents that "this violation will probably mean the end of my license" although he was not listed in the license application as a stockholder or having any proprietary interest in the licensed business.

The agents pointed out although the licensee (Kravis) had no previous record, the license of its predecessor in interest, Paddock International (A Corp.), of which Kravis was then an officer, had been suspended on several occasions for offenses of various natures.

Effective date of closing of the Paddock was fixed as from May 7 until June 30, midnight, of this year when the spots liquor license expires. The renewal license if granted was ordered suspended until Oct. 4 of this year.

Revocation of licenses, which could be appealed, means that both spots lose the lush spring, summer and fall business.

ELECT DEVERNA PREZ OF N.Y. STAGEHANDS

Frank DeVerna last week was elected president of the Theatrical Protective Union Local 1, succeeding Solly Pernick who did not seek reelection. Local's membership, which has jurisdiction over Manhattan and Bronx stagehands, has a roster of 1,407. DeVerna had been the business manager and member of the local's executive board.

Other successful candidates for office were David Supple, vice-president; John C. McDowell, recording-corresponding secretary; William J. Gorey, treasurer; Murray Fisher, financial secretary; Martin R. Levine and George McCormack, business managers in the legit area; Johnnie Higham and John Horohan, television business managers.

Officials will be installed May 26 at which time Charles D. Brown, oldest member of the union, will be honored.

Pernick had been president for five years and business manager for 15. He recently recovered from a heart attack.

Wakely Going Steady With N.M. State Fair

Albuquerque, May 7.

Jimmy Wakely will again emcee the 11-day New Mexico State Fair, his fourth time in the post in the six seasons that the show has booked name talent.

Only other talent signed so far for September show is Don Ameche's International Showtime Circus, who will headline last two days of 1963 fair.

Charles' SRO 28G In Two Hub Shows

Boston, May 7.

Ray Charles became the first performer to sell out two shows in a one-nighter at Donnelly Memorial Theatre Saturday (4) with a sock $28,000 gross for the two shows at a $5 top. So dense were the crowds that the second show skedded for 10:30 could not get going until a half hour later.

Hal Zeiger, who has promoted 22 dates for Charles around the country, flew in from Baltimore, where Charles had racked up a big $21,500 the preceding night (3). The singer's swing, which includes dates at Carnegie Hall, Syracuse, the south and the west, ended Sunday (5) afternoon in Montreal. He leaves for dates in Europe, then goes into a nightclub tour with a date at Blinstrub's in Boston for a week opening June 18.

Zeiger is returning to his Los Angeles headquarters, where he will produce two Yiddish American revues, "Midsummer Mishagas," with George Jessel, to play the Coast this summer, and "Hannukah in Santa Monica," which he will tour.

BELAFONTE CO. STILL DICKERING RUSS TOUR

The deal for a Harry Belafonte & Co. tour of the USSR is still being dickered. According to Phil Stein, producer associate in Belafonte Enterprises, there has not yet been a definite turndown by the Soviet's Gosconcert office because of a price hassle.

Stein, who began talks for the tour in Moscow in February and continued them here in March, said that the tour has not been stymied by Washington as reported in last week's VARIETY. "Washington," he said, "is only involved through the State Dept, giving us approval and sponsorship but the financial details are being worked out by us alone."

Stein says he's only asking the Soviets to foot the bill for costs of the tour (travel and rehearsal expenses and salaries for the company of about 30) but the Russians are still haggling over his proposed budget. Belafonte, himself, would take nothing for the tour.

If an agreement is reached, the trip will be set for the end of this year or early next year. It's figured that the capacity gross for the eight-week trek would come to $550,000.

Belafonte's Summer Tour

Harry Belafonte will do a longer theatre tour than usual this summer. Although three stands have been booked thus far, other dates are still being negotiated by the Agency of the Performing Arts.

Belafonte will begin the jaunt at the Eastman Theatre, Rochester, for three days, starting June 6, as a break-in for a three-weeker at the O'Keefe Center, Toronto, opening June 10. Other date booked up to now is a four-weeker at the Greek Theatre, Los Angeles, beginning Aug. 12.

'Bullwinkle' Act in Fairs

A new "Bullwinkle" act has been produced by Leon Newman, veepee of Licensing Corp. of America, for touring fairs. Act has been set for the York (Pa.) Fair in August as well as other outdoorers.

Turn is based on the characters in the "Bullwinkle" television show. It will be a three-people act, one of whom will be a midget.

"TONGUE-IN-CHEEK HEART-IN-MOUTH!"

NELSON EDDY (with partner GALE SHERWOOD) drew this from Alex Barris, Toronto Telegram. The two deserve and get cheers for their tongue-in-cheek but heart-in-mouth approach. Morris Duff, Toronto Star: "Eddy's voice is substantially better today than when he was in the movies." Now—Monticello Inn, Framingham. A.P.A., Inc., handles

Geo. White's B'way Encore, Producing Int'l Theatre Show

George White, who produced several editions of the "Scandals" in the 1920s and '30s, will make a return to Broadway as producer of a show going into the International Theatre Restaurant starting Oct. 9 for eight weeks and options.

White last produced a N.Y. cafe show for the now defunct Versailles about 10 years ago. He also had his own cafe on the Stem for a brief period when he operated "George White's Scandals" on the site now occupied by the Latin Quarter.

This is the second time that the International has gone in for an outside producer. Boots McKenna is regularly occupied with that chore. It began its season last fall with a show by Harold Minsky which gave the cafe one of its healthiest b.o. periods.

The show may cost the International around $10,000 weekly, which is under the $15,000 obtained by Minsky. Most of the material is expected to be new scripting, although some comedy is expected to come from the producer's files of his former productions. Number of linegirls and showgirls will be left to White.

Metromedia's Slated Buy of 'Capades' May Put New Slant on Blade Shows

Hollywood, April 30.

Entry of the telecasting industry into the ownership of ice shows is expected to put the blade presentations on an entirely different basis than they now operate. Metromedia, owner of television and radio stations, is dickering to buy "Ice Capades" from former Pittsburgh exhibitor John Harris Jr. and a group of stockholders who own various arenas throughout the country. Agreement to sell was reached recently, but details are still being ironed out.

Whether Metromedia will telecast "Ice Capades" on its own stations or sell it to networks remains to be seen. "Ice Follies," for example, turned down an offer of $1,000,000 from one of the webs for four specs annually to be based on that show. Plan was to have elements of each half of the show telecast twice under commercial auspices. "Ice Follies" rejected the bid as being harmful to its touring b.o.

But the Metromedia takeover of "Ice Capades" indicates the possibility that the major source of revenue for "Capades" may be derived from television. Whether this will have any affect on the boxoffice potential of the other two major icers, "Ice Follies" and "Holiday on Ice," remains to be seen.

The sale of "Ice Capades" is an involved deal. One of its major assets is said to be a $2,500,000 reserve tied up in ready cash. This reserve is said to be necessary to sustain the show during a losing streak, and to pay off costume bills, talent, sets, arrangements and other items during the rehearsal period.

The reserve has considerably increased since "Ice Capades" put two shows in the field. It tours "Ice Capades International," virtually the same show which went out the year before. Metromedia's purchase price will have to include the amount held in the reserve fund.

It's believed that Harris will stay as producer for some time with the new owners, but plans after he leaves aren't known as yet.

Claim D.C. Cafe Op Drops His Dors' Suit Vs. AGVA

Lee Zeiger, operator of the Casino Royal, Washington, has withdrawn his $5,000 suit against American Guild of Variety Artists. He recently filed the action to force the union to collect $5,000 owed him on a default of contract by Diana Dors, according to Harry Steinman, personal manager of Miss Dors.

Suit stemmed from the alleged failure of Miss Dors to play a date at the Casino Royal July 6, 1961. Zeiger complained to AGVA, where an award was made in his favor. Steinman, however, says that the suit has been withdrawn and the matter closed.

Strong (Man) To Hypo Pitt Arena

Pittsburgh, May 7.

Charles W. Strong, former exhibition director of the New York Coliseum, has been named to head Pitt's Civic Arena as replacement for Ed Fraher, who resigned to take over as redevelopment head for Alcoa.

Chris Witting, Auditorium Authority chief and v.p. with Westinghouse, in making the announcement said, ". . . The Arena should operate at a profit. Strong's wide experience in public attendance attractions, as well as industrial expositions and trade conventions, is especially suited to tapping the multiple use potential of our Civic Arena facility."

The board is also taking a hard look at all of the policies of the past which restricted attractions and hit promoters with heavy rentals plus staffing, and a 15% percentage choice. The Arena now wants all types of rentals and will do everything to tailor the building to fit the promoter's needs in the most economic and useful fashion.

Top attractions have brought in fantastic grosses at the Arena and during the first year promoters didn't mind the high rent and staffing costs. But last year when the novelty of the building wore off, attractions had to stand on their own and the building did little to help except make annoying demands which might have been forgotten had any profits been shown.

Army Eases Irksome Free 'Auditions' For Acts Playing European Theatre

By HAZEL GUILD

Frankfurt, May 7.

The highly unpopular unpaid "audition" before Special Services personnel and a chaplain, which every entertainer and every act hoping to play clubs throughout the U. S. Army's European command had to submit, is being soft-pedalled now.

While the audition is still required, less emphasis is given to it, and the audition okayed in one command is now accepted without question in every other European club area. Under the former U. S. Army in Europe commander, Gen. Bruce C. Clarke, stringent regulations for American entertainers who expected to do club dates were carried out to the letter.

But the new commander, Gen. Paul Freeman, who replaced Gen. Clarke last year, has put considerably less accent on the auditions. American performers, even those with the biggest names, were forced to do the free audition to make sure that their material was "clean enough" not to offend any of the American troops or their families stationed over here.

Oddly, only the U. S. Army required this bluenose investigation, and acts booked before the U. S. Air Force clubs in Europe were exempt from the free tryout. One interesting aspect of the "proofing" of the act was that the entertainers, warned in advance of the Army censorship, did material that was sure not to offend, eliminating any cracks about sex, President Kennedy or top Government officials, or Army brass.

But once the performers were booked and played to the troops in their own military clubs, part of the offbeat material came back into the act, some of the entertainers alleged. And that, they noted, was at the request of the club officer booking the show, who pointed out that his soldiers were men and not boys, and wanted the show played just as wildly as possible.

The auditions were often performed formerly as free shows for the military patients at 97th General Hospital in Frankfurt, with all the club officers in the Frankfurt area invited to attend. One of the main gripes from the entertainers was that only a couple of club officers would show up, so still wouldn't know what the show officials was about.

Now, under the improved system, an act can get paid for its audition by making its initial appearance on Tuesday night, when soldier business is generally slow, at the Non-Commissioned Officers Club—the Topper Club—in Frankfurt.

If the act is approved it can

(Continued on page 210)

AIR HIJINKS MAY COST COMIC TONY FARRAR 1G

Comedian Tony Farrar, whose square handle is Ferdinand Fleischman, is the central figure in a precedential case whereby U.S. Attorney Robert M. Morganthau is seeking $1,000 from the comic for violation of a Federal Aviation Authority regulation forbidding drinking on a commercial airline unless the liquor is served by the line.

It's charged that Farrar brought his own on a flight during which he created a disturbance and was regarded as a serious threat to the safety of other passengers. The pilot radioed permission for an emergency landing at El Paso, where Farrar was seized by Federal authorities.

'Farmer' Larry Funk Back to Agency Biz

Larry Funk, who resigned from the MCA cocktail dept. two years ago to retire to his farm in Bloomington, Ill., has returned to show biz. He has joined UTM Artists Ltd., where he'll work in the personal appearance section.

Funk, a former bandleader, entered the agency business with the old Frederick Bros. Agency, from which he segued to MCA. He'll most likely start a small band sector at UTM.

At the same time, Mel Baker has resigned from the Chicago UTM office. Baker was originally on the Coast before transferring to Chi.

Beekman New CPME Prez

Conference of Personal Managers East has elected Jack Beekman as its president at a meeting held last week at the Friars Club, N.Y. Named veepee was Leonard Ditson. Bob Coe was named secretary and Mel Shayne treasurer. Mannie Greenfield is the outgoing president.

Greenfield, Chuck Taylor and Walter Gould were named to the board of directors. All officers will be installed formerly in June.

Royal American Off and Rolling For Outdoor Dates; NBC Spec

By [illegible]

Tampa, May 7.

[illegible]

PRESENTING
STARS of 1963
BILL HALEY
and his Comets
Now on a 6 Week Tour of Europe
Current Record Hit
"TENOR MAN"

WILL JORDAN
Network TV Comedian
and Mimic
Many Hit Albums

JOEY DEE
and his STARLITERS
Booking for
Network Radio & TV
And on Roulette Records

DAVE "Baby" CORTEZ
and his Rinky Dinks
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"HOT CAKES"

J. FRED MUGGS & Co.
TV's Comedy Chimp
"He Also Twists"

KENNY CHANDLER
Singing Star
Current Record Hit
"HEART"

WRITE — WIRE — PHONE
JOLLY JOYCE AGENCY
[illegible]
New York 36, N. Y.
Affiliated Offices
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Army 'Auditions'

Continued from page [illegible]

[illegible]

Wide Pay Range

[illegible]

New Acts

[illegible]

MAHALIA'S BENEFIT FOR REV. KING FUND

Chicago, May 7.

[illegible]

Steve-Eydie So-So 29G At Toronto's O'Keefe

Toronto, May 7.

[illegible]

BOSTON
SMASH HIT
[illegible]
AVERY
[illegible]

LOLO LITA
[illegible]

RICKI
DUNN
IS A
THIEF!
[illegible]

COMEDY BITS
PARODIES
BLACKOUTS
SONGS
[illegible]
N. Y.

Question of $3,500 Expenses 'Off The Top' Kayos Sam Cooke's Pitt Show

Pittsburgh, May 7.

Deejay Porky Chedwick and promoter Tim Tormey, whose promotion at the Civic Arena last year drew over $80,000, were forced to cancel their show at Syria Mosque on Friday (3) when Henry Wynn, owner of Supersonic Productions and producer of the Sam Cooke show, refused to let the show go on. The contract called for Tormey to get his expenses of $3,500 off the top and when Wynn said that there was only $2,000 going in, there appeared to be no chance at all for him to recover any part of his estimated $6,000 show cost.

Wynn explained to the Pitt VARIETY rep that there were many things that were not explained to him by Universal Attractions which booked the date. He said he would have never let the show come to Pittsburgh if he knew that Tormey was only going to promote the show for "three day." (Tormey actually promoted very strong for five days and did considerable preliminary promotion outside Pittsburgh proper two weeks in front. It was impossible for him to start promoting the show before Monday night since he had the "Motown Revue" on that night and did not want the obviously superior Sam Cooke show to hurt the gate of the earlier show.)

Wynn also said that he expected to play the Arena instead of the Mosque and that he wanted to see the "dome roll back." His argument was that Tormey was guaranteed first money and that it would be impossible for him to get anything out of the show and he might as well cancel so that he wouldn't have to pay the show.

Dick Allen of Universal Attractions was in town and tried to get Wynn to put the show on after Tormey agreed to take a straight 50% instead of getting expenses off the top. Wynn refused and said that "since I did not sign the contract, there will be no show." Tormey said he has a signed contract and that the court would decide whether or not he had a contract.

Beside Sam Cooke, the show had Jerry Butler, Dee Clark, The Crystals, The Drifters, Solomon Burke, Little Esther Phillips, Dionne Warwick, Johnny Thunder, Little Julian High and The Upsetters.

BILLY GLASON'S FUN-MASTER
PROFESSIONAL COMEDY MATERIAL
For every branch of theatricals
"WE SERVICE THE STARS"
NO C.O.D.'s
BILLY GLASON

"THE COMEDIAN"
NO C.O.D.'s

BUSINESS MANAGER
If you need a business manager to handle your affairs, telephone ... Qualified business executive will discuss matters without obligation.

Max Bygraves Headlines Howard & Wyndham's '63 '5-Past-Eight' in Glasgow

Glasgow, May 7.

The 1963 edition of Howard & Wyndham's lavish summer revue, "Five-Past-Eight," teed off here at the Alhambra Saturday (4), with Max Bygraves, English comedian, heading the layout.

Trend is now for U.K. comedians with a national flavor to headline. In earlier years the annual summer show was more intimate in character, and local Auld Lang Syne comics topped the bill.

Dick Hurran has staged the revue in last year's glittering "Starlight Room" nitery setting, with the dance numbers being produced by Lionel Blair. Bygraves fills a large part of the show himself, and is joined by his teenage son Anthony.

Alma Michaels planed in from the U.S. to present her "Excess Baggage" canine act. The Saddri Dancers, a French trio, is the other specialty. Singer Fay Lenore, the dancing Croft Twins, the George Mitchell Singers and 16 Tiller Girls, round out the layout.

Bygraves, in for 10 weeks prior to his summer stint at the Opera House, Blackpool, will be followed in July by Bob Monkhouse, songstress Yana, singer David Hughes, and ventro act Dennis Spicer. Headliners in the third edition in the fall have yet to be named.

TROY, N.Y., NAMES HIM HIZZONER THE SCHNOZ

Troy, N.Y., May 7.

Jimmy Durante, making his second appearance since 1961 in Troy for benefit of St. Anthony's Catholic Church, drew 5,500 at $2.50 to $10 in the RPI Field House Thursday night (2).

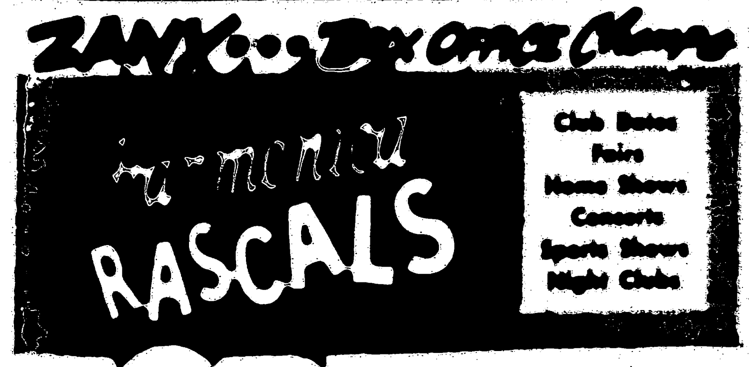
Named an honorary mayor of Troy by Mayor Neil Kelliher, on his first appearance, Durante was given a key to the city, this time. Thursday was also proclaimed "Jimmy Durante Day."

Vaude, Cafe Dates

New York

Miguelito Valdes makes a return appearance at the Liborio, starting May 24 . . . Woody Woodbury signed a personal management contract with Sam Lutz (& Bill Loebl. Lutz, who made the trip to New York for the inking, left for his Hollywood homebase over the weekend . . . Comedienne Sue Carson moves to the Roosevelt May 24 . . . Leslie Uggam's date for the Persian Room of the Plaza now firmed up for Dec. 18.

Gaslight Singers signed with the Agency of the Performing Arts . . . Toni Carroll took over for the ailing Mimi Benzell at the Statler-Hilton, Boston . . . Barry Sisters inked for the Latino Casino, Cherry Hill, N.J., in October . . . Bobby Rydell moves to Sciolla's, Philadelphia, May 20 . . . Jim Nabors pacted for the Sahara, Las Vegas, Aug. 20 . . . Two more dates added to Milton Berle's itinerary. He's set for the Holiday House, Pittsburgh, Oct. 18, and the Shoreham, Washington, Nov. 5 . . . Charlie Manna inked for the Holiday House starting Dec. 9.



Everybody in Checker's Personal Manager Act; Record Chubby Roster

Chubby Checker now has more personal managers than any other performer about. He recently split with his longtime p.m., Henry Colt. But the latter still retains a financial interest in the rotund singer who hit bigtime with his Twist album release.

Checker's new management contract is now held by Kal Mann, but it's said to be on a temporary basis. Moreover, Checker's road manager, Dave Machinsky, is signing all the singer's contracts.

Colt also bowed out of the management of singer Dee Dee Sharp, who is also managed by Mann, but Machinsky has nothing to do with that deal.

Colt, meanwhile, has joined with Frank Virtue in formation of Colt-Virt Inc., a Philadelphia based personal management and record producing firm. They now handle singers Tina Powers and Tommy Maris, along with The Teachers, a folk group and The Kit Kats, a teenage set of singers.

AFM Walkout Folds All Mpls. Nightclub Shows

Minneapolis, May 7.

Nightclub entertainment ceased here last week when union musicians walked out because of a wage dispute and the American Guild of Variety Artists prohibited its members from performing where non-union instrumentalists are employed.

Dozens of bistros, several hundred musicians and about 100 performers are involved. Instead of a strike, the tooters' union claims the situation constitutes an employers' lockout. The musicians had set a boosted scale and there had been no niteries' response to an ultimatum to "pay or we'll withdraw."

For sidemen and leaders the union is demanding $3.90 and $4.60 an hour, respectively, from April 15 to Oct. 15 when there's a jump again to $4.25 and $5. Double pay is asked for six holidays.

Previous scale was $3.40 and $4.20 per hour for sidemen and leaders, respectively, and there was straight scale for holidays.

At one establishment, Murray's, a pianist receiving $225 a week, amounting to more than twice the raised scale, refused to work on union orders.

Baldwin-Montrose (GAC) Ups 1st Qtr. Net to 357G

Ft. Wayne, Ind., May 7.

Annual board meeting of the Baldwin-Montrose Chemical Co., of which General Artists Corp. is a subsidiary, last week reported an increase in sales and earnings for the first quarter ended March 31. Sales and commissions rose approximately 34% from $4,900,000 to $6,900,000. Unaudited profits, before preferred dividends, climbed 27% from $280,000 to $357,000. Earnings per common share of 31c for the quarter were more than double the 12c earned in the same period of 1962.

Although gratified with the increase, Baldwin-Montrose board chairman Herbert J. Siegel declared that the improvement should not be taken as a basis for projecting earnings for the remainder of the year. The regular quarterly dividend on preferred stocks of 25c per share was declared, payable June 20 to stockholders of record June 7, 1963.

Conn. Eyes Talent Tax

Hartford, May 7.

Non-incorporated members of the theatrical and entertainment fraternity who perform "professional services" are faced with the spectre of a new state tax.

Currently being studied by the Legislature's Finance Committee is a bill that would extend the state's unincorporated business tax to those performing "professional services."

S. Hurok Now in Moscow Circus Act, May Split Import Billing With Chalfen

The forthcoming U.S. tour of the Moscow State Circus is likely to present an extremely mixed management picture. Although "Holiday on Ice" producer Morris D. Chalfen has been given sole credit as importer of the group, he may have to share this honor with S. Hurok. Hurok long tried to bring in the Soviet circus but was stymied through his failure to get permission from the American Guild of Variety Artists. This year, however, a deal was worked out with AGVA whereby the union got $10,000 from Chalfen for allowing importation of the show. Moreover, Moscow performers will not have to join AGVA.

Hurok initially denied his connection with the Moscow import, but recently admitted that he was in the picture and may allow his name to be used in the billing.

Also in the background of the Moscow State Circus is Art Concello, general manager of the Ringling Bros. and Barnum & Bailey Circus. He will serve as general manager of the Soviet show's American tour, and will also cast the exchange circus that will tour Europe and Moscow next summer.

Concello's dual capacity with both shows has led to one embarrassing situation in which the Pittsburgh Arena nixed the Ringling circus in favor of a stand by the Moscow unit. This is the only domestic mixup in connection with the routing. All other dates of the Muscovite circus have no conflicts with the Ringling show.

More such conflicting situations are not likely to result during the European tour of the exchange sawduster. It will be a three-ring affair to differentiate it from the normal one-ring show which plays the Continent.

Tentative schedule calls for the tour after Russia under Ringling auspices to open at Dortmund, Germany, Aug. 29 for 13 days. It will follow with Hamburg, Copenhagen, Goteborg, London, Ghent, Lille and Paris, where it will play for 40 days.

Thereafter the export circus will play Rotterdam, Amsterdam, Dusseldorf, Frankfurt, Stuttgart, Zurich, Geneva, Milano, Torino, Lyons, Brussels, Antwerp and Cologne, winding up June 28, 1964. It's planned to cast many of the performers in the U.S. for the Soviet dates. More performers will be added for the Continental tour.

The Indian Sign

Albuquerque, May 7.

Raymond Nakai, the former Indian disk jockey on a Flagstaff, Ariz. radio station who was recently elected to head the big Navajo Tribal Council, may now get a little closer to Bing Crosby than strictly on records.

As tribal chairman, Nakai was recently named to the board of directors of the First Navajo National Bank.

Crooner Crosby is chairman of the board.

Wiere Bros. Cancel Date For 1st Time in 30 Yrs., L.V. Lounge 'Too Small'

Hollywood, May 7.

For the first time in act's three decades on the boards, the Wiere Bros. have cancelled an engagement because trio feels its turn does not fit a stage on which it must work.

Act opened in newly reconstructed lounge of Las Vegas' Desert Inn on April 30, worked three performances and then agreed with management that the turn wasn't enhanced under circumstances. It is understood the Wieres believed the new stage too small. Management argued it was quite as large as many others.

Gene Murphy, of Desert Inn, stressed the decision was mutual and friendly. "It just isn't their room," he observed. Sylvester Wiere added, "we came across a room in which it was impossible for us to present our act."

Wieres are being replaced by Murray Arnold quartet. The Desert Inn, which was reopening lounge after refurbishing, has three other turns in the facility—led by Dave Apollon and combo.

ALEC SHANKS VICE DONN ARDEN AT LQ

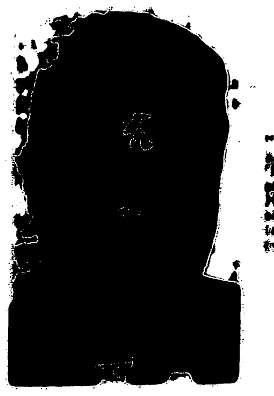
The Latin Quarter, N.Y., is getting a new producer for the edition opening early October. Alec Shanks has been signed for the new show, succeeding Donn Arden whose contract has been ended by mutual consent. Arden is currently producing shows at Le Lido, Paris, and the Stardust and Desert Inn, latter two Las Vegas. Timing of the new LQ edition, it's said, would make it impossible for him to give the show adequate attention.

Shanks is a London producer, who has been identified with top shows in cafes and legit. He staged several editions at La Nouvelle Eve, Paris, did costumes and sets for the Palladium, London, and the Folies Bergere; designed the London edition, later imported to New York, of "La Plume de ma Tante," and was associated with the London productions of "Kiss Me Kate," "Call Me Madam" and "Kismet."

This is Shank's first cafe effort in New York. He is homebased in London.

DONNA LYNN
"DONNA LOVES JERRY" b/w

REFRESHING COMEDIAN . . .
BOB HOLIDAY



"Bob Holiday, an entertaining act, has been around despite his youth. He's appeared in "Fiorello," Broadway musical ... An unusually tall young man, Holiday rides the comedy range from impressions and gags to the light-hearted candle bit ... He looks a solid contender for another Broadway musical."
Wear, VARIETY
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NO. 1 FIFTH AVE.
NEW YORK
Pers. Mgt.: PHIL-WEB-ATTS., INC., ... Madison Ave., N.Y. 17
WILL WEBB

Copacabana, N.Y.

Brenda Lee with The Casuals (4); Bob Melvin, Magid Triplets, Line; $6, $7 minimum.

This is the time of year when the juveniles take over the New York nitery industry. The proms are starting, and the bid for kid trade becomes one of the major quests of the town's bonifaces. To help the Copacabana get its share, Jules Podell has booked Brenda Lee for the current bill to be followed by Bobby Darin, which as the record charts indicate, isn't bad booking at all.

Actually on the opening night of Miss Lee's engagement, the proms hadn't yet started and she had an adult audience. It'll be different on the weekends, when the youngsters are expected to fight for space at this hospice. As a result, Miss Lee worked her preem under a handicap.

Miss Lee has made her mark on Decca Records and has been prominent on the charts since she was that high. She hasn't grown much, vertically, that is, but there is evidence that she has tried to expand in other ways. For this adult Copa audience, she seemed to show several instances when she could make it before the grownups. At these times, she sang sans her instrumental and vocal cohorts, alone and quietly and hushes the crowd.

However, there was a vast vocal wasteland much of the time for this particular house. Her record hits had little penetration for Copa regulars, and what would ordinarily kill younger audiences, left the Copa-ites less than shaken.

Miss Lee's act has a lot of vigor and vitality. She has the youthful exuberance and spirit that could make a place jump. Her cohorts, billed as The Casuals, a sextet of musicians and background singers, are excellently choreographed so that the act has movement and direction. Dick Barstow, incidentally, prepared the turn.

In all, the songstress needs an audience of her own age group to realize her maximum. But she did prove that she can also work in a mature vein. More of the latter and she can take on adult audiences as well.

Miss Lee's colleague on this session is Bob Melvin, a repeater in this bierstube. He has come in with a batch of new lines which gave him a bad time for the first few moments, but he did reach an understanding with the crowd and wound up a major hit.

The Doug Coudy production, with the Magid Triplets fronting, holds on as does the Paul Anka score. Joseph Mele fronts the Copa crewmen, and Frank Marti supplies the Latin influence. *Jose.*

Crescendo, L. A.

Los Angeles, May 1.

Allan Sherman, Jennie Sommers, Tommy Oliver Band, Lou Levy, Lou Busch; $2.50 cover, two-drink minimum.

In the cold light of day, the teaming of a plump, bespectacled comedy vocalist whose repertoire consists entirely of parodies with a husky, almost raspy voiced, more than slightly pregnant girl singer sounds almost too experimental.

Allan Sherman and Jennie Sommers, this offbeat offering, create an entertainment package, however, that makes this world a better place in which to live and Gene Norman's Crescendo should resound to the bang, clang of its cash registers throughout their engagement.

Miss Sommers, observing her fifth visit to Norman's-land, probably violates every vocal rule in the book and continually taxes her limited voice by pushing it to its outermost reaches. However, what could come out as a hoarse, harsh croak actually issues as a pleasant, melodic, slightly but delightfully abrasive tone. From her opening "Day In, Day Out" to "Rockabye Your Baby," she's refreshingly different and, among nitery songbirds, a rara avis, indeed.

As long as composers keep turning out tunes, Allan Sherman will probably find ways to spoof them. An outrageous punster (a paradox is when Ben Casey meets Dr. Kildare) and a free-swinging smasher of idols with clay feet, most of his parodies are aimed at the general problems that plague us all, but for this engagement he has sprinkled his repertoire with many "show biz" routines. He puts the Crescendo into its proper niche with his opening shot. During the rest of the uproarious evening, he takes aim at every target in or out of sight—and, what a marksman!

Showtunes provide his best melodies and show people, his best subjects. In a performance, Sherman runs through an enormous amount of material—under the heading of "short songs," he'll toss off eight to 10 parody-lighted tidbits—"Goldman's Earrings," "Hymie's On The Moon," "I See Bones" or "The Last Time I Saw Maharis." His needle goes deep but leaves no scars. Many of the items are from his Warner Bros. albums. *Robe.*

Sahara, Las Vegas

Las Vegas, April 30.

Teresa Brewer, Dave Barry, Dale Harris, Marcia Rogers, Moro-Landis Dancers (16), Louis Basil Orch (15); produced by Stan Irwin; choreography, George Moro; $4 minimum.

Teresa Brewer hasn't come up with a gimmick to replace her dancing boys (6) but she and choreographer-stager Bob Herget have injected freshness into her act which makes it sparkle with originality while moving at its fast pace. As an excuse to use some new songs, she and her terping teammates look into the future with a "Way Back In '63" number, which also gives her a chance to demonstrate her versatility as a competent dancer.

An equally clever bit introduces her hit record medley—she pulls her partners, who turn thumbs down on the nostalgia while the audience insists she revive some of her trademark tunes. Miss Brewer remains a solid song stylist, and her delightful extra-added squeaks are in tune, in tempo and on key. She makes several gown changes, and in the finale shows she's not superstitious by defying the show biz taboo against yellow dresses.

Conductor Herb Buchanan, fronting the Louis Basil orch (15) for Miss Brewer, guides the petite songstress and helps her keep her reputation as a strong Vegas attraction in producer Stan Irwin's stable.

Dave Barry, a regular and always a favorite here, is comedy star of the bill. His lampoons, with uncannily accurate sound effects, of wives, children, drivers, drunks, and other targets never fail to register strongly in the laugh department.

Handsome singer Dale Harris, and shapely looker Marcia Rogers, who does a dance specialty, are outstanding in the Moro-Landis production number, which features the 16 "Most American Girls In The World."

Buddy Hackett returns here May 20. *Duke.*

Edgewater Beach, Chi

Chicago, April 30.

Vagabonds, Edgewater Beach Guys (5) & Dolls (5), Les Waverly Orch; $2.50-$3 cover.

The Vagabonds was one of the first acts booked by Gene Barrett when he took over as g.m. of the Edgewater Beach last year, and they proved highly successful at that time. They're the kind of high-decibel low-comedy act that can reach out to the far corners of the spacious Polynesian Village and weld the far-flung tablers into an audience.

Current Vagabonds' personnel includes Al Torre and Dominic Germano on guitars, Attilio Risso on accordion, Dino Natale on bass, impressionist Bebe Pier and distaffer Bobbi Boyle as violist and vocalist. Notable by his absence is Eddie Peddie (now doing a double with Danny Blanton), who was the group's mainspring in their last appearance. He is not only a firstrate rubberface comic, but also served as an important catalyst for the entire group.

Peddie's mugging chores have largely been taken over by bassist Natale, who to a degree makes up in enthusiasm for his predecessor's skill as a mime. Miss Boyle is a charming chirp and able instrumentalist, and her vibe tandemry with Natale provides some of the brighter moments in the show. Pier is an astute mimic, and makes a major contribution with his cartoons of Liberace, Boris Karloff, JFK, Ted Lewis, Cary Grant and the like as they would sing "When The Saints Go Marchin' In."

Producer Robert Simpson has, for the second show in a row, put together a lackluster melange of overgrown and partially-staged showtunes for the resident Edgewater Beach Guys & Dolls. With the exception of [illegible] and [illegible] Noel, the youthful cast appears to have tired of its longrun gig and seems to be working mechanically. Noel carries off his solo chanteur chores with vigor and is the vocal backbone of the production numbers. *Mor.*

FRANCOIS SZONY and NANCY CLAIRE

Appearing at Radio City Music Hall in the record-breaking Easter show.

"Szony and Claire remind us that dancing can be beautiful" . . .
ROGER WHITTAKER
THE NEW YORKER

Hilton Hotel, London

London, April 30.

Maria Peralta, Judd Solo Orch (7); lighting, Leslie Wheel; $7.15 minimum.

The Rooftop restaurant of the newly-opened Hilton Hotel, 28 stories up, is providing Londoners and tourists alike with a magnificent panoramic view of the city. It surprises no one that since its opening earlier in the month the room has been at capacity every night, with reservations extending months ahead.

Obviously the room itself is the novelty and the cabaret is, for the time being, of secondary importance. That is not meant as a disparaging comment, but a statement of indisputable fact. It would be reasonable to assume that the same lively business would be maintained, in these early days, without any entertainment.

Maria Peralta, who has the distinction of being the first artist to play the room, can, however, take considerable comfort in the knowledge that his original three weeks' booking has now been extended to three months. It is a well deserved tribute to an artist who plays a unique instrument with considerable flair and style.

Peralta, who hails from Uruguay and now resides in New York, is a skilled musician who taught himself to play the bandoneon, an instrument which is a variation of the accordion and concertina. Instrument was made more than 100 years ago. With its 80 buttons, each of which produces two distinct notes, it has a remarkably wide range, and is far more melodious than either the accordion or the concertina.

His act is a brief one, just about 15 minutes, but in that short space of time he illustrates his prowess with an ingratiating display of showmanship. A key feature of his program is wedding music, which has a topical note in London, after the recent Royal marriage.

Resident in the Rooftop room is the Judd Solo orchestra, a seven-man combo, which splits up for part of the evening and plays as a complete unit for comparatively short periods. Its dance music style is mainly sedate, though there are some lively interludes. However, they overdid the backing for Peralta and virtually drowned his opening number.

With a minimum of just over $7 for a four-course dinner, the Rooftop at the Hilton is one of the best buys in town, and will undoubtedly lead the popularity stakes for a long time to come. *Myro.*

Viennese Lantern, N.Y.

Malagon Sisters (3), Ron Eliran, Ernest Schoen Orch; $1.50 cover.

The international settlement character of the Viennese Lantern is further enhanced with the current bill which ranges from Spain to Israel, with the only Viennese elements being operator Max Loew and the string ensemble batoned by Ernest Schoen.

The new show also marks a try at commercialism, although it doesn't seem in character with the operation. The Malagon Sisters, a trio of plump Colombian femmes, with a batch of special material, Latin tunes interspersed with bits of comedy, appear more for the midtown spots than the softer confines of the Lantern.

The Malagons are a family aggregation of the Andrews Sisters tradition who punch out their material and keep up a slambang pace throughout their turn. The Loew spot isn't conducive to that type of entertainment, although the potential of this act in another kind of atmosphere is big.

Ron Eliran, an Israeli singer accompanying himself on the guitar, seems more in keeping with this spot. Unlike the Malagon Sisters, his current acceptance in the commercial cafes will take considerable time.

Eliran evidences natural voice and charm. There is little artifice in his turn and he has a native ingenuousness that gives him top rating here. He sings songs in several languages and from several countries, making with charming explanations where needed. He came back for several encores.

The Schoen ensemble, with the maestro also contributing vocals, showbacks excellently. It also does the strolling instrumental bit to enliven the in-between-show periods. *Jose.*

Carillon, Miami Beach

Miami Beach, April 30.

Lou Walters' production, "Oo La La," with Ruth Wallis, Eddy Garson & Chico Chico, Pierre Jackson, Jerry Newby, Line (15), Jacques Donnet Orch; choreography, Jack & Marilyn Nagle; $3.30 minimum.

Lou Walters' continuing editions of his Parisienne revue concept is now well into their fourth year, setting what may well be a record for any production in the mercurial history of this resort's niteries, either of the long-gone indie genre, or along hotel row.

Solid hold on audiences (and hotel op wants, budgetwise) can be credited to fresh-as-new look and pace of the frolic by Walters and his company manager Max Selette. With it, are regular changes in top-slot acts (usual tenure is three to four weeks). Also brought in at intervals are new ensemble faces and figures, plus costuming. Another asset is reasonable minimums and, of course, that overall nut that allows for a break-even or in-the-black score every week.

Current edition is illustrative. Walters has installed Ruth Wallis as his feature and she turns out a smart choice, what with the conventioneers' biz around that provides goodly amount of customers along with the wide-eyed tourists from the smaller cities and midwest centers who don't make it hereabouts in winter.

The Wallis set of special lyrics—most of them her own—are of the spicy sort that tickle their risibilities. The artful delivery of Miss Wallis takes any edge off a line that might border on a single entendre, to make it all a happy time for the auditors.

Most of her material is angled to spoofs on men manners and morals. But inject of a serioso, "The Clowns," is a shrewdly set change of pace that grabs rapport with any femmes who might have had doubts. It's a show biz piece that wraps up. Closes with another showmanly straight on "This Is The Life For Me" to wind into encore-returns. Miss Wallis works with class and a free-wheeling delivery that add to the big impact.

Eddie Garson and his Latino-lined wooden partner, Chico Chico, is a familiar in these parts and sets well with his familiar lines and "dialog" with the vis-a-vis, plus the adept voice leanings in three parts, a la Senor Wences. Pierre Jackson contribs an effective panto in colorful clown costume to set the solo spots off to warm reception.

Production is a brilliant one. The choreo ideas of Jack & Marilyn Nagle are inventive, and worked out with flair and imagination, notably in a "Fountains of Rome" sequence that is a triumph of costuming and strobe-light effects.

The 15 dancers and paraders are attractive as well as handle their assignments in zesty manner; ditto on the Walters trademark, the Can-Can hoopla complete to the little screams accompanying the high-kicks into splits. Handsome Jerry Newby is a versatile production lead, handling the songs and terps with verve. Jacques Donnet, who arranged the show's bright score, conducts his orch on the backings in top style.

As noted show is in for indefinite period with Miss Wallis remaining until May 15, at least. *Lary.*

Riviera, Las Vegas

Las Vegas, May 2.

Tony Martin, Jose Greco & Co. (18), Jackie Clark, Jack Cathcart Orch (23); presented by Elias Atol; stage direction, Milt Bronson; $4 minimum.

It's Tony Martin time again at the Versailles Room, and the man who seems to have invented savoir faire in singers has an act which is both updated and nostalgic. In the former category, he gets maximum applause for a very clever parody on "I'm In Love With A Wonderful Guy," using names of golfers in the current Tournament of Champions.

His version of "Days Of Wine and Roses" is superb, and he freshens the over-exposed "What Kind of Fool Am I?" by doing his impresh of Anthony Newley impersonating Tony Martin. In the nostalgia department, his distinctive tones play with such numbers as "Lullaby of Broadway," "Fascination," and "Avalon."

Hal Belfer, now in his 10th year as Martin's producer-stager, keeps the turn imaginative and the pace smooth. Al Sendrey at the 88 pilots the bash on an even keel as conductor of the Jack Cathcart orch (23). And Martin's seemingly effortless efforts are occasionally supplemented by a fine choral group of two males and two femmes.

Martin is now one of the Riviera stockholders, and he generously gives Jose Greco 100% billing—recognition which is well deserved. Greco and his dancers (18) open the show with an exciting splash of authentic Flamenco feet and body movement, highlighted by a most effective salute to Ravel's "Bolero." Greco's colorful revue is an ideal balance for Martin's songalog.

Icing on the cake is the very funny standup comedy routine of Jackie Clark, whose stories and one-liners are mostly virginal on the Strip. This is Clark's second trip here, and his acceptance indicates that he can easily join the fraternity of major league humorists on the Las Vegas beat.

This program, with stage direction by Milt Bronson, is in for four frames. *Duke.*

Palmer House, Chi

Chicago, April 29.

Kim Sisters, Ben Arden Orch; $3-$3.50 cover.

The Kim Sisters are among that handful of topflight acts that spell surefire business in the posh and roomy Empire Room, and if past performance and opening night turnout are any indication, they're in for a hot four-week stay. The girls are a combination of two winning factors for this spot—freshness and vitality for the family trade and a cute sexiness for the more jaded tastes of the sample-case set.

An o.o. of their turn shows why the threesome is in such trim shape. It's a colorful and explosive hour-long display of vim, versatility and knowhow that is virtually irresistible to wide range of tastes. Vocal arrangements are first-class, terp routines are expertly planned and brightly executed, and the girls' solo and combo work on a staggering array of instruments is bound to impress.

Ben Arden's house orch provides an able assist plus a terpworthy between-shows beat.

Bill is in for four weeks. *Mor.*

Fuore, Toronto

Toronto, May 1.

Norman Brooks, Paul Grosney Quartet; no cover or minimum.

Boniface Len Coleman, at a cost of some $130,000, has converted this former midtown Child's restaurant into The Friars Club. The 300-capacity room now has a black and scarlet decorative motif. He has set baritone singer Norm Brooks and the Paul Grosney Quartet for teeoff. Brooks is in for two weeks, ending May 11, and the Grosney Quartet is permanent. Mel Torme is next, with negotiations underway with Deep River Boys and Helen Forrest to follow.

Brooks, who talks and sings like the late Al Jolson, started when caught with "When You're Smiling" followed by a Jolie medley, repeated with request numbers in future shows. He is on for four nightly, 35-minute sets, expertly backed by the Grosney Quartet, who also play for the dance sessions. Grosney plays a hot but subdued horn when circumstances warrant and is backed by piano, bass and drums.

Brooks' voice, as usual, bears an uncanny resemblance to Jolson's tones. *McStay.*

Gypsy Rose Lee Peels Off 'A Curious Evening' At Buff's Statler Hilton

Buffalo, May 1.

It's a long time and a far cry from the floor show at McVan's bistro on the banks of the old Erie Canal here to the posh precincts of the Statler Hilton Rendezvous Theatre—but Gypsy Rose Lee has made it.

Hotel room features special $8.75 Theatre Dinner (though a la carte is also available) with an added $2.50 tab for the show, and you take either or both. As of now, it

"A Curious Evening," with Gypsy Rose Lee; dinner, $8.75, plus $2.50 for show.

is the sole operation of its kind in downtown Buffalo and at the price it represents top dining and entertainment value.

"A Curious Evening" is indeed a curious evening. Except for a 15-minute intermission, it is a two-hour animated magic lantern slide show with the inexhaustible Gypsy on stage and in charge throughout.

The film, which tees off with the Hovicks in Seattle in 1913, comprises intimate family, national and even international clips and traces the clan's personal and professional history from hammy child performances to polished adult stardom. All of their fellow performers through the years—celebrities and celebrities—are shown.

Miss Lee, gowned like a queen and seated on a high upholstered stool at one side of the rostrum, punctuates the action on the screen with a running stream of salty comment. The run-off is not only a recital of the defeats and triumphs of the fabulous Haveys but is in large measure a history of their identification with show biz in all its manifestations—music hall, vaudeville, burlesque, pictures, legit and niteries—during the first half of the century.

The story closely follows Miss Lee's book which was transmuted into the musical "Gypsy", and the portion devoted to rehearsals and staging of the show is especially engaging. Whether or not the present recital is too repetitive and heavy on the personal memoir side, or whether it runs too long on the same note without variation, is a matter of personal taste.

To show biz buffs at least, it is both engrossing and rib-tickling, although for general consumption there might well be some different element of entertainment supplied.

Miss Lee wears a couple of breathtaking creations for the performance and, although at the beginning of each stanza she projects a few moments of what threatens to be a well gilded display of the peeler's art, she never permits this part of the presentation to get out of control, in spite of obvious audience expectation and approval.

Booking of "Evening" into the 350-seat room was originally for two weeks but has now been extended for two additional stanzas, which is the best indication of the show's audience impact. Burton.

Blue Angel, N. Y.

Louis Nye, Jane Harvey, Addiss & Crofut, Bobby Short Trio; $5 minimum; $2.50 in lounge.

The Blue Angel is back in stride following its lapse with the previous bill. With Louis Nye and Jane Harvey as newcomers plus the holdover Addiss & Crofut, the entertainment values are highly evident in this session, and biz is slated for an upbeat at the Max Gordon spot.

Nye, who was propelled to national prominence with his work on the Steve Allen Show, has perfected his routines in various lineries. He carries them off expertly, getting maximum response out of routines which he first unveiled in New York at the Bon Soir.

His discourse on an Army non-com's etiquette of a mixed shower, an Arabian takeoff as well as his enactment of a scene from "Beckman" provide a wide range of endeavor. The basic premises are fairly funny and Nye makes them count for tremendous payoffs.

Jane Harvey has been thrushing for some years. Never one to delve into the obvious or corny, she has an evergreen outlook, which permits her to give fresh freedom to a wide variety of tunes. She can give a number a jazz or a sentimental treatment and shift a composer's emphasis to a viewpoint of her own without dishonor to the author. Miss Harvey has been out of the cafe circuit spots for a while, but this engagement seems to be a calling card back into bigtime.

Addiss & Crofut continue to do folksinging and ballads, and get good results in the process. Still getting the necessary experience, they continue as worthy show openers.

In the lounge, the Bobby Short Trio, catches a trade all its own for the further enrichment of the Gordon treasury. Jose.

Cocoanut Grove, L.A.

Nat (King) Cole, Brascia & Tybee, Dick Stabile orch (20); $3 cover, $3.50 weekends.

That Master of The Soft Sell is here on his annual encampment, and the efficacy of Nat (King) Cole's draw on his home lawn was proved opening night Tuesday (30) when nearly 800 were chaired—largest bow-in bunch in the Grove in many moons. They anticipated what they came for, and they weren't disappointed. He covers the field—ballads, uptempos, soul—and hits his highwater marks on a languid "Way You Look Tonight", "Day In, Day Out", "Dance, Ballerina", "Paper Moon," "Mona Lisa", "Where Did Everyone Go?". For his inning on the keyboard, he embroiders the melody of "Laura" with some downright exquisite noodling.

Many a young singer could take a lesson in poise, complete lack of affectation and the crisp enunciation of Cole. Like the Old Pro he is, his style is his own, his rhythm sense innate. His singing and reading of that Cole Porter venerable, "Miss Otis Regrets," is so provocative the evergreen is all new again.

King Cole called for more than his Fiddlers 3 for this booking. Dick Stabile's house orch has been amplified to 20 from recent norm of 13, and six are strings. Against so lush a background, particularly ballads, artfully arranged, he seemed to assume new dimensions. For a bit of midway novelty, Cole tootles a clavietta; and his sparse, relaxed patter complements his gentle mien. It is as fast a 60-minute turn as glimpsed hereabouts in a long time.

Preceding, dance team of Brascia & Tybee does some neat, cautique and before strutting with sufficient energy, marked by some agile lifts. A standard act in its field, pair could devise a more exciting climax.

Stabile, between shows, has a ball batonning that cuisine orch and keeps the dance floor thronged.

Next: Johnny Mathis, May 21. Wes.

Basin St. East, N. Y.

Al Hirt (7), Brook Benton; $3.50 cover.

Al Hirt and his horn of plenty corn is back at Basin Street East, and as usual the rotund, bearded trumpet blaster is getting the ultimate in showmanship out of his Dixie quint, plus a couple of chicks for chorus effect.

Cued by his own zany gyrations on trumpet, Hirt and the sidemen blow up a storm with a book primarily made up of the foolproof Dixie standards, pausing in the exciting torrent of two-beat occasionally for a tempo change-up via clarinet or piano solo (latter was a Thelonious Monk composition melodically rendered and something of a testament to the taste of Hirt, which filters through to his picks in the pop-jazz catalog.

The blimp-built leader also displays a hip comedic sense in his breathless segue bits, nicely keyed to the just-short-of-panic pace of the turn as a whole.

Sepia singer Brook Benton has come a long way from the pop charts and those shy appearances on the Apollo stage to this BSE preem. Seemingly a bit high on the prospects of this top-drawer nitery turn, Benton belted and clowned, the latter sometimes loosely, for an hour during his opening show. It was an overextension, but nothing that can't be trimmed during ensuing turns.

This is a smooth and polished singer who can make it on the pipes alone. His range of song stylings from "Boll Weevil" to show standards is what lifted Benton up and well beyond the r&r circuit. For the club act, he has a couple of sophisticated, swinging special numbers, and his "Boll Weevil" routine, with impressions of several other sepia vocal artists, is just as solid now as it was on the Negro vaude circuit and now to this audience. Bill.

Latin Quarter, N. Y.

(FOLLOW-UP)

Although only two new acts have been added to the E. M. Loew and Ed Risman production, "The Touch of Venus," current show here plays almost like a fresh revue. Connie Corbett Monica and balladist Lovelace Watkins are new faces that fit nicely into this costly production. Lineup is attracting plenty of out-of-town trade judging by current biz.

Monica, who was at the LQ several years ago, is a hip addition to this layout. Known most recently as "Lazy" of Joey Bishop's television show, he is a likeable, standup comedian who ingratiates himself with this audience. Even with the more familiar bits, he clicks nicely via his keen delivery.

There is a casual reference to Hollywood and Las Vegas as Monica feels out his auditors. His "What Kind of Fool Am I" becomes a laughable "What Kind of Egg Am I" song. The only other tune he sings is "Bluebird of Happiness" to close his act. Monica also tosses in the "Nine Kids and No Bed" bit along with a wide range of oneliners. He has a potential for almost any nightclub or hotel room.

Watkins, a tall Negro singer, has played N.Y. niteries before. Possessing a strong voice, he also is excellent with the softer, slower ballads. He uses "Lullabye of Broadway" as his intro number in an effort to get his auditors swinging along with him. A slower tune, "If Ever I Should Leave You," points up his ability to articulate.

Watkins, who strums a guitar for a portion of his vocalizing, has a strong climax with "I Believe." He urges the audience to sing-a-long with one number and to clap hands with another. Both seemed like extraneous bits.

The Women acro troupe still opens the show here with its rousing routines. Richiardi Jr., magico, continues to baffle with his trunk and other feats of legerdemain, with four assistants helping. But the production numbers here still are tops in town especially the vivid Oriental scene. Jo Lombardi, per usual, cuts a sharp show. Wear.

Sparks, Nugget

Sparks, Nev., April 25.

Dennis Day, Chordettes (4), George Arnold Singers & Dancers (17), Foster Edwards Orch (10); produced and staged by Arnold; choreography, Rene DeHaven; no cover, no minimum on second show.

Dennis Day, back for the second outing in the Nugget's Circus Room since it opened last June, is again proving his multi-talent abilities as singer, comic, dialectician, thespian, and mime. He's proficient in all areas. For this segment there's a bit more of the nostalgic, attention to family and domestic matters (re his wife and children — with No. 9 expected while he's at the Nugget stand) than in the last time around.

Opening with "Comes Once in a Lifetime," he follows with a choice diversity of titles including "Sound of Music," an impressive interpretation of "Granada," a tender and sentimental brace of "First Born" and "Softly As I Leave You There" (accented to leaving wife and family for jobs on the road), and an Irish medley ("McNamara's Band," "Galway Bay," "When Irish Eyes Are Smiling") near tag end of turn. Exit is "If I Can Help Somebody."

Singer shows much savvy as dialectician and comic with his cartoons of vidshows emanating from London, Japan, and Tel Aviv. Routine includes clever use of props, fresh material and smart pace. And, naturally, there's the reference to his long association with Jack Benny, but it's wisely held to a minimum.

The Chordettes, new to this room, score with a 25-minute songfest of the new, the old, the novelties. Girls know their way around in all tempi, and handle the harmonies in authoritative fashion. Opening with "Alabama Jubilee," they keep act in high gear for full turn. Subtle harmonies show for strong endorsement on "Getting to Know You," and the security in tonal gradations is highly evident on such as "Let the Rest of the World Go By," done sans orch accomp.

Gogi Grant due May 9. Long.

CURRENT BILLS

WEEK OF MAY 8

NEW YORK CITY

MUSIC HALL — [illegible] Symphony Orchestra.

AUSTRALIA

MELBOURNE [illegible] Danny Kaye, [illegible] Dancing Boys, [illegible].

BRITAIN

BIRMINGHAM (Hippodrome) — Karl Denver Trio, Mark Wynter, Mike Preston, Dee Lane, Al Paige, Judy & Holly, Toni & [illegible] Nadia & Bart. [illegible] — Charlie [illegible] Trio, Leopards, Peter Baer, Panthers [illegible] Little Jimmy & Cleopatras. [illegible] (Hippodrome)—Bruce Forsyth, Dorothy Wayne, Rhyland, Ben Parry [illegible] Johnny [illegible]. [illegible] (Alhambra) — Max Bygraves [illegible] Twins [illegible] George Mitchell [illegible]. LIVERPOOL (Empire) — Jacqueline [illegible] Patricia Rose [illegible] Bill Shepherd Singers, Twelve Londons.

LONDON (Palladium)—Sammy Davis Jr., Pat Henry, Augie & Margo, Dallas Boys. MANCHESTER (Palace) — Dickie Henderson, Kaye Sisters, Joan Turner, Valente, Bob & Jack Young, Leslie Roberts Silhouettes, Jack Walker, Alexandra Bros, Bertie Hare. VICTORIA (Palace) — George Mitchell Minstrels, Dan Cleaver, Francis & Bentley, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Schaller Bros., Television Toppers, Jackpots, Mitchell Maids.

CHICAGO

BLUE ANGEL—"Calypso Safari," Jel [illegible] Lord Carlton, Lord [illegible]. [illegible] "It's a Bit" [illegible]. [illegible] HOTEL—"Hits of Broadway" revue. [illegible] HOTEL — Arlene Fontana, [illegible] Orc. EDGEWATER BEACH — Vagabonds, Edgewater Beach Guys & Dolls, Dee Orc. GATE OF HORN — Phoenix Singers, [illegible]. [illegible]—"Struts and Frets." LE BISTRO — [illegible] Daddy Cherie. [illegible] HOUSE — Marian McPartland & Trio, Joe [illegible] Trio. MISTER KELLY'S — Shelley Berman, Gigi [illegible] Trio. PALMER HOUSE—[illegible] Sisters, Ben Arden Orc. PLAYBOY — Jackie Gayle, Joe Conti, [illegible] Smith, [illegible] Barbara [illegible], Fred [illegible]. RAY COLONY'S—Les Paul & Mary Ford. SHOWBOAT CITY—"[illegible] Frozen Breezes." SHERATON-BLACKSTONE — Joe McArt, Franz Benteler Orc. SUTHERLAND LOUNGE — Dinah Washington Revue.

LOS ANGELES

COCOANUT GROVE — Nat King Cole, Brascia & Tybee, Dick Stabile Orc. CRESCENDO — Allan Sherman. [illegible] — Judi Lawler, Jack [illegible], [illegible]. JERRY LEWIS—Ann Hathaway. [illegible]—Mickey Lynn, Eric [illegible]. [illegible]—Arthur Walsh & Co. INTERLUDE — Surfin' on the Strip. STATE DOGS — Don Nichols. STATLER HOTEL — Marc Landis Revue. TOWN HOUSE — Red Nichols & Five Pennies. TROUBADOUR — Jimmie Rodgers. YE LITTLE CLUB — Lulu Porter, Jack Smalley Duo.

LAS VEGAS

DESERT INN—Phil Harris Show, Dona Arden Dancers, Carlton Hayes Revue. Lounge: Dave Apollon, Lee Pennmen, [illegible], Johnny Paige, Joe Venuti. DUNES—"Guys & Dolls," Betty Grable, Dan Dailey, Alan Gale, Lois Fisher, Marty Rosenblum, Bill Reddie Orc. Lounge: "Vive Les Girls," Betty Reilly, The Countrymen. FLAMINGO—Bobby Darin, Allan Drake. Lounge: Freddy Martin Orc., Delta Rhythm Boys, Bobby Sherwood, Phyllis Dorne, Bob Sims. FREMONT—Frankie Brent Jets, Johnny Rivers Six, Frantics, Four Fables. GOLDEN NUGGET—Rose Maddox, Dimples, Cut Ups. HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio. [illegible]

RENO-TAHOE

[illegible]

SAN FRANCISCO

[illegible]

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Timmie Rogers, Johnny Barracuda. BASIN ST EAST — Al Hirt, Brook Benton. BITTER END — Terriers, Bill Asby [illegible] Lucy & Carla, Judy Collins, Len Maxwell. BLUE ANGEL — Bobby Short, Louis Nye, Jane Harvey, Addiss & Crofut. [illegible]

[illegible]

Civil War Centennial to Bust Out With 'Drummer Boy' at Columbus, Pa.

By JOSEPH T. KINGSTON

Columbia, Pa., May 7.

Tourists as well as residents in this Lancaster County community are due for noisy entertainment come the last week of June, as the famous old "Drummer Boy of Shiloh" is revived for a full week's nightly run as a combo outdoor-indoor production. The show, first done in [illegible], will be a highlight of Columbia's week-long observance of the centennial of the burning of the mile-long Susquehanna River bridge on June 28, 1863, to prevent the big wooden structure from falling into the hands of Gen. Robert E. Lee's invading Confederate Army.

Directing "Drummer Boy," last played here in 1938, on the occasion of the 75th anniversary of the Battle of Gettysburg, will be Paul Rodenhauser, program director of WGAL-TV, Lancaster, who himself played the title role in the 1938 revival. For years, from the original staging in [illegible] until well into the 1900's, "Drummer Boy" was an annual event in the now-vanished Columbia Opera House. When a road company didn't come through with it, which was seldom, the Columbians did it up in amateur production—usually for the benefit of the local G.A.R. post.

The 1963 version, however, promises to make these earlier stagings seem sedate and lackluste. Rodenhauser will precede each conventional stage performance in the new Columbia High school auditorium with a noisy, smoky "sham battle" outside the hall. Troops to be employed are members of the Lancaster Fencibles, an authentically uniformed and armed Civil War Centennial military unit (45 men), already featured in the re-enactments of the battles of First Bull Run (July, 1961) and Antietam (September, 1962).

The Fencibles fire original Civil War rifled muskets, .58 caliber muzzle-loaders, that produce satisfying flashes of flame and clouds of smoke. They go into action with their own fifers and drummers, also using restored original instruments of 1861-65.

"Drummer Boy" will play nightly, June 24 through 29, immediately following the sham battle starting at 7 p.m. The show is part of a series of Civil War Centennial events in this area, to culminate with the four-day observance of the 100th anniversary of the Battle of Gettysburg, opening July 1.

The Lancaster Fencibles will participate in that, as well as in Gettysburg Campaign "battle action" re-enactments planned for Wrightsville, Pa., at the other end of the Columbia River bridge (June 28), and Hanover, Pa. (June 30), where the famed "Jeb" Stuart's Confederate cavalry clashed for three hours with Kilpatrick's Union horse soldiers.

Former President Eisenhower heads the project as honorary chairman for the Pennsylvania Gettysburg Centennial Committee, and President Kennedy is expected to participate in some of the doings.

Mimes to Divert Poor Kids in 22 Lands; Businessmen Paying

London, May 7.

A theatrical safari, covering 22 countries in Europe and Asia, which is planned to take a year and a day, is to start from London on Friday (10), when Ursula Jones, Laurence Keane and Ann Matylok Gibbs take off on a tour to give free performances in mime to poor children in many parts of the world.

The project was planned with the advice and encouragement of UNICEF, and the co-operation of Caryl Jenner, artistic director of the English Theatre for Children. The venture is being supported by 87 commercial firms, who have provided various commodities, from food, equipment and medical supplies to tents, stationery and hot water bottles.

First port of call will be Stavanger, Norway, and the itinerary includes stopovers in Germany, Italy, Greece, India, Israel, Lebanon, Syria, Jordan, Pakistan, Afghanistan and Turkey.

Set Anna Maria 'Kismet' For Seattle Al Fresco

Seattle, May 7.

Anna Maria Alberghetti will sing the femme lead, with Gene Hollmon as male lead, in "Kismet" at the Aqua Theatre here, July 23-28. Gustave Stern is producer and musical director for Greater Seattle, Inc.

Gretchen Wyler will star July 9-13 in "Bye-Bye Birdie" and there will be a third musical in the 6,000-seat al fresco theatre, along with the annual stand of Al Sheehan's "Aqua Follies," set this year for Aug. 1-14.

Toronto's O'Keefe Has Only 4 Open Weeks in '63-'64

With the exception of four open weeks, the O'Keefe Center for the Performing Arts, Toronto, is entirely booked for next season. Scheduled so far are five pre-Broadway tryouts, three touring New York hits and five special presentations.

The list includes the Canadian National Opera, Sept. 16-Oct. 12; "The Girl Who Came to Supper," a musical version of "The Sleeping Prince," Oct. 14-Nov. 2; a local exhibition, Nov. 4-9; "The Sound of Music," Nov. 11-23; the Ballet Folklorico of Mexico, Nov. 25-30; "Baker Street," Dec. 2-21.

Also, "Dylan," Dec. 23-Jan. 11; "Rugantino," Jan. 13-Feb. 1; a star-headed variety show, Feb. 3-22; "Barnum," performance Feb. 24-29, tryout March 2-21; "Man for All Seasons," March 23-April 11; National Ballet of Canada, April 20-May 2, and "Funny Thing Happened on the Way to the Forum," May 25-June 13.

According to managing director Hugh Walker, the season subscription sale is running ahead of last year, and will top the former total of nearly 10,000, perhaps going to 25,000. Broadway producer Alexander H. Cohen is the New York booking representative for the O'Keefe.

LOATH TO SPECIFY ROLES FOR SINGERS

San Francisco, May 7.

With its usual reticence to match talent and repertory, the San Francisco Opera, which previously gave its complete fall repertory several weeks ago, has now named its roster of stars, and the guessing game as to who-sings-what is under way.

At the top of the fall roster is soprano Joan Sutherland. Even the amateurs can match her with Bellini's "La Sonnambula," which she has just performed at the Met—and recorded. Her husband, Richard Bonynge, part of the package, is expected to conduct "Sonnambula."

Leontyne Price and Regina Resnik (now a mezzo) are returning after absences, as are tenors Cesare Valletti and Jon Vickers.

Again on the roster are Mary Costa, Dorothy Kirsten, Elisabeth Schwarzkopf, Renata Tebaldi, Sandor Konya, Raymond Manton, Geraint Evans, Colin Harvey and Giorgio Tozzi.

Caroline Swann Planes To London for Confabs

Caroline Swann, producer of "The Pinter Plays" at the Cherry Lane Theatre, N.Y., planed to London last week to complete negotiations for the presentation off-Broadway of T. S. Eliot's "The Elder Statesman." Paul Shyre, who directed a production of the play recently at the Fred Miller Theatre, Milwaukee, is to stage the presentation.

Miss Swann's overseas agenda also included a visit to Paris to meet with Rene Clair, author of "The Revelation," which she has under option.

Peggy Cass in 'Wildcat'

Albany, May 7.

Following the Ethel Merman Show, which opens the season June 25 at the Colonie Tent in Latham, producer Eddie Rich will present Peggy Cass in "Wildcat," July 2-7, and Genevieve in "Irma La Douce," July 9-14.

Negotiations for other productions are under way.

'Pajama Tops' Due in N.Y. For Twofer Engagement; Mostly Panned on Road

The New York area will be flooded with 10,000,000 two-for-one exchange coupons for "Pajama Tops," which Zev Bufman and Stanley Seiden are moving from the road to Broadway for a May 30 or May 31 opening at the Winter Garden Theatre. The figure on the number of twofers being put into circulation on the show was disclosed by Bufman, who claims the cost of printing and distributing the discount ducats will be $35,000. In addition to that figure, he says about $15,000 more will be spent on advertising.

"Tops," adapted by Mawby Green and Ed Feilbert from the farce, "Moumou," by Jean de Letraz, was profitably toured during the 1954-55 season by H. Clay Blaney and Rex Carlton, with the late Diana Barrymore starred. The play was subsequently acquired by Bufman and Seiden, who presented it on the Coast for a number of years prior to sending it on tour this season as twofer offering with June Wilkinson heading the cast.

Despite generally unfavorable critical reaction on the road, business has been good. This is largely attributed to Miss Wilkinson, whose amply-proportioned frame is regarded as the production's key lure. The booking of a Broadway house for a presentation of this nature where the emphasis is on twofers and sex is an unusual contemporary occurrence.

"Tops," currently in the second frame of a three-week booking at the Ford's Theatre, Baltimore, is scheduled to begin previews May 20 at the Winter Garden. An engagement at the Shubert Theatre, Boston, previously scheduled to begin on that date, has been cancelled. According to Bufman, the potential weekly capacity at the Winter Garden on a complete twofer sellout will be around $36,000. The exchange coupons will apply to all performances on a Tuesday-Sunday basis. There'll be no matinees, but on Friday and Saturday evenings there'll be performances at 7:15 p.m. and 9:45 p.m.

The regular scale on tickets will range from $3.00 to $7.50, which at the twofer rate will bring the cost per individual to a low of $1.80 and a high of $3.00. Bufman claims the presentation will have to gross around $23,000 weekly to break even the first few weeks because of the amortization of advance expenditures. After that, he says, it'll need $20,000 weekly to get by.

Bufman is hopeful that the twofer setup in New York will follow the pattern in out-of-town cities where the average return on the exchange coupon campaign has been around 1.2%. A return such as that on a spread of 10,000,000 twofers could fill the 1,404-seat Winter Garden for about 10 weeks.

National Rep Will Tour 3 Revivals Next Season

The National Repertory Theatre, under the production auspices of Michael Dewell and Frances Ann Dougherty, plans touring a repertory of three plays next season. The program will consist of a new adaptation by Eva Le Gallienne of Chekhov's "The Seagull," Christopher Fry's "Ring Round the Moon" adaptation of Jean Anouilh's "L'Invitation au Chateau" and Arthur Miller's revised version of his "The Crucible."

It's the intention of NRT, sponsored by the American National Theatre & Academy and assisted financially by various foundations, to launch the tour in the fall and move the repertory program from the road to Broadway in May of 1964.

Schedule New 'Andorra' Adaptation For Repertory in London in Fall

An unusual deal involving three separate managements has been worked out for the London presentation of "Andorra." The Max Frisch drama is to be presented in the West End next fall by the Royal Shakespeare Theatre Co., as part of its repertory program at the Aldwych Theatre. However, the contract permits subsequent transfer of the drama to another house for a regular commercial run under the production auspices of H. M. Tennent Ltd. and Oscar Lewenstein.

Peter Witt, Frisch's representative, on "Andorra," worked out the arrangements for the London production of the play while in Europe recently. According to the New York agent, Laurence Olivier also sought the English rights as a vehicle for the opening season of Britain's new National Theatre. He also planned to appear in it for a limited time. Witt met with Frisch in Rome, where the Swiss playwright maintains a home, to consider the various British offers.

"Andorra" is to open at the Aldwych sometime in September and play 30 performances in repertory over an eight-week period. The Royal Shakespeare Theatre Co. will retain an interest in the production if it's moved by Tennent and Lewenstein to another West End house.

Lindsay Anderson, who directed Frisch's "The Fire Raisers" at the Royal Court Theatre, London, in 1962, will stage "Andorra," in which Tom Courtenay will portray the role played on Broadway by Horst Buchholz. The play is being cast so that Courtenay and others in key roles will be able to transfer to another house, if such a move is made, without disturbing the repertory policy at the Aldwych.

All rights for English-language productions of the play, other than the one planned for London, are now being withheld. The George Tabori version, which had a nine-performance run on Broadway, will not be used for the West End production. An almost-literal translation of the play by Michael Bullock, published in London about a year ago by Methuen, will be the basis for an adaptation by a writer yet to be chosen.

Witt, who returned to New York last week after spending about a fortnight in Europe, also arranged for Charles Boyer's appearance in London next fall in the Terence Rattigan play, "Man and Boy." In addition, he made preparations for Eli Wallach and Anne Jackson (Mrs. Wallach) to make a limited appearance in London about a year from now in "The Typists" and "The Tiger," the double-bill in which they're now appearing at the Orpheum Theatre, N.Y. Claire Nichtern, producer of the off-Broadway presentation, is to be partnered with Tennent in the West End production.

Offering Acting Course For Local Business Men

Milwaukee, May 7.

A special class in acting for businessmen and other adults who want to improve their public speaking will be offered this summer by Ray Boyle, producer at the Swan, local legitimate house.

The playhouse will be dark this summer, but Boyle will start his special course June 17.

No Magic B.O. In Sunday Shows —Harold Bowden

Sydney, May 7.

Harold Bowden, executive director of J. C. Williamson Ltd., key legit operators here, just returned from an overseas show-buying trip, said he could not agree with Tibor Rudas, indie producer, who stated that Australian legit would fold within 18 months unless the government allowed theatres to open on Sundays to offset the low grosses typical of Monday nights.

Bowden thinks that Sabbath playdates would not hypo legit biz here to any great extent. Successful shows, per "My Fair Lady," experienced no difficulty in housefilling on Monday nights.

Bowden went on to say: "There have always been people ready to call in the 'undertaker' for the legitimate theatre." Bowden pointed out that his organization had a heavy production program lined up to cover the next two years, including "Sail Away," "How to Succeed in Business Without Really Trying," "Camelot," "A Funny Thing Happened on the Way to the Forum," "Mary, Mary," "Never Too Late," and the Ballet de Folklorico Mexico. Jack Benny has been booked for an Aussie tour next year and Victor Borge is currently making a second runaround.

Sees Need For New Writers

Bowden informed this reporter that during his U.S. looksee he was amazed at the number of shows playing up four letter words and "garbage can" themes. "In my opinion," said Bowden, "there never was and never will be a more successful formula than boy meets girl; boy and girl quarrel and part; boy wins back girl."

MERMAN CANCELS PITT; OTHER DATES UNSURE

Pittsburgh, May 7.

Ethel Merman has cancelled her scheduled week at the Penn Theatre here because of her inability to put a show together in time. The booking was for eight performances starting May 21.

The singer-actress had a nice advance along with Theatre Guild Subscription, but her personal manager, Milt Pickman, advised Penn manager Bill Maclair that she would never be able to assemble the supporting acts for the proposed variety presentation.

Much of the delay was caused by the extra work she had to do on her latest film, "It's A Mad, Mad, Mad, Mad World."

(There's no indication thus far whether Miss Merman will be able to fulfill several other scheduled dates this summer for her proposed variety show.—Ed.)

Toby Robins Will Star In 'Four Faces' on B'way

Ottawa, May 7.

William Freedman, who took his Toronto production of "Salad Days" three years ago for an off-Broadway stand, will try Broadway this time, according to Murray Davis, managing director of the Crest Theatre, Toronto. "Four Faces of Two People," by Albert Moglia, will play a tryout Sept. 6-Oct. 12 at the Crest, then go to New York.

The dual-bill will star Toby Robins, Freedman's wife, a Canadian television personality who has also appeared at the Stratford (Ont.) Shakespeare Festival.

Piccadilly's Facelift Purely Coincidental; Not Just for 'Enrico'

London.

Editor, VARIETY:

In Legit section of VARIETY, April 17, under the heading "London Producer Prefers Ticket System Like B'way's," a statement is made to the effect that the producer of "Enrico" is knocking out the side walls of the Piccadilly Theatre, to accommodate the new stage machinery he is fitting for the musical.

Whilst it is true that we, Piccadilly Theatre Ltd., the owners, are spending a great deal of money on the theatre and the stage is being considerably enlarged in order to accommodate the largest musicals, these alterations have nothing specifically to do with the production of "Enrico." They are, in fact, being carried out and paid for entirely by us and the work has been going on now for nearly a year. It is surely coincidental that the improvements are due to be completed at about the time that "Enrico" is scheduled to be opened.

Donald Albery
(Managing Director, Piccadilly Theatre Ltd.)

Calls English Theatres Unsanitary; Equity Prez Cites West End Houses

London, May 7.

Almost the whole of Felix Aylmer's speech at last Sunday's (5) annual general meeting of British Actors Equity was devoted to an attack on the unsanitary conditions in most theatres, including even new ones in the West End of London.

The organization president referred to the theatre's exclusion from the protection of new legislation as "the greatest disappointment we have suffered this year." He declared that minimum conditions of health and hygiene in places of employment will henceforth be guaranteed to nearly every class of worker in the land, except the actor.

Aylmer said it was urged successfully by those who owned the bricks and mortar that to bring their conditions up to the level considered essential for everyone else would impose so great a strain on the economy that the industry would be ruined. Provincial theatres have been tumbling down like railway stations, he added, but even in the West End, where the support of money and fashion might be expected to insure presentable conditions, many houses would be condemned as factories or office buildings.

He mentioned one "fashionable theatre" where laryngitis is endemic, and a throat specialist has become almost a permanent feature of the staff. There is another which provides actors with little chance of escape in the event of fire, he asserted.

There had been hope, he said, that with the building of new theatres, modern plumbing might be taken for granted, offering something better than a basin and bucket to remove greasepaint. But he charged that the manager concerned with one of the latest West End theatres recently broadcast his views on the subject, and when asked specifically by the interviewer whether baths were installed explained that the girls come to the theatre to dance, not to bathe. The space occupied by a bath, Aylmer observed, could be made to seat two paying spectators, and the architect received his instructions accordingly.

In the election of the new council, Aylmer topped the poll with 623 votes. Richard Attenborough, with 367, was runner-up.

13 Committee Nominees Set for Equity Council; 2 Petition Candidates

Thirteen of the 15 candidates selected by the nominating committee of Actors Equity and two of the four candidates nominated by petition won council posts in the union's recent election. Among the 15 winners were nine incumbents. Of a total of 1,904 ballots received by the union and tabulated by the accountant, 1,910 were valid.

In the category of councillors performing principal work for five year terms 10 vacancies were filled. Those elected include six incumbents on the nominating committee's slate, Walter Abel, Mike Kellin, Nancy R. Pollock, Nancy Devlin, Jeff Warren and Lucia Victor, and one incumbent nominated by petition, Robin Craven. The other three winners were Hilda M. Simms, Lee Richardson and Eugene Francis, all nominating committee candidates.

Elected to fill the three vacancies as councillors performing chorus work for five-year terms were incumbents Crandall Diehl and Sonya Lund, the former a nominating committee candidate and the latter nominated by petition, as well as Josephine Lang, who was also on the nominating committee's card. Nominated by the nominating committee and elected without opposition for chorus terms of two years and one year, respectively, were Richard G. Hermany and Bob McClure.

Losing candidates for five-year principal terms were Kaigh Dhiegh, a nominating committee candidate, and Felix Munson, nominated by petition. Losing candidates for five-year chorus terms were Elna Laun, an incumbent selected by the nominating committee, and Kenneth W. Urmston, nominated by petition.

Cite Supporting Actors For London Derwent Nod

London, May 7.

The Clarence Derwent Awards, presented annually to the best supporting actor and actress of the London season, have gone to Jessie Evans for her performance in "The Keep," and Frank Finlay for his portrayal in "Chips with Everything." With the citation the winners each collect a check for $140.

The presentation was made last Sunday (5) by Billy De Wolfe, at the annual meeting of British Actors Equity. The selection committee comprised the Equity prexy Felix Aylmer, theatre owner-producer Bronson Albery, Times critic Irving Wardle, Daily Telegraph critic W. A. Darlington, Broadway producer Gilbert Miller and stage director Tyrone Guthrie.

Losta Moves Due On 'Mary' Tourers

Philadelphia, May 7.

The bus-and-truck edition of "Mary, Mary," costarring Patricia Smith and Jeffrey Lynn, has been booked for a May 20-Aug. 10 engagement at the Forrest Theatre here. The presentation is currently in the final fortnight of a tour of mostly split-week stands booked by National Performing Arts.

A new tour for the motorized unit is being prepared by NPA to start Sept. 2 at the Hartford Theatre, Los Angeles. The Independent Booking Office, which routes major city tours, handled the Philly date.

To Shift Chi Houses

Chicago, May 7.

The "Mary, Mary" company, now in its 30th week at the Blackstone Theatre here, will move June 10 from the 1,447-seater to this city's Studebaker Theatre. The Studebaker's current tenant, "A Shot in the Dark," is scheduled to close at the 1,200-seater May 26.

"Mary," costarring Julia Meade, Scott McKay and Tom Helmore, will vacate the Blackstone to make way from the Tom Ewell-starrer, "Take Her, She's Mine," slated to open at the house June 17 after a three-week stand at the National Theatre, Washington. "Take Her," currently at the Biltmore Theatre, Los Angeles, exits there May 18 for a May 21-25 booking at the Auditorium, Denver. It then goes to Washington for a May 27 opening at the National.

Pippa for Martha Wright

Detroit, May 7.

The touring company of "Mary, Mary," costarring Martha Wright, Biff McGuire and Michael Evans, is scheduled to begin a seven-week engagement at the Fisher Theatre here May 27.

The production, currently in the first week of a fortnight's stand at the American Theatre, St. Louis, will precede its local opening with a May 20-25 booking at the Pabst Theatre, Milwaukee. Pippa Scott takes over the title role during the St. Louis engagement, succeeding Miss Wright, who wants to return to her husband and children in New York.

Jack McQuiggan Manager Of Fred Miller, Mil'w'kee

Milwaukee, May 7.

Jack McQuiggan is the new manager of the Fred Miller theatre, with both artistic and managerial authority. He has succeeded Paul Shyre, who resigned some weeks ago.

The controversy-ridden theatre in the round now expects McQuiggan's appointment to be accepted by the Ford Foundation, which granted the Miller theatre $100,000. McQuiggan says he intends to "perpetuate and enrich the Miller's current quality theatre policy." He plans to hire a resident company next fall, bring in as few actors as possible, and to book plays and hire guest directors.

Merrick Plans Musical Of 'Bunny's Tale' Expose

"A Bunny's Tale," a magazine expose of the triumphs and tribulations of life as a girl employee at the Playboy Club, N.Y., has been optioned by David Merrick as the basis for a legit musical. No one has been set to provide the book, music or lyrics of the Gloria Steinem piece.

The two-part article, currently appearing in Show mag, was written by Miss Steinem, a Smith College grad, after working for three weeks at the Playboy Club as waitress and hatcheck girl.

Olivier as Moor, O'Toole as Dane Set for Old Vic

London, May 7.

Laurence Olivier's appearance as Othello stacks up as the outstanding event of the planned initial season of the National Theatre's debut at the Old Vic later this year. It's the only major Shakespearean tragedy in which Olivier has not played the leading role. However, he portrayed Iago at the Old Vic in 1938.

Another notable event in the National Theatre's production schedule will be Peter O'Toole's appearance as Hamlet, under Olivier's direction. It will be the opening bill.

Nine plays are skedded, but the only other one yet named is "The Recruiting Officer," by William Farquahr. Olivier, as director, will be aided by two associate directors, John Dexter and William Gaskill.

A permanent company of the National Theatre is to be formed and in the spring of 1964 two productions will be on tour, with others pending. Classical repertory plays will mingle with new ones, outstanding productions will be held over from season to season and, eventually, the National Theatre aims at a different play each night.

F. ALLERS COMMUTES FOR EUROPEAN STINTS

Broadway batoner Franz Allers, who'll be keeping busy both in the U.S. and abroad the next few months, is currently in Munich to conduct the Bavarian Radio Orchestra in a series of concerts to be broadcast in Germany. From next Monday (20) until May 31, he'll serve as musical director for a German television production of several Offenbach operas.

Prior to returning June 10, Allers will prepare the musical direction for the Austrian preem of "My Fair Lady," scheduled for mid-September at the Theatre an der Wien, Vienna. He was the original musical director of the Broadway production of the tuner. On his return, he will record a Vienese album with tenor Richard Tucker for Columbia Records.

He'll also conduct Russian Night, July 2, then the Czech Night, July 3, and the Gershwin Night, July 4, all at Lewisohn Stadium, N.Y. That'll be followed by another trip to Munich to conduct a number of "Made in USA" programs July 8-18, featuring American theatre music. Robert A. Peters will participate in the tv series following appearances in Vienna and Salzburg.

Allers will be back in the U.S. to conduct th Miami Symphony in a concert version July 21 of "Die Fledermaus," with soprano Arlene Saunders as soloist. He'll lead the Honolulu Symphony Orchestra in Honolulu, July 27 and be in Philadelphia conducting the Robin Hood Dell Symphony in a concert performance July 29 of Franz Lehar's "The Merry Widow."

Bernie Thall to Charlotte

Bernie Thall has contracted with the Charlotte (N.C.) Summer Theatre as musical director-conductor. It's a 14-man orchestra. June 18-Aug. 25 is the season.

House is a 2,500-seat, air conditioned hardtopper in its fourth season. Stanley Waren is Stanley Waren. Marion Gordon will choreograph. Designer is Richard Gullickson.

Board's Veto of 'Virginia Woolf' For Pulitzer Award Stirs Uproar; Brown, Gassner Resign in Protest

A Pulitzer Prize controversy has erupted over Edward Albee's first Broadway play, "Who's Afraid of Virginia Woolf?" The lengthy three-acter, the winner during the last fortnight of both a Tony (legit's counterpart of a film Oscar and television Emmy) as well as the N.Y. Drama Critics Circle citation as the best play of the season, would have made a clean sweep of the three major annual legit awards by copping the Pulitzer for drama.

The play was this year's selection by the Columbia Univ two-man Pulitzer Prize drama jury, but the recommendation was rejected without comment by the advisory board on the Pulitzer Prizes. This prompted jurors, critic-author John Mason Brown and theatre historian-critic John Gassner, to resign. Their two-year terms expire this year.

The announcement of the Pulitzer awards was made last Monday (6) and for the sixth time since the prizes were first given in 1917 there was no award in drama. The last time the award was bypassed was in 1951. The rejection by the advisory board of the Brown-Gassner recommendation marked the second turn-down for the pair, who've been jurors for several years.

In 1960, they had recommended Lillian Hellman's drama, "Toys in the Attic," but the prize that year went to the musical, "Fiorello." The awards procedure calls for the jurors in each Pulitzer Prize category to submit their selections to the advisory group, with final approval left to the Columbia trustees. Last year, the advisory board, itself, was turned down by the trustees on its recommendation for a biography award to W. A. Swanberg for "Citizen Hearst." This year, a spokesman for Columbia said, "the trustees approved everything that the advisory board had recommended."

According to Gassner, after being overruled in 1960, he and Brown stipulated that if the trustees overruled them on future occasions and gave the award to another play, the trustees would have to announce their selection. "This year's decision," he said, "seems to be an indirect way of getting around our vote." In 1924, the drama jury's choice of George

(Continued on page 219)

Mootz Adds Drama For L'ville Courier-Journal

Louisville, May 7.

William Mootz, who has been associated with the Louisville Courier-Journal as music critic since 1948, has been named both music and drama critic. He took over the legit assignment several months ago, when the late Boyd Martin was hospitalized. Martin died April 16 after 55 years on the newspaper.

Mootz will not only cover drama and music, but also review films, and longhair records. After studying music at the Univ. of Louisville, he joined the Courier-Journal as an assistant to the late Dwight Anderson, then music critic of the sheet.

Stars Off-B'way, A Growing Trend

Shelley Winters, Celeste Holm and Jack Warden are joining an expanding list of name performers who are taking off-Broadway assignments. Miss Winters and Warden are to costar in "Cages," the overall title for a program of two one-act plays by Lewis John Carlino, and Miss Holm is to star in a revival of Turgenev's "A Month in the Country."

The Carlino one-acters, "Snowangel" and "Epiphany," are being produced by Judy Rutherford Marechal for a June 16 opening at the York Playhouse. Howard Da Silva, currently appearing on Broadway in "Dear Me, the Sky Is Falling," will direct the presentation which goes into rehearsal next Friday (10).

Rehearsals of "Country," which David Ross is producing and directing for a May 28 opening at the Maidman Playhouse, began last week. The play has been adapted by Ross' wife, Carmel, from the Constance Garnett translation. Ross is unable to present the revival at his own off-Broadway house, Theatre Four, which is currently tenanted by the click revival of "The Boys from Syracuse."

Among name performers currently appearing off-Broadway are Eli Wallach and his wife, Anne Jackson, and Michael Allinson and Melville Cooper. The Wallachs are costarring in the double-bill, "The Typists" and "The Tiger," and Allinson and Cooper are in the revival of "The Importance of Being Ernest." Until last week, the cast of the off-Broadway revival of "Desire Under the Elms" was headed by George C. Scott and his wife, Colleen Dewhurst. Their roles have been taken over by Frank Schofield and Salome Jens.

Also appearing off-Broadway in her first New York stage appearance in 15 years is Elisabeth Bergner. The Viennese actress is costarring with O. E. Hasse at the Barbizon Plaza Theatre this week in the German version of "Dear Liar."

Belgian Nat'l Theatre In 8,000th Performance

Brussels, May 7.

The Belgian National Theatre, under the direction of Maurice Huisman, has registered its 8,000th performance with the current production of Pirandello's "The Giants of the Mountain." The outfit was formed in 1945.

This play was the author's last and is an unfinished script, missing an act. The incomplete portion is being mimed by the players, with spoken commentary based on a synopsis told by Pirandello to his son. The production is being financed by Caltex, local business firm.

Apart from presenting each play at the Brussels resident theatre for monthly runs, the company regularly tours the provinces, performing at 100 theatres. There is also an annual summer festival, to be held this year at Spa.

Familiar Faces Return To Berkshire Playhouse; Season Opening June 24

Stockbridge, Mass., May 7.

The Berkshire Playhouse will open its 32d season June 24, with a nine-week schedule of straight shows and musicals. Tom Coley and William Roerick will costar in "The Grass Is Greener" for the opener.

"A Shot In the Dark," with Gaye Jordan as lead, is to be the second offering. The third, July 8 through 20, will be "Lady Audley's Secret" (or "Who Pushed George?"), a Victorian melodrama with music arranged by Anna Russell, who is to portray the wicked Lady. The show will be directed by Joan White, who will again share the staging assignments with her husband, Robert Paine Grose.

Following will come "The Cat and the Canary," "Pajama Game" (for two weeks), "The Corn Is Green," and "Little Mary Sunshine" (a fortnight's engagement). Marcie Hubert will have the leading role in last named, directed by Grose.

Other familiar faces to be seen are Jane Kean, Mac Morgan, Joyce Stansell and her husband, Stanley Godfrey.

Charlotte Fitch, professor of drama and speech at Smith College, and a former professional actress, will again head the Berkshire Playhouse Drama School's faculty. H. L. Baskette is once more business manager and Mrs. Lillian Hoffman's accountant.

Robert F. Parmelee, on the staff of the Cleveland Play House during the winter, will direct publicity for Berkshire strawhat, with Bruce Fitzgerald, assistant.

Off-Broadway Reviews

The Boys from Syracuse

Richard York revival of a musical comedy, with music by Richard Rodgers, lyrics by Lorenz Hart, and book by George Abbott, based on William Shakespeare's "Comedy of Errors." Staged by Christopher Hewett; choreography and musical staging, Bob Herget; costumes, Guy Kent; sets, Herbert Senn and Helen Pond; orchestrations, Larry Wilcox; ballet music, Peter Matz; musical and choral direction, Rene Wiegert. Opened April 15, '63, at the Theatre Four, N.Y.; $4.40 top weeknights, $5.50 weekends.

Cast: Ellen Hanley, Danny Carroll, Cathryn Damon, Stuart Damon, Clifford David, Julienne Marie, Karen Morrow, Rudy Tronto, Gary Oakes, Fred Kimbrough, Matt Tobin, Jim Pompeii, Richard Colacino, Jeanne Beeks, Richard Nieves, Don Salmore, Betsy Hepburn, Svetlana McLee, Zebra Nevins, Violetta Landek, Charlene Carter.

The only problem in the revival of "Boys From Syracuse" is which of the dozen wonderful Richard Rodgers and Lorenz Hart to whistle leaving the theatre. From the opening "I Had Twins" to the closing "Oh Diogenes," the score of this joyful musical is a parade of lilting, memorable tunes and wry, sophisticated lyrics.

Since George Abbott's book is still zanily amusing, and since the cast of this revival is excellent, "Boys from Syracuse" is a total delight. The show hasn't been seen in New York since 1938, so it should rack up a run of many months at Theatre Four.

Standouts in the admirable cast are three talented ladies, Ellen Hanley, Julienne Marie and Karen Morrow. Miss Hanley, a real beauty, caresses "Falling in Love with Love" and "The Shortest Day of the Year," and the charming Miss Marie does "This Can't Be Love" effectively. As for Miss Morrow, she's a howl, rendering "What Can You Do With A Man" and "He and She" with the twin Dromios hilariously. When the three girls get together in "Sing for Your Supper," they stop the show cold.

Danny Carroll and Rudy Tronto, as the twin slaves, probably won't make those who saw the original production forget Jimmy Savo and Teddy Hart. But they're both highly amusing, and their "Big Brother" number is excellent.

Stuart Damon and Clifford David, as the long-separated brothers, perform nicely in both singing and acting, and Cathryn Damon leads the quartet of courtesans with verve and enthusiasm. She earns heavy applause with her "Oh Diogenes." Matt Tobin is broad but funny as the sorceror and also as the father of the twins, and Gary Oakes, Jeane Beeks and Zebra Nevins display talent in smaller roles.

The staging by Christopher Hewett and choreography and musical staging by Bob Herget are generally exuberant and worthy of the material. Occasionally, however, the staging is obvious, and as in the case of "I Had Twins," unimaginative. Such low points, however, are rare.

The production is elaborate and obviously expensive, and is a treat for the eye. Guy Kent's costumes are colorful, and the sets by Helen Pond are exceptionally attractive. Incidentally, Capitol Records will issue a cast album of the show. It should find a wide audience, as should this top-notch revival of an outstanding musical. *Kenn.*

The Dragon

Phoenix Theatre presentation of a drama in two acts, by Eugene Schwarz, translated by Elizabeth Reynolds Hapgood. Staged by Joseph Anthony; sets, Norris Houghton; costumes, Patricia Zipprodt; lighting, Jules Fisher; production manager, William [illegible]. Opened April [illegible], '63, at the Phoenix Theatre, N.Y.; $4.[illegible] top.

Cast: C. K. Alexander, Leslie Barrett, John [illegible], Martin [illegible], Joe Ponazecki, Louise Sorel, Dolph Sweet, Roland Wood, Walter Williams, Virginia Lloyd, Joanna [illegible], Carrie [illegible], [illegible] Smith, Bob MacDonald, Ed Bordo, Ky Travers, Josip Elic, Dick [illegible], [illegible] Loos, Nina [illegible], Dennis Scott.

Imaginatively staged by Joseph Anthony and beautifully mounted by the Phoenix Theatre, "The Dragon" is provocative, unusual entertainment. Russian playwright Eugene Schwarz wrote the drama in 1943, but it was banned by the Stalinist regime. It's easy to see why, for although the work takes the form of a simple fairy tale, it is clearly an attack on dictatorships and a reproach to those who allow themselves to remain enslaved.

The setting is a Eurasian town, ruled for 400 years by a fire-breathing dragon who takes human form to cajole the citizens but enforce his will. The hero, a stranger named Lancelot, slays the dragon despite the reluctance of the townspeople to disturb the status quo. But a second tyrant seizes control, and the hero must free the town again, this time permanently.

Throughout the play are barbs against such totalitarian devices as brain-washing, censorship, and the branding of the opposition as "warmongers," as well as comments on the hypocrisy and cowardice of the oppressed people. But there is warmth in the work, too, notably in the relationship between the hero and his sweetheart. There is also abundant humor, both in the staging and in Elizabeth Hapgood's translation.

Visually, the production is splendid, with lovely costumes by Patricia Zipprodt and fine sets by Norris Houghton. The special effects, including a three-headed dragon, and lots of flying objects, smoke, and evocative sounds, are delightful.

Occasionally, Anthony allows the pacing to lag, and the play as a whole could stand pruning. But the staging is mostly skillful and effective and the cast is fine. Joe Ponazecki and Louise Sorel are excellent as the hero and heroine, and Dolph Sweet as the dragon, C. K. Alexander as a petty tyrant, Leslie Barrett as a talking cat, and Josip Elic as a donkey are all good. Bob MacDonald, Ed Bordo and young Dennis Scott are winning in smaller roles.

"The Dragon" contains no new ideas, but it is an interesting treatment of valid ones. It's thought-provoking, and it's also enjoyable. *Kenn.*

The Emperor

Jeff Britton, in association with Ted Marshall & Minette Hirsch, presentation of a drama by Hermann Gressieker, adapted by George White. Staged by Warren Enters; sets, Peter Wingate; costumes, Hal George; lighting, Lincoln John Stulik. Opened April 16, '63, at the Maidman Playhouse, N.Y.; $4.[illegible] top weeknights, $4.[illegible] weekends.

Cast: Tim O'Connor, M'el Dowd, Joanna Merlin, Claudette Nevins, Vincent Romeo, James Pritchett, Ned Wertimer, Dalton Dearborn, William Bramlette, Robert Trenour.

Nero doesn't fiddle in "The Emperor," but maybe he should. This dramatization of the life of the notorious Roman ruler needs more action and less talk.

The descent of Nero from an impressionable youth to an insane despot is interesting, and the play is not without its compelling moments. But authors Hermann Gressieker and George White, who last collaborated on "Royal Gambit," have concentrated on analyzing the circumstances and conflicting ideas that made Nero what he was. They have substituted philosophy for drama, and their attempts to draw universal meaning from the situation are tiresome. There is an excess of verbiage, and little stimulation.

The staging, by Warren Enters, is good, however, and the performances are skillful. M'el Dowd makes Agrippina, Nero's mother, fascinatingly evil, and it is unfortunate that the character's early death prevents actress' appearance in the last act. Tim O'Connor projects the stature and dignity of the teacher Seneca, and Claudette Nevins makes a wistful, appealing slave girl.

As Nero, Vincent Romeo conveys the emperor's erratic personality and basic weakness, but since the role is not sharply written, the character becomes a bore. Peter Wingate's sets and Hal George's costumes are effective, but "The Emperor" is only occasionally absorbing. *Kenn.*

The Saving Grace

Gene Dingenary & Jane Gilliland presentation of a comedy in three acts, by Edwin Harvey Blum. Staged by Richard Altman; sets and lighting, Richard Casler; costumes, [illegible]. Opened April [illegible], '63, at the Writers' Stage Theatre, N.Y.; $4.[illegible] top weeknights, $[illegible] weekends.

Cast: John Collins, Jerome Collamore, Humphrey Davis, Patricia [illegible], Harvey [illegible], Jonathan [illegible], Dorothy Patten, Audree Rae, Arne Winsor, Judy White.

If Oscar Wilde, John Osborne and T. S. Eliot had ever collaborated on a play, it might have turned out to be something like "The Saving Grace." This comedy-drama by Edwin Harvey Blum is schizophrenic and uneven, but it is loaded with sharp satire and pungent social comment, and in the hands of stager Richard Alt-

(Continued on page 219)

Shed for Indiana Barn

Lake Wawasee, Ind., May 7.

The Enchanted Hills Playhouse at Lake Wawasee, Ind., summer resort, plans eight offerings in the converted barn this coming season. The owners are Jan and Phyllis Baisch and John and Kay Baldwin.

The schedule, starting June 25, includes "Moon Is Blue," "Auntie Mame," "Guys and Dolls," "Streetcar Named Desire," "Bells Are Ringing," "Dial 'M' for Murder," "Gypsy" and "Come Blow Your Horn."

Show Out of Town

Carousel

San Francisco Civic Light Opera Assn. revival of musical drama in two acts, with music by Richard Rodgers, book and lyrics by Oscar Hammerstein 2d, based on Ferenc Molnar's play "Liliom" as adapted by Benjamin F. Glazer. Produced by Edwin Lester; staged by Edward Greenberg; choreography, Agnes DeMille, restaged by Gemze de Lappe; scenery, Oliver Smith; costumes, [illegible]; lighting, Peggy Clark; technical direction, Richard Rubin; production manager, Tom Turner; musical director, Louis Adrian; assistant, Roger Hartley; choral direction, [illegible]. Opened April 23, '63, at the Curran Theatre, S.F.; $6.[illegible] top.

Julie Jordan	Jan Clayton
Billy Bigelow	John Raitt
Carrie Pipperidge	Pat Stanley
Nettie Fowler	Claramae Turner
Enoch Snow	Frank Porretta
Mrs. Mullin	[illegible]
Louise Bigelow	Linda Howe
Jigger Craigin	Gerald Price
Starkeeper	Don Beddoe
Policeman	Warren Turber
David Bascombe	[illegible]
Hannah	[illegible]
Boatswain	[illegible]
Arminy	[illegible]
Jonathan	Lewis E. [illegible]
Captain	John Carver
Brother Joshua	[illegible]
Carnival Boy	[illegible]
Enoch Snow Jr.	Richard Oliver
Mrs. Bascombe	[illegible]
Principal	Flip Friedle

It was an inspiration for Edwin Lester to cast John Raitt and Jan Clayton in the roles they originated in "Carousel" on Broadway in 1945. They know the show backwards and forwards, are at home in it, appear to enjoy doing it, and do it well, getting an ovation.

There are some reservations about their performances, as well as the casting. Both are 18 years older than the young couple they portrayed in '45 (when Miss Clayton did Julie here in 1953, she was only eight years older, which didn't make such a difference).

The added years are reflected in their differing portrayals. Raitt is more mature and assured, while Miss Clayton substitutes serene maturity for girlish charm. Raitt is in excellent voice, notably in the "Soliloquy," but Miss Clayton's lovely soprano tends to strain.

Claramae Turner's velvety contralto is a little heavy for Cousin Ettie's "June Is Bustin' Out All Over", but shows to better advantage in "You'll Never Walk Alone". Pat Stanley is cute as the heroine's gamine friend who marries Mr. Snow and rears a flock of super-respectable children, but occasionally accentuates the girlishness. When she sings straight as in "When I Marry Mr. Snow" and "When the Children Are Asleep," she shows that the affectation is a liability. As Mr. Snow, Frank Porretta uncorks a corker of a voice.

Gerald Price is in good form as the tragi-comic Jigger, who leads Billy Bigelow astray, and makes the most of the comic parts of this curious role. Don Beddoe, who was here 10 years ago as the Starkeeper, repeats the role touchingly. Linda Howe is youth itself as the dancing daughter of Billy and Julie.

This CLO revival of "Carousel" is lovingly assembled and so carefully rehearsed that no opening-night jitters were apparent. The costumes are beautiful and the sets and props are fine. *Eric.*

Australian Shows

(Week Ended May 4)

(*Figures denote opening dates*)

[illegible]

Scheduled B'way Preems

[illegible]

Shubert Alley Shorts

After the flop of the series of summer musicals last year, the O'Keefe Center is remaining dark this summer . . . A showgoer at "Mr. President" last week said that the noise from the wings during some of the quieter stage numbers almost drowned out the performance . . . Scenic designer George Jenkins makes up bottles of vermouth cassisse, with special labels from his "chateau" at Sneden's Landing, N.Y., and sent them to friends for presents.

Uta Hagen, as quoted by Stanley A. Koven in an interview in the Washington Post, is under contract to repeat her current starring role in "Who's Afraid of Virginia Woolf?" for eight weeks when the Edward Albee drama is produced in London next February. The actress also reveals that she and her actor-husband, Herbert Berghof, have been sought for stage appearances in Rome and Milan, and that they're interested in a suggested German production.

In town to catch the Broadway shows last week were Stan Eichelbaum, of the San Francisco Examiner, and Corbin Patrick, of the Indianapolis Star . . . The Summer Repertory Theatre of the State Univ. of Iowa will present "The Taming of the Shrew," "Tartuffe," "The Playboy of the Western World" and "A Streetcar Named Desire" on a nightly rotating schedule July 5-27 in the University Theatre, Iowa City . . . Alan Hewitt has returned to New York after several film and tv acting stints on the Coast.

Shows Abroad

Looking For The Action

London, April 24.

Harold Fielding presentation of The Second City Co. production of two-act satirical revue. Production supervision, Bernard Sahlins and Paul Sills; staged by Sills and Larry Arrick; music, William Mathieu (played on piano by Fred Kaz[illegible]). Features Sandy Baron, Severn Darden, Richard Libertini, Erin Martin, Paul Sand, Eugene Troobnick. Opened April 23, '63, at the Prince Charles Theatre, London; $5.[illegible] top.

A company of the Second City, of Chicago, played the Establishment Club, the West End satire spot, awhile ago. Another company has now arrived to play the Prince Charles Theatre.

Satire has had a vogue in Britain since "Beyond the Fringe," and with the added boost by the BBC tv program, "That Was the Week That Was." There have been legitimate fears that too many people were scrambling on to a tiny, fashionable bandwagon. Now comes "Looking for the Action," witty, intelligent, on-the-ball, to give the new vogue a perceptive shot in the arm.

The cast of five men and one girl are good humored and talented, and make incisive points without spleen, mime so well that they use no props, except musical instruments, only a handful of costume embellishments and no scenery. The stage is "cluttered" merely by three chairs which, considering the cast is six-handed, cannot be tagged ostentatious.

The first half of the slim short show starts briskly with three 30-second blackouts, laconically dismissed as "our production numbers." Some of the other items are rather longer, but only one or two are unduly extended. They josh contemporary Italian films, sex (but in a seemly manner) and the American instinct for togetherness. The best of the first half items are an American Official Secrets official being interviewed by a newshawk and a firstclass, funny and edgy sketch on how to sell a fall out shelter to the man in the street.

The second segment has another choice item in which Khrushchev, with an interpreter, holds an impromptu press conference, with questions shot from the audience. There's also a caustic, funny sketch in which two drunk American businessmen visit what they take to be a brothel, but amid fast, clever comedy lines, reveal their erotic subconsciousness. The show is staged has such pace that even the bits that misfire achieve the level of adult entertainment.

The six performers, Sandy Baron, Severn Darden, Richard Libertini, Erin Martin, Paul Sand and Eugene Troobnick, work smoothly as a team, and also capitalize on every personal opportunity. Troobnick, an amiable comic, has two standout chances as Khrushchev and as a defiant patient in a dentist's chair, and Severn Darden one as the secretive official blandly coping with a naive pressman. Miss Martin is a lively, leggy, personable young woman who doesn't make a wrong move.

Few visitors to Prince Charles Theatre will regard the excursion as anything but a stimulating, amusing experience. *Rich.*

All Square

London, April 26.

Lionel & Dundee presentation of revue in two parts (26 scenes), with book and lyrics by Alan Melville; music by Charles Zwar. Staged by Charles Hickman; decor, Berkeley Sutcliffe; musical numbers, George Carden; lighting, Richard Northern. Features Beryl Reid, Naunton Wayne, Joyce Blair, Robin Hunter, John Warner, Robin Palmer, Anna [illegible], Jean Murdoch, Joyanne Delancey, [illegible], Julian Holloway, Karen Clare. Opened April 25, '63, at the Vaudeville Theatre, London; $3.[illegible] top.

Alan Melville makes the point in the introductory sketch that there is something to be said in defence of squares, and that he is for the Queen, the Prime Minister, Noel Coward and the Establishment. These are rash words in these scornfully hip days, but insufficient material for a hit revue.

Although there are bright moments in "All Square," most of the sketches are overlong and there are too many dull moments. Even so, the enthusiastic first-night audience laughed and applauded even the most banal bits of humor.

To further his defence of the good old days, Melville ribs kitchen sink drama, and takes a swipe at the present-day satirical trend with a highly amusing sendup of the BBC television program "That Was the Week That Was," including a topical reference to Daily Mail drama critic, Bernard Levin, who was publicly clouted by an intruding visitor on the show the previous weekend.

There is not one of the 26 items that could not be improved by editing—some more than others. Not one of the sketches has a sharp payoff line of situation, and the joke is frequently made with almost sledgehammer tactics, as if the square audience is unable to be with it from the start.

That happens time and time again, with such numbers as "Dance Gastronomique," a labored takeoff of a well-known local personality, an item about a woman announcer on radio, who blotted her copybook by innocently using a word which had a double meaning, and a scene in which an ex-doctor becomes an ink addict, always getting wak (he has lost the dr handle to his name—get the point?).

On the other hand, the show has Beryl Reid, who has the facility of adding substance to the most slender situations. She is a talented comedienne, with a wide range, and switches easily from a posh Kensingtonian accent to an authentic Midlands dialect.

Naunton Wayne, also a polished performer with a gift for carefully restrained delivery adds punch to several items. Joyce Blair, a vivacious singer and dancer, provides charm for the proceedings and Robin Hunter excels in a brilliantly realistic impression of Field Marshall Montgomery.

John Warner makes a fair impression in "Asylum," an item about Nureyev, and the other members of the cast give useful support, but have few opportunities with individual contributions.

Charles Hickman's direction is handicapped by the overlong sketches, but Berkeley Sutcliffe has gone to town with lavish decor

(Continued on page 219)

Road Uneven; 'Succeed' $82,760, Det.; 'World' 31½G, Chi; 'Dad' $19,758, St. L.; 'Mary' 32½G, Cleve; 'Tops' 21G, Balto

Business was generally so-so on the road last week. Big grossers among the musicals included "Camelot" in Los Angeles, "How to Succeed in Business Without Really Trying" in Detroit and "The Sound of Music" in Philadelphia. In the straight play category, the "Mary, Mary" companies in Cleveland and Wilmington did well.

The revival of "Here Today," costarring Tallulah Bankhead and Estelle Winwood, ended its tour last Saturday (4) in Boston.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BALTIMORE

Pajama Tops, Ford's (C-RS) (1st wk) (June Wilkinson). Previous week, unreported.

Last week, $20,915 with twofers on a potential capacity of about $28,000 for the discount setup.

BOSTON

Here Today, Wilbur (C-RS) (2d wk) ($4.95-$5.50; 1,241; $37,126) (Tallulah Bankhead, Estelle Winwood). Previous week, $18,453.

Last week, about $15,000. Closed here Saturday (4).

CHICAGO

Mary, Mary, Blackstone (C-RS) (30th wk) ($4.95-$5.50; 1,447; $41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, $22,656.

Last week, $17,470.

Shot in the Dark, Studebaker (C-RS) (2d wk) ($4.50-$5.50; 1,200; $30,000) (Elizabeth Seal, Zack Matalon). Previous week, $6,301 for three performances with Theatre Guild-American Theatre Society subscription.

Last week, $15,782 with TG-ATS subscription.

Stop the World—I Want to Get Off, Shubert (MC-RS) (5th wk) ($5.95-$6.60; 2,100; $72,000) (Joel Grey, Julie Newmar). Previous week, $42,075 with TG-ATS subscription.

Last week, $31,566.

CLEVELAND

Mary, Mary, Hanna (C-RS) (2d wk) ($5-$5.50; 1,515; $38,000) (Martha Wright, Biff McGuire, Michael Evans). Previous week, $32,046 with TG-ATS subscription.

Last week, $32,414.

DETROIT

How to Succeed in Business Without Really Trying, Fisher (MC-RS) (2d wk) ($6.95-$7.70; 2,001; $87,000). Previous week, $78,306 with Fisher Playgoer subscription.

Last week, $82,760 with Fisher Playgoer subscription.

LOS ANGELES

Camelot, Philharmonic (MC-RS) (2d wk) ($6.25-$7; 2,670; $95,000) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, $94,020 with Civic Light Opera subscription.

Last week, $94,020 with CLO subscription.

Take Her, She's Mine, Biltmore (C-RS) (3d wk) ($5.50-$6; 1,636; $53,000) (Tom Ewell). Previous week, $20,732 with TG-ATS subscription.

Last week, $23,191 with TG-ATS subscription.

PHILADELPHIA

Sound of Music, Shubert (MD-RS) (2d wk) ($6.60-$7.30; 1,870; $74,245) (Barbara Meister, John Myhers). Previous week, $66,840 with TG-ATS subscription.

Last week, $66,335 with TG-ATS subscription.

ST. LOUIS

Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad, American (C-RS) ($5.50; 1,682; $51,000) (Hermione Gingold). Previous week, $26,631 with TG-ATS subscription, Civic, Chicago.

Last week, $19,758.

SAN FRANCISCO

Carousel, Curran (MD) (2d wk) ($6.50-$7.25; 1,758; $65,500) (John Raitt, Jan Clayton). Previous week, $61,272 with CLO subscription.

Last week, about $60,000 with CLO subscription.

TORONTO

Spring Thaw '63, Royal Alexandra (R) (5th wk) ($3.50; 1,525; $37,604). Previous week, $15,247.

Last week, $14,572.

WASHINGTON

Milk and Honey, National (MC-RS) (2d wk) ($5.50-$7.00; 1,673; $64,455) (Robert Weede, Molly Picon, Terry Saunders, Tommy Rall). Previous week, $37,361.

Last week, $40,667.

WILMINGTON

Mary, Mary, Playhouse (C-BT) ($5.50-$6.50; 1,251; $38,000) (Patricia Smith, Jeffrey Lynn). Previous week, $21,622 for six-performance split.

Last week, $33,463 with TG-ATS subscription.

SPLIT WEEKS

Carnival (MC-BT) (Elaine Malbin, Ed Ames). Previous week, $21,076, Shubert, New Haven.

Last week, $22,179 for seven-performance split.

Martyn Green Co. (OP-RS). Previous week, about $17,000 for four performances each of "H.M.S. Pinafore" and "The Mikado," American, St. Louis.

Last week, about $14,000 for eight-performance split.

My Fair Lady (MC-BT) (Ronald Drake, Caylee Byrne). Previous week, about $41,000 for eight-performance split.

Last week, $43,876 for eight-performance split.

Rehearsal Club to Have 50th Anni Party May 15

The Rehearsal Club, in West 53d Street, Manhattan, is commemorating 50 years of existence. There will be a cocktail party May 15 at the clubhouse-residence where girls from legitimate theatre and other entertainment media live. The club is non-profit and non-sectarian.

Commonly taken for the model of a number of plays and films, Rehearsal Club is akin to the Charlotte Cushman Clubs of Philadelphia, Boston, Chicago. It currently houses girls from 25 states. Two are in the Copacabana line, two in the Gleason show and several with ballet troupes. The establishment lodges and feeds its girls, takes their telephone messages (vital to careerists), provides rehearsal facilities and so on. All for $22 per week.

Carol Burnett rates as the most recent Rehearsal Club alumna to make it big. The roster of former residents includes Jo Van Fleet, Phyllis Thaxter, Shirley Booth, Bibi Osterwald, Anna Russell, Martha Scott, Ruth Hussey and Annett MacQuarrie.

The resident girls make their own house rules. One is that beaux must depart the premises at midnight, and never be above the ground floor.

B.O. Tax, COMPO

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are voted on by theatre audiences.

Another report will be made by a COMPO committee that has been looking into the feasibility of a campaign aimed at arousing the public to an awareness of the Bill of Rights and present threats to it. Also slated is word from a committee set at the organization's last meeting in November for the purpose of exploring means of increasing picture production. On the agenda too is a vote on the application of Independent Film Importers and Distributors of America (IFIDA) for admission to COMPO.

Legit Followup

All In Good Time
(PHOENIX THEATRE, LONDON)

London, April 30.

With its transfer to the West End "All In Good Time" joins two other Mermaid originals, "Lock Up Your Daughters" and "The Bed-sitting Room," which have also travelled from the City to the heart of the theatre district. This latest arrival also stacks as a substantial hit.

Bill Naughton's comedy-drama of two north of England working class families, originally a 60-minute television show, is acutely observed, sensitively developed and in good taste. There are signs of padding, particularly in the slightly overlong second act, in which the author analyses the personal problems of the two families linked by marriage, and projects the main theme of a young couple who have failed to consummate their marriage after six weeks of not-so-wedded bliss.

A standout performance by Bernard Miles as the groom's father sets the standard for some of the best acting to be seen in town. Marjorie Rhodes as his wife, Donald Eccles and Maureen Pryor as the bride's parents, and John Pickles and Lois Daine as the young couple, are all first-rate, and there are well observed contributions by Peter Welch as the groom's boss and John McKelvey as the bride's uncle, a helpful physiotherapist. Josephine Wilson's firm direction and the David Myerscough Jones decor, operating on a revolving stage, are top grade.

Myro.

Bob Weiner Also Works On 'Sammy' as B'way Show

Robert Weiner, who's been active as a producer on Broadway and at The Happy Medium, Chicago, is now working on the musical version of "What Makes Sammy Run?" which Joseph Cates intends producing on in New York next season. The legituner is one of the Broadway projects of the Joseph Cates Production Co., of which Weiner is vice-president.

The Cates firm also plans producing a film based on Robert Sheckley's "The Prize of Peril" and a television show for 1964 is also in the works. At present, Cates is executive producer of tv's "International Show Time." The book for the musical version of "Sammy" has been written by Budd Schulberg, author of the novel, and his brother Stuart Schulberg. Music and lyrics are by Ervin Drake.

Incidentally, Weiner who originally produced the revue, "Put It in Writing," at the Happy Medium, says he hasn't had anything to do with that presentation since last January.

He's involved in litigation with the spot's management. Weiner also has no connection with the off-Broadway edition of the show which opens next Monday (13) at the Theatre de Lys, N.Y., under the production auspices of Lucille Lortel and Arthur Cantor.

Pressagent Thinks 'Mary' Has Most Road Troupes

Milwaukee.

Editor, VARIETY:

I wonder if some of your readers could give me a historical assist. Roger L. Stevens, producer of "Mary, Mary," has the original company on Broadway, three companies on the road and a fifth in London.

Looking back over the past decades, I can't recall a single dramatic hit that had so many replicas playing concurrently. "Life With Father" may have set a contemporary record by sending forth 11 touring troupes, but I don't think there were ever more than two afield at the same time.

Back in the mid- and late-1920's there must have been a fantastic number of bushwhacking editions of such smashes as "Abie's Irish Rose" and "Broadway"—perhaps a dozen or more operating simultaneously (some under canvas, I remember). But has any play since then had five companies running concertedly?

Harry Forwood.

(Pressagent for the "Mary, Mary" company costarring Martha Wright, Biff McGuire and Michael Evans.)

B'way Blah; Only 'Succeed,' 'Late' SRO; 'Loves Me' $42,424, 'Hot Spot' $54,266, 'Photo' $20,164, 'Simple Man' $13,275

It was murder on Broadway last week, with most shows registering severe drops. The b.o. decline, a continuation from the preceding stanza, is expected to ease this week with a slight pickup in receipts. Among the productions hit by sagging business last week were "Beyond the Fringe" and "Oliver," both failing to hold at capacity. The sole sellouts were "How to Succeed in Business Without Really Trying" and "Never Too Late."

There were no closings or openings last week. However, two shows, "Calculated Risk" and "Mother Courage and Her Children," are to shutter this week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net, i.e. exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (20th wk; 221 p) ($7.50; 773; $34,073). Previous week, $34,950.

Last week, $32,083.

***Calculated Risk**, Ambassador (D) (27th wk; 213 p) ($6.90-$7.50; 1,155; $42,828) (Joseph Cotten). Previous week, $18,728.

Last week, $14,822. Closes next Saturday (11).

Dear Me, the Sky Is Falling, Music Box (C) (10th wk; 70 p) ($6.90-$7.50; 1,101; $40,100) (Gertrude Berg). Previous week, $34,406 with parties.

Last week, $30,750 with parties.

Enter Laughing, Miller's (C) (8th wk; 61 p) ($6.90-$7.50; 946; $30,200) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $27,064.

Last week, $23,500.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (52d wk; 415 p) ($8.60-$9.40; 1,334; $65,000) (Zero Mostel). Previous week, $60,667.

Last week, $53,946.

Hot Spot, Majestic (MC) (3d wk; 19 p) ($9.40; 1,616; $88,000) (Judy Holliday). Previous week, $68,180 with parties.

Last week, $54,266 with parties.

How to Succeed in Business Without Really Trying, 46th St. (MC) (82d wk; 649 p) ($9.60; 1,342; $66,615). Previous week, $67,402.

Last week, $67,400.

Little Me, Lunt-Fontanne (MC) (25th wk; 193 p) ($9.90; 1,407; $75,801) (Sid Caesar). Previous week, $56,122.

Last week, $46,794.

***Man for All Seasons**, ANTA (D) (76th wk; 606 p) ($6.90-$7.50; 1,214; $48,000) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, $23,570.

Last week, $17,626. William Roderick succeeded Williams last Monday (6).

Mary, Mary, Hayes (C) (113th wk; 900 p) ($6.90-$7.50; 1,139; $43,380) (Diana Lynn, Tom Poston, Edward Mulhare). Previous week, $31,105.

Last week, $23,798.

Mother Courage and Her Children, Beck (D) (6th wk; 44 p) ($6.90-$7.50; 1,280; $50,000) (Anne Bancroft). Previous week, $29,672.

Last week, $24,342. Closes next Saturday (11).

Mr. President, St. James (MC) (29th wk; 225 p) ($9.60; 1,615; $76,958) (Robert Ryan, Nanette Fabray). Previous week, $62,004 with parties.

Last week, $54,440 with parties.

Never Too Late, Playhouse (C) (23d wk; 183 p) ($6.90-$7.50; 944; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $37,303.

Last week, $37,130.

No Strings, Broadhurst (MC) (60th wk; 476 p) ($9.20; 1,214; $62,087). Previous week, $42,808.

Last week, $34,449. Howard Keel and Barbara McNair are to take over the lead assignments from Richard Kiley and Diahann Carroll during the summer.

Oliver, Imperial (MD) (17th wk; 137 p) ($9.30; 1,428; $69,000) (Clive Revill, Georgia Brown). Previous week, $69,902.

Last week, $66,221.

Photo Finish, Atkinson (C) (12th wk; 95 p) ($6.90-$7.50; 1,090; $45,000) (Peter Ustinov, Paul Rogers, Eileen Herlie, Dennis King). Previous week, $33,320 with parties.

Last week, $20,164.

Rattle of a Simple Man, Booth (C) (3d wk; 22 p) ($6.90-$7.50; 807; $34,000) (Tammy Grimes, Edward Woodward). Previous week, $15,700.

Last week, $13,275.

She Loves Me, O'Neill (MC) (2d wk; 15 p) ($9.60; 1,047; $57,776) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, $40,636 for seven performances and one preview.

Last week, $42,424.

***Sound of Music**, Hellinger (MD) (175th wk; 1,395 p) ($9.90; 1,567; $81,500) (Nancy Dussault). Previous week, $41,185.

Last week, $32,445.

Stop the World—I Want to Get Off, Shubert (MC) (31st wk; 245 p) ($9.60; 1,461; $61,000) (Anthony Newley). Previous week, $40,657.

Last week, $32,864.

Strange Interlude, Hudson (D) (8th wk; 51 p) ($6.90-$7.50; 1,065; $33,000). Previous week, $28,211 for six performances.

Last week, $26,295 for six performances. Moves June 3 to the Martin Beck Theatre where it's scheduled to close July 13.

Tchin-Tchin, Barrymore (CD) (27th wk; 206 p) ($6.90-$7.50; 1,067; $42,000) (Arlene Francis, Jack Klugman). Previous week, $17,944.

Last week, $14,827.

Too True to Be Good, 54th St. (C) (8th wk; 62 p) ($7.50; 1,434; $56,890) (Lillian Gish, Cedric Hardwicke, Eileen Heckart, Glynis Johns, Ray Middleton, Robert Preston, Cyril Ritchard, David Wayne). Previous week, $25,161.

Last week, $19,849.

Tovarich, Broadway (MC) (7th wk; 56 p) ($9.20; 1,900; $85,000) (Vivien Leigh, Jean Pierre Aumont). Previous week, $61,012 with parties.

Last week, $50,218.

Who's Afraid of Virginia Woolf? Rose (D) (30th wk; 232 p) ($6.90-$7.50; 1,162; $46,845) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Elaine Stritch, Sheppard Strudwick). Previous week, $33,500.

Last week, $34,388.

Other Theatres

Belasco, Biltmore, Cort, Longacre, Lyceum, Morosco, Plymouth, Royale, Winter Garden, Ziegfeld.

Off-Broadway Shows

(Figures denote opening dates)

[illegible], Sher. Sq. (6-17-62).
Best Foot Forward, Stage 73 (4-2-63).
Blacks, St. Marks (5-4-61).
Blue Boy in Black, Masque (4-30-63).
Boys From Syracuse, Theatre 4 (4-15-63).
[illegible], Mews (4-[illegible]-63).
Desire Under Elms, Circle (1-8-63).
Fantasticks, Sullivan St. (5-3-60).
Importance of Being Earnest, Mad. Ave. (2-25-63).
[illegible], Gramercy Arts (3-14-63).
Mrs. Warren's, Showboat (4-24-63).
Pinter Plays, Cherry Lane (11-26-62); moves next Tuesday (14) to the Provincetown Playhouse.
Premise, Premise (11-22-60).
Riverwind, Actors Playhouse (12-12-62).
Saving Grace, Writers Stage (4-18-63).
Six Characters, Martinique (3-8-63).
[illegible] & Tiger, Orpheum (3-4-63).
Utopia, [illegible] (5-6-63).
Uncommon Denom., Mermaid (5-7-63).
Wide Open Cage, Wash. Sq. (12-[illegible]-62).

CLOSED

Dragon, Phoenix (4-9-63); closed last Sunday (5) after 32 performances.
Emperor, Maidman (4-16-63); closed last Sunday (5) after 24 performances.
Lion in Love, 1 Sher. Sq. (4-25-63); closed April 28 after six performances.

SCHEDULED OPENINGS

Yerby Plays, Pocket (5-8-63).
Five Evenings, Village Sq. (5-9-63).
Put It in Writing, de Lys (5-13-63).
Brig, Living Theatre (5-15-63).
Night of the Auk, Cricket (5-21-63).
Daisy Miller, Phoenix (5-28-63).
Month in Country, Maidman (5-28-63).
Maggie French, Gate (6-5-63).
Carlino Plays, York (6-10-63).

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Girl to Remember" (MC). Producers, Lester Osterman and Jule Styne (1650 Broadway, N.Y.; JU 6-5570). Auditions for Equity singers this Friday (10), men 10 a.m.-1 p.m. and femmes 2-5 p.m., at the Alvin Theatre (250 W 52nd St., N.Y.).

"Jennie" (MC). Producer, Halmar Productions and Cheryl Crawford (25 W 54th St., N.Y., LT 1-[illegible]). Accepting photos and resumes c/o above address from beautiful femmes, 16-21 years old. Singing and dancing not essential. Open call audition for singers this Fri (10) femmes at 11 a.m. and men at 3 p.m., at the Winter Garden Theatre (51st St. & Bway).

"Hundred and Ten in Shade" (MC), producer, David Merrick (246 W 44th St., N.Y.; LO 3-7520). Available parts: male, 30's, tall, lively, agile, baritone, must sing well; male, late 30's, tall rangy laconic type, baritone, must sing well; character man, big, warm type, great vigor, must sing well; male, 30's, tall responsible type, must sing well, male, 18-20, tall skinny dancer-singer, tenor; man, fat, good-natured, sings; femme, 18, dancer-singer, cute. Mail photos and resumes to Neil Hartley, c/o above address.

OFF-BROADWAY

"Best Foot Forward." (MC) Producers, Arthur Whitelaw, Buster Davis, Joan D'Incecco & Lawrence Baker, Jr. (c/o Stage 73, 321 E. 73d St., between 1st and 2d Ave., N.Y., BU 8-2500). Male and femme teenagers, between 13-18 are being seen Wednesdays at 4:30 c/o above address as replacements. Producers also looking for future replacement for the role of Gale Joy.

"Star of the Morning" (D) Producer Houston Brummit (234 Waverly Place, N.Y.). Available parts: Negro men, 25-30; Negro women, 20-25; Negro character man, about 60; white character men, 40-60. Send photos and resumes to above address.

"The Uncommon Denominator" (C). Producer, The Uncommon Company (30 W. 67th St., N.Y.; TR 3-[illegible]). Available parts: replacements and standbys for all roles. All those interested in improvisational theatre, mail photos and resumes c/o above address. Do not phone.

TOURING

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (20 E. 46th St., N.Y. 17, N.Y.; TN 7-2424). Available parts: three comedians 25-35, legit British accents; man, 25-35, legit British accent, falsetto voice, must play piano. Mail photos and resumes to Warren McClane, room [illegible] c/o the producer. Interviews by appointment only. Do not phone or visit.

"Come Blow Your Horn." (C) Producer, Hugh Pardin (405 E. 50th St., N.Y.; PL 9-1350). This production will star Hal March, and will begin a tour of summer theatres June 18. Available parts: femme, early 20s, pretty, preferably blonde; femme, late 20s, pretty, intelligent; male, 18, who resembles Hal March. Mail photos and resumes c/o above address. Do not phone.

Dolphin Productions (theatre for children, performed by adults). Producer, Gene Garnone (c/o Dolphin Productions, 336 Canal St., N.Y., WO 6-1056). Accepting photos and resumes c/o above address from male and female dramatic talent for a series of 10 fairy tales to be performed at various strawhatters.

"God Bless Our Bank" (C). Producers, Zev Bufman and Stan Seiden (c/o Kip Cohen, Managing Director, Coconut Grove Playhouse, 3500 Main Highway, Miami 33, Fla.; MI 4-[illegible]). Ann Sothern to star. Will tryout on summer package circuit, prior to Broadway. Available parts: pompous bank president, late 50's; rigid Scotsman, 30's; three character men, mid 30's; small character woman, late 30's; wide-eyed male 24-27; femme, 18-22; pair Mutt & Jeff type character men, 35-45; other minor roles. Casting mainly through agents, but accepting photos and resumes clearly marked "Bank." Mail to Kip Cohen c/o above address.

"How to Succeed in Business Without Really Trying" (MC). Producers, Cy Feuer & Ernie Martin (205 W. 46th St., N.Y.; JU 6-[illegible]). Auditions for Equity and open call for femme dancers who sing tomorrow (Thurs.) at 12 noon, at the 46th St. Theatre (226 W. 46th St., N.Y.).

STOCK

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephen Slane (c/o theatre, Box 62, Beverly, Mass.). Accepting photos and resumes from musical performers and a few dramatic performers for a resident company. Mail applications to managing director at the theatre.

BELLPORT, L.I.

Bellport Gateway Playhouse. Producers, H. C. Pomeran and David Sheldon (c/o Sheldon, 43 W. 54th St., N.Y.; PL 7-[illegible]). Accepting photos and resumes for Equity resident company jobbers and apprentices. Star system is used here. Season of 17 weeks begins June 11. Continued affiliation with Columbia Pictures.

CALUMET, MICH.

Keweenaw Playhouse. Producer, Leland Ball (405 E. 50th St., N.Y.). Accepting photos and resumes from Equity-non Equity musical performers and apprentices. Ten-week season starts June 25.

CANAL FULTON, OHIO

Canal Fulton Arena. Producer David Fulford (60 W. 45th St., N.Y.; MU 2-1370). Accepting photos and resumes for Equity resident company and apprentices, all types, musical and dramatic, c/o above address. Star system is used here. 10-week season begins June 4.

COHASSET, MASS.

South Shore Music Circus. Producer, South Shore Playhouse Associates, Inc. Auditions for Equity dancers next Mon. (13): men at 10 a.m. and femmes at 12 noon. Open call men at 3 p.m. and femmes at 4:30 p.m., all at Variety Arts Studio (225 W. 46th St., N.Y.)

CORNING, N.Y.

Corning Summer Theatre. Producers, Omar K. Lerman and Dorothy Chernick (c/o Omar Lerman, 82 Grove St., N.Y.). Accepting photos and resumes c/o above address for Equity resident company, through agents only. Interviews will be held early in May.

EPHRATA, PA.

Legion Star Playhouse. Producer-director, John Cameron (c/o P.O. Box 334, Ephrata, Pa.). Accepting photos and resumes from dramatic and musical performers for Equity resident company, also jobbers and apprentices c/o above address. Auditions will be arranged in New York in May.

FAYETTEVILLE, PA.

Totem Pole Playhouse. Producer W. H. Putch (RD No. 2, Fayetteville, Pa.). Accepting photos and resumes for Equity resident company only, c/o above address. Season of 12 weeks begins June 15.

HAMPTON, N.H.

Hampton Playhouse. Managing directors, John Vari & Alfred Christie (405 E. 54th St., N.Y.; PL 9-7077). Part of "Rose" available in "Gypsy." Accepting photos and resumes for Equity resident company and apprentices c/o above address. Only those whose work is familiar to the management should apply. Season of 10 weeks begins June 22.

LAKE LUZERNE, N. Y.

Lake Luzerne Playhouse. Producer, George Patrick (40 W. 45th St., N. Y.). Photos and resumes are being accepted c/o above address for the all-Equity resident company. Apprentices also being sought. The ten-week season begins June 24.

MIAMI, FLA.

Coconut Grove Playhouse. Producers, Zev Bufman & Stan Seiden (c/o Kip Cohen, Coconut Grove Playhouse, 3500 Main Highway, Miami 33, Fla.). Seeking all Equity types for musical-dramatic strawhat season. Send photos and resumes to above address.

PITTSBURGH, PA.

White Barn Theatre. Producer, Jack Brown (6040 Phillips Ave., Pittsburgh, Pa.). Accepting photos and resumes c/o above address for Equity leading men, leading ladies, juveniles and ingenues. Available parts: Irma in "Irma La Douce" and Suzie in "World of Suzie Wong." Apprentices also being sought on a no-tuition basis. The 12-week dramatic and musical season begins June 1.

SOMERS POINT, N. J.

Gateway Theatre. Managing director, Paul Giovanni (230 E. 30th St., N. Y.) Season of straight plays with two musicals. Audition for male and femmes Equity actors will be by appointment only. Mail photos and resumes to Paul Giovanni at above address.

SPRINGFIELD, MASS.

Ivy Players. Director, Clifford Olsen (c/o Springfield College, Springfield 9, Mass.). Accepting photos and resumes for Equity resident company c/o above address. Six-week season of straight plays begins June 25.

SULLIVAN, ILL.

Summer of Musicals. Producer, Guy S. Little Jr. Box 155, Sullivan, Ill.). Accepting photos and resumes from musical and dramatic performers for Equity resident company. Also applicants for paid apprenticeships, c/o above address. Interviews and auditions will be held in New York and Chicago in the near future.

THOMPSON, CONN.

Roundabout Players. Director, Alan James (236 W. 11th St., N.Y.). Accepting photos and resumes c/o above address from the following types: femme, leading lady; femme, young, must sing and act well; leading man, must sing well; man, young, must sing well; character man, young; male and femme apprentices accepted on a no-pay, no-fee basis. Dramatic and musical season begins June 25.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Producer, Nikos Psacharopoulos (c/o School of Drama, Yale University, New Haven, Conn.). Accepting photos and resumes for a resident Equity company of twelve and a non-Equity company of six. All types will be considered. Appointments will be scheduled from photos and resumes received; mail to producer at above address. Do not phone or visit.

WINDSOR, ONT.

Cleary International Theatre Festival. Producers, Wayne E. Martens & Jonathan A. Knopf (c/o Jonathan A. Knopf, 220 E. 11th St., N.Y.; GR 7-1304). Accepting photos and resumes for Equity resident company and apprentices. Dramatic and musical season of 10 weeks begins June 20.

Films

"Headlong" (D). Producer-director, Stan Russell (245 W. 55th St., N.Y.; JU 6-[illegible]). Available parts: man, about 35, tall, lean, virile; Mail photos and resumes c/o above address, or call for appointment between 10 a.m. & 4 p.m. daily c/o above number.

Television

Screen Gems, Inc. (711 Fifth Ave., N.Y. PL 1-4432). Ben Kaiser, Hollywood representative of Screen Gems, Inc., accepting photos and resumes c/o above address, of actors-actresses, all-types for his coast files.

Ballet

"Radio City Music Hall Ballet." Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.; CI 6-4600). Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m., at the Music Hall stage entrance (55 W. 50th St., N.Y.).

Miscellaneous

Male Guitarist and Bass Player, who have knowledge of folk rhythm to form trio with femme singer. Call Dori Davis at TR [illegible] or EN 2-0167 for audition appointment.

Touring Shows

(Figures cover May 5-10)

Camelot—Philharmonic, L.A. (May 6-18).

Carnival (bus-truck)—Shubert, Boston (May 6-11, closed).

How to Succeed in Business Without Really Trying (3d Co.)—Fisher, Det. (May 6-10).

Marilyn Green Co.—Hanna, Cleve. (May 6-11, closed).

Mary, Mary (3d Co.)—Blackstone, Chi (May 6-10).

Mary, Mary (bus-truck) — Split-week stands (May 6-10).

Mary, Mary (4th Co.)—American, St. L. (May 6-10).

Milk and Honey—National, Wash. (May 6-11); Shubert, Cincy (May 13-18).

My Fair Lady (bus-truck)—Split week stands (May 6-10).

Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad—Geary, S.F. (May 6-18).

Pajama Tops—Ford's, Balto (May 6-18).

Sound of Music (3d Co.)—Shubert, Philly (May 6-18).

Sound of Music (bus-truck)—Civic, N.O. (May 6-18).

Stop the World—I Want to Get Off (2d Co.)—Shubert, Chi (May 6-11); Hanna, Cleve. (May 13-18).

Yoho Hai, Sun's [illegible]—Biltmore, L.A. (May 6-10).

London Shows

(Figures denote opening dates)

All in Good Time, Phoenix (6-18-63).

All Square, Vaudeville (4-25-63).

Bad Sitting, Duke York's (6-25-63).

Beyond Fringe, Fortune (5-10-61).

Boeing-Boeing, Adelphi (5-6-63).

[illegible]

THANK YOU FOR OUR GREATEST SEASON

DOROTHY COLLINS

PATRICE MUNSEL

JOHN RAITT

STEPHEN DOUGLASS and BOB WRIGHT

This has been the greatest season in the 30 year history of The St. Paul Civic Opera. A Fall Opera Season was initiated with the productions of OTELLO and THE MAGIC FLUTE. A Winter-Spring Musical Season presented OKLAHOMA!, the Edwin Lester version of THE MERRY WIDOW, and THE UNSINKABLE MOLLY BROWN.

I wish to take this opportunity, on behalf of the Board of Directors, to thank all those who contributed so much to this success.

Jack Boeber — Walter Fredericks
Lawrence Brooks — Roy Hyson
Doris Cunningham — Alan Kass
Norma Doggett — Ted Lowrie
Wanda Donovan — Leon Lishner
Harding Dorn — Bob Penn
Vito Durante — Eileen Schauler
Richard France — Kent Thomas
Laurie Franks — Richard Torigi
— Marguerite Willauer

and

The Staff and Members of
The St. Paul Civic Opera Artists Company.

In Grateful Appreciation,
GLENN JORDAN
Producer-Director

BILLY DE WOLFE
Co-Starring in
"HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING"
Shaftesbury Theatre
London W.C.2, England

PROFESSIONAL CASES [illegible]
[illegible]

FOR RENT
THEATRE-CAFE
[illegible]

FOR SALE
[illegible] SUMMER THEATRE
[illegible], MINNESOTA
[illegible]

Inside Stuff—Legit

Howard Taubman, of the N.Y. Times, has objected to a story in last week's issue, referring to his actions as presiding officer of the recent N.Y. Drama Critics Circle meeting at which "Who's Afraid of Virginia Woolf" was voted the best play of the New York season. He did not, he declares, refuse to consider a vote for the best foreign play, adding that such a proposal was not even made. Moreover, the reviewer insists, any statement he may have made dismissing the idea of a cocktail party at which an award ceremony might be televised, was after the meeting had been adjourned, and therefore was not made as presiding officer or even as Circle president.

As explained by Taubman and subsequently confirmed by others present, the "Virginia Woolf" vote was followed by a motion by Walter Kerr, of the N.Y. Herald Tribune, that a special award be given to "Beyond the Fringe," and it was seconded and passed. Then John Chapman, of the News, moved that award nominations be closed, and it was also seconded and passed.

There followed some informal conversation, heard by several members present, to the effect that it would have been helpful to give a best-foreign-play citation to "Mother Courage," for the purpose of giving the Bertolt Brecht drama a needed boxoffice boost. No such motion was made, however, and presumably would not have been entertained in any case, as the nominations had been officially closed. In any case, Taubman did not overrule such a motion.

The Times critic was quoted in the VARIETY story as remarking of the cocktail party suggestion, "To hell with it—they've had enough." He says he doesn't remember what his exact words were, but adds merely that he wouldn't be interested in such an affair. In any case, he insists, the remark was made after the meeting was adjourned.

No minutes of the session were kept, as George Freedley, curator of the theatre collection of the N.Y. Public Library and secretary of the Circle, has been ill and could not attend.

London-resident Canadian playwright Ted Allan, author of "Double Image" and other plays, has entered suit against the Theatre Royal, Stratford, East London, for alleged infringement of copyright, the Canadian Press reports syndicate reported last week. The plaintiff says he suggested to Joan Littlewood and other Theatre Workshop officials a satirical show built round songs and speeches of World War I, was commissioned to do it, and was given a $1,400 advance. He claims that he called the work "Oh, What a Lovely War." A show with that title, produced by Miss Littlewood and currently at Theatre Royal, is credited to Charles Chilton, British radio writer who authored a program of similar theme for BBC in '61.

Allan's lawyer, Denise See, asserts that the Theatre Workshop saw and rejected his client's script, as it was "perfectly entitled" to do, but that when Allan saw the current show "he felt that it infringed on his copyright." Incidentally, "Oh, It's a Lovely War" was the title of a song done by Red Newman in the Canadian World War I soldier revue, "Dumbells," which had runs in London and New York.

Shows Abroad

Continued from page [illegible]

All Square

and gaily colored sets of the kind that were the vogue in revue some years back. Charles Zwar's music is adequate if not memorable, and George Carden has staged a few lively production numbers.

With the cast to help it along, and as there is no other comparable revue current in town, "All Square" has a chance of a profitable run, but this would be increased if the material is given a rapid workover. *Myro.*

Luv

London, April 25.

Oscar Lewenstein, in association with Leonard Field, presentation of comedy in two acts by Murray Schisgal. Staged by Ted Kotcheff; decor, Timothy O'Brien. Features George A. Cooper, Dick Emery, Fenella Fielding. Opened April 25, '63, at the New Arts Theatre, London; $2.20 top.

Harry	George A. Cooper
Milt	Dick Emery
Ellen	Fenella Fielding

Murray Schisgal's three-character comedy, "Luv," which is having its first-ever presentation at the New Arts Theatre Club, relies largely for effect on the inventiveness of the director, and the facility of the cast to cope with extraneous business. They do well enough in the circumstances, but their efforts cannot always disguise some of the labored situations. The show appears to have a 50-50 chance for transfer to the West End for a commercial run, but would need substantial overhauling before it could reach Broadway.

"Luv," which comes to the Arts under the Oscar Lewenstein-Leonard Field banner, is an extension of the conventional triangle theme. There is considerable adroitness in the construction and a great deal of visual humor. The writing, though uneven, has some excellent comedy passages, and the director has not missed a chance in developing either the visual possibilities or the amusing dialog passages.

The yarn, located on a bridge in New York, involves a man who palms off his wife on an old friend in order to marry another woman, but then realizes he'd rather have her back. There is a great deal of comedy byplay, one of the most effective aspects of which is the rivalry between all three characters as to who had the most miserable childhood. There are abortive attempts at suicide and murder, all aimed with a touch of hilarity.

Under Ted Kotcheff's skillful, inventive direction, George A. Cooper has most of the visual opportunities, and capitalizes them admirably, while Dick Emery gives a sharp and forceful comedy interpretation as the scheming husband.

The acting threat, however, comes from Fenella Fielding as the successive wives of the two men. She gives a delightful and delicious portrayal, rich in humor and full of warmth and understanding. She has one exceptionally funny moment, when she produces a chart with a record of her sexual relations with her husband, and later a much smaller chart showing her non-existent relations with her second husband. She also gaily participates in a couple of inconsequential, but highly entertaining, song and dance numbers. *Myro.*

Naives Hirondelles

London, April 16.

Michael Redfern presentation of a three-act comedy by Roland Dubillard. Decor, Jacques Noel; music, Roland Dubillard. Stars Arlette Reinberg, Roland Dubillard, Bernard Fresson, Tania Balachova. Opened April 16, '63, at the Piccadilly Theatre, London; $2.50 top.

Germaine	Arlette Reinberg
Mme. Severin	Tania Balachova
Bertrand	Bernard Fresson
Fernand	Roland Dubillard

For the second successive year the Piccadilly is housing four Paris legit productions, each for a week. The idea is fine for aficionados, although availability naturally restricts the choice. "Naives Hirondelles" is a production by the Theatre de Poche, Montparnasse, of Roland Dubillard's comedy, transported intact. It followed a Comedie Francaise week, and its successor will be Ionesco's "Amedee" and a Feydeau farce for the next fortnight.

The piece has inconsequential charm, conveyed even to those whose French is limited to schoolday memories, and its theme of life's unpredictability is wittily translated in a set of charades, gaily fanciful and fitfully enchanting.

The company, including the author, is splendid, with Arlette Reinberg scoring as the simple-hearted woman whose intrusion breaks up the other trio and sparks most of the action. Jacques Noel's setting is moody. *Otta.*

Agency Commission Suit Closes 'Here Today' Tour

Wilmington, May 7.

A suit for $800 in unpaid commissions, filed in Superior Court here last week ended the road tour of "Here Today," starring Tallulah Bankhead and Estelle Winwood, in Boston last Saturday (4). The George Oppenheimer comedy had been scheduled for an engagement at the Playhouse here this week.

Superior Court William J. Storey had ordered attachment of the advance sale receipts of the Wilmington engagement, at the request of Stewart B. Young, attorney for House of Bliss Celebrity Bureau, Hollywood. The agency charged that the management, Brock-Carsons Productions, also of Hollywood, owed $800 in unpaid commissions on two Judith Anderson appearances last March under its sponsorship.

The complaint alleged the $800 represented 20% on the Anderson shows given at colleges in North Carolina and Virginia.

Off-B'way Reviews

Continued from page [illegible]

The Saving Grace

man and a fine cast it is often uproariously funny.

Written in what sounds like blank verse, the play concerns the unexpected return to his parents' country manor in Gloucestershire of a young man who has spent the past 17 years in a mental institution. It coincides with the weekend visit of a formidable London couple whose son is earmarked for the hosts' socially backward daughter. The hero's reliance on the saving grace of gaiety, and his refusal to accept the venalness and shallow values of the British fox-hunting set, lead to hilarious complications.

Under the laughter, however, is a merciless attack on the narrowness and stupidity of the English "country-gentleman." Blum's writing is often bright and skillful. But sometimes it is murky and pretentiously poetic, and the various conflicting elements of content and style conflict, so the work, despite its virtues, is not entirely successful.

The production is fine, however. Richard Altman's staging is a deft blend of inventive details and comic business. From his cast he has elicited fine performances. Patricia Falkenhain, as the hero's distraught mother, is delightful, a bundle of quivering lips and wringing hands. The comic ingenues, Judy White and Harvey Jason, are wonderful as a repressed pair who finally summon courage to declare their love.

John Cullum, as the prodigal madman, alternates bravado and despair skillfully, and manages to build sympathy and respect for the character. Dorothy Patten, Jerome Collamore, Arne Weiner, Humphrey Davis and Jonathan Morris are good in other parts. Andrea Rae, saddled with the tiresome role of a local spinster with a Cassandra complex, does what she can.

"Saving Grace" contains many allusions that are lost on American playgoers. It is a special concoction, but is intriguing, with laughs galore. *Kenn.*

Pulitzer Uproar

Continued from page [illegible]

Kelly's "The Show-Off," was overruled by the advisory board which thumbed down in favor of Hatcher Hughes' "Hell-Bent for Heaven."

There appears to be some suspicion that "Virginia Woolf" was nixed because of the earthiness of its theme and dialog. An argument in that area is that the drama award in 1954 went to Tennessee Williams "Cat on a Hot Tin Roof," also regarded as a rough play. The drama award is made for "the American play, preferably original in its source and dealing with American life, which shall represent in marked fashion the educational value and power of the stage." The Albee drama, incidentally, is currently in its 31st week at the Billy Rose Theatre, N.Y.

The Pulitzer Prize for music went to Samuel Barber for his Piano Concerto No. 1. Barber previously won the music prize in 1958 for the opera, "Vanessa," for which Gian-Carlo Menotti wrote the libretto.

Legit Bits

Frances Heflin has the lead femme role in the off-Broadway production of "Five Evenings."

Milton Berle will star in "Top Banana" from Aug. 26-Sept. 1 at the six tents in the Lee Guber-Frank Ford-Shelly Gross Music

Heinz Hohenwald will play two roles in the off-Broadway production of "Utopia" in addition to functioning as production stage manager.

Winners of the Clarence Derwent Awards for the best performances in a non-featured role by an actor and actress on or off-Broadway during the 1962-63 season are Jessica Walter for the two roles played by her in "Photo Finish" and Gene Hackman for his portrayal in "Children From Their Games." Each will receive a cash award of $500 at the next general meeting of Actors Equity.

Viveca Lindfors will make her musical comedy debut opposite Bob Fosse in the N. Y. City Center revival of "Pal Joey," which will be presented for two weeks starting May 29. It'll be sandwiched between fortnight engagements of "Oklahoma," opening May 15, and "The King and I," opening June 12.

A $250 scholarship in theatre lighting has been established by the John Robertson Memorial Foundation under the auspices of the N. Y. Shakespeare Festival. The first recipient of the scholarship, honoring the memory of of Robertson who was lighting director for the festival from 1956-62, will work with the festival during the 1963 summer season in Central Park.

In addition to the replacement of Emlyn Williams by William Roderick in the Broadway production of "A Man for All Seasons" last Monday (6) other cast changes at that time included the takeover by Lawrence Luckinbill, Mac Morey and John Woodman of the roles played, respectively, by Peter Brandon, Lois Kibbee and John Colenback.

The published version of the Theatre Guild production of "Dear Me, the Sky Is Falling," to be issued next fall by Random House, will be dedicated by the play's author, Leonard Spigelgass, to the late Lawrence Langner, founder of the Guild.

Andy Banbury has succeeded Michael Ebert in "Do You Know the Milky Way?" at the Gramercy Arts Theatre, N.Y.

A dinner will be given May 19 for Yiddish playwright William Siegel in honor of his 50th anniversary in the theatre, at the Hotel Commodore, N.Y., by the Hebrew Actors Union, the Yiddish Theatre Alliance, the Hebrew Actors Club and others.

A musical version of Marjorie Kinnan Rawlings' "The Yearling," which was also made into a film, is earmarked for Broadway production by Lore Noto. The book is being written by Noto and Herbert E. Martin, the lyrics by Martin and the music by Michael Leonard. Julian Stein will be musical director.

Rowley Bates, currently appearing on Broadway in "Stop the World—I Want to Get Off," is to be married next month to Raoul Lionel Felder, Assistant U.S. Attorney for the Eastern District of N.Y.

Judy Davidson has taken over as pressagent for The Premise in Greenwich Village.

"Room Service" is being presented by the Equity Library Theatre next week at the Master Theatre, N.Y.

A resident Fellowship in Playwriting at the Yale Univ School of Drama has been established by the John Golden Foundation. It carries an annual award of $4,800 and is intended to give selected graduates of the Drama School an opportunity to spend a full year in residence at the university developing works for the American stage. The first recipient of the fellowship is Joel Oliansky whose play, "Here Comes Santa Claus," was given a major production at the Drama School last spring.

The staff for "The Beast In Me," which Bonard Productions preems next Tuesday (14) at the Plymouth Theatre, N.Y., includes Morton Gottlieb, general manager, Max Allentuck, company manager; Warren Crane, production stage manager; Joe Dooley, stage manager; Douglas Clarke, assistant stage manager; Dorothy Ross, pressagent, and Ann Mallard, production assistant. Gottlieb, incidentally, is currently represented on Broadway as producer of "Enter Laughing" at the Henry Miller's Theatre.

Don Ally has resigned as pressagent for the Dallas Theatre Centre.

"A Hundred and Ten in the Shade" is the new title for the musical version of "The Rainmaker."

Anna Russo will tour the stock circuit this summer with her husband, Menasha Skulnik, in the Laurence Henry Co. production of "Come Blow Your Horn." Roy Sherman will also appear in the comedy in the role originated on Broadway by Hal March.

International Folk Dance Foundation, Inc., has been chartered as a non-profit membership corporation, with offices in New York. David Ray Bernstein was filing attorney at Albany.

Jon H. Burgin & Bruno B. Di Cosmi, Ltd., has been chartered to conduct a business in theatrical productions, with offices in New York. Capital stock is 200 shares, no par value. Alfred Geller was filing attorney at Albany.

Myrna Loy will do four weeks of stock at Drury Lane, Chicago in William McCleery's comedy, "Good Housekeeping," opening Aug 6.

Evergreen Theatre, Inc., has been authorized to stage and produce theatricals in New York. It will have $10,000 in capital stock $1 par value. Henry L. Stern was recording attorney at Albany.

George Wallace will costar June 10-23 with Ginger Rogers in "The Unsinkable Molly Brown" at the Dallas Summer Musicals.

Patty Regan has taken over one of the leading roles in "Billy Barnes, L. A.," at the Coronet Theatre, Los Angeles, succeeding Joyce Jameson, who withdrew to take film and tv stints.

Ontario Will Give 300G A Year to Theatre Arts

Toronto, May 7.

A setup to contribute $300,000 annually to the theatre and kindred arts has just been undertaken by the Provincial government of Ontario, which has a third of Canada's population. Keiller Mackay will be chairman of the new Council.

John Robarts, premier of Ontario, said that the Council's job "will be to promote the study, enjoyment and the production of works in the general field of creative arts." It will give grants, scholarships or loans to Ontario residents or to Canadians outside the Province who intend to carry out study plans in Toronto.

In addition to the Mackay appointment, the Council will have a vice-chairman and 10 other members, all to be appointed by the Cabinet. Besides receiving the $300,000 from the Ontario government, they can accept private gifts or bequests.

Hartke 25th Anni Opens Catholic U. Fund Drive

Washington, May 7.

A testimonial dinner, marking the 25th anniversary of Father Gilbert V. Hartke as head of the Catholic Univ. drama school, was the occasion last week for the start of a campaign to raise $1,500,000 for the construction of a new theatre building on the campus.

The project is to include a 600-seat theatre, a 200-seat laboratory playhouse, quarters for the speech and drama department, two public lounges, six dressing rooms, a rehearsal hall, scenic and costume workshops and a 5,000-volume library. The building has been designed by Thomas H. Locraft Associates, Washington. Construction is to start this summer, with completion due in the fall of 1964.

Congratulatory messages to Father Hartke were received from President Kennedy, Walter and Jean Kerr, the drama critic of the N.Y. Herald Tribune and his playwright wife, and from Robert Ryan, the legit-film actor who was the priest's classmate at Loyola Univ.

Ed Quinn's Picasso

Ed Quinn, who covers the Riviera for VARIETY from his home in Nice, is reading proof on a de luxe book on Picasso which covers the author's association with the famed artist, who lives in nearby Vence, for some 13 years. It will be simultaneously published in at least six countries; McGraw-Hill has it in the U.S. and will probably retail at $15-$20.

It's a costly production job which Conzett & Huber, in Zurich, is printing via the sheet-fed gravure method. It has 236 pages of which 36 are in color. Picasso has done some special drawings for it also. Quinn, who is a newspaperman-photographer, has been a longtime friend of the artist.

World Merger Rumor

Book trade has been strongly hinting at a Los Angeles Times Mirror Co. acquisition of World Pub. Co. and while neither side will comment, this statement to stockholders was issued by the latter's board chairman, Ben D. Zevin, and prez Leonard A. Charpie: "Discussions (for this merger or sale) have been carried on, looking towards a possible merger, but such discussions are in a preliminary and tentative stage and no agreements have been reached. If and when current discussions result in agreement, shareholders will be promptly advised . . ."

Both book stocks have been pushing, World particularly going from $9 to $15 on the Midwest Exchange in the past few weeks.

World's first quarter earnings dipped from 18c. to 14c. per share on $3,188,000 sales versus $3,201,138 in '62 blamed "to a considerable extent to the New York newspaper strike which deprived the company of considerable advertising availabilities." Quarter's net earnings of $96,451 compared with $116,798 last year.

Ohio's Smut Drive

Mrs. Walter V. Magee, past president of the Ohio Federation of Women's Clubs, said she is planning a drive "to dump crime comics and put pornographic publishers and film distributors out of business." Mrs. Magee is third vice-president of the world women's organization, which has 11,000,000 members.

"We're not bluenoses out to censor what people may read or watch," she said, "but we are determined to be guardians of our communities, in keeping with the rulings of the U.S. Supreme Court regarding obscene and pornographic materials. The court has ruled that such material does not enjoy protection of the First Amendment. We have put 25 of 29 crime comic book publishers out of business in recent years. Now we're taking aim on the sex and violence books and films. They represent a billion-dollar industry and we intend to put a sizable dent in this smut mill."

Publishing Stocks

(As of May 7 closing)

Allyn & Bacon (OC)	34	+1¼
American Book (AS)	46	+1¼
Amer. Book Strat. (AS)	6¼	— ¼
American Heritage (OC)	6	
Book of Month (N.Y.)	22¼	— ¼
Conde Nast (N.Y.)	10¼	— ¼
Cowles (OC)	13¾	+ ¾
Crowell Collier (N.Y.)	16¼	— ¼
Curtis Pub. Co. (N.Y.)	6¾	— ¼
Ginn & Co. (N.Y.)	23¼	— ¼
Grolier (OC)	40¼	+1
Grosset & Dunlap (OC)	11¼	
Harcourt Brace (N.Y.)	34	— ¼
Hayden Pub. (OC)	3	
Hearst (OC)	35	
Holt, R&W (N.Y.)	29¼	— ¼
L.A. Times-Mirror (OC)	36	—1
Macfadden Bartell (AS)	7¼	— ¼
McCall (N.Y.)	27¾	+¼
McGraw-Hill (N.Y.)	27¾	—1
Meredith Pub. Co. (OC)	39¼	—1¼
Nat'l Per. Pub. (OC)	19¼	+ ¾
New Yorker (OC)	90	—1
Pocket Books (OC)	5¾	— ¼
Prentice Hall (AS)	31¼	+ ¾
Random House (N.Y.)	9¼	— ¼
Scott Foresman (OC)	23¼	— ¼
H. W. Sams (OC)	29¼	+ ¼
Time Inc. (OC)	88¼	+2¼
Universal Pub. (OC)	5¼	— ¼
Western Pub. (OC)	29¼	— ½
World Pub.	15	

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Hearst's 'Parade' Additions

American Weekly will cease publication effective after the Sept. 1 issue and effective Sept. 8 new rotogravure magazines, edited locally, will be inaugurated in New York by the Journal-American, in Boston by the Sunday Advertiser, in San Francisco by the Examiner, and in Los Angeles by the Herald-Examiner.

G. O. Markuson, g.m. of Hearst Newspapers, also stated that arrangements have been completed for the distribution of Parade magazine starting Sept. 8 in the Sunday editions of the Baltimore American, Albany Times-Union, Seattle Post-Intelligencer and San Antonio Light.

Tougher Obscenity Bill

Approval by Gov. Rockefeller of the Murphy bill, amending the General Business Law to require the name and address of the publisher shall appear on every publication "devoted to the description or portrayal of bondage, sadism, masochism or other sexual perversion or to the exploitation of sex or nudity" came as a welcome note to the N. Y. State District Attorneys Assn. and to the Joint Legislative Committee on Offensive & Obscene Material (drafter of the measure).

The sponsor, Assemblyman Lawrence P. Murphy, Brooklyn Democrat, is a veteran member of the Joint Committee and serves as its secretary.

Pilat's Peg Biog

Westbrook Pegler has been sharply fluoroscoped by Oliver Pilat, former Washington correspondent and presently political editor for the N.Y. Post. Pilat's biography of the cantankerous kid from Minneapolis, slugged "Pegler: Angry Man of the Press" (Beacon, $6), is dedicated to a group of New York newspapermen who helped drive the Commies out of the American Newspaper Guild.

The Pegler bio takes the aging six-foot, Garner-browed columnist from his freckled midwestern youth through his brilliant sports writing days and probes his carbolic columning career on matters cosmic. The Pilat account of the early days of the ANG, the Broun-Pegler feud, the Drew Pearson fracas and the Pegler-Quentin Reynolds libel trial are highly chromatic sections in the broad and fascinating journalistic canvas that is Pegler. Pilat writes feelingly of Pegler's love for his first wife, Julia Harpman, the professional newsrecco from the N.Y. Daily News. He also reveals the many cityroom goings-on of both Peg and his father, Arthur James. Nor does Pilat overlook the Willie Bioff-IATSE story and VARIETY's important role in exposing the labor leader's racketeerings.

The book closes with Pegler's clash with top Hearst execs and his present frenetic alliance as staff philosopher with Robert Welch's personal magazine, American Opinion. Pegler is now one of the voices for the John Birch Society.

"Pegler: Angry Man of the Press" turns out to be a penetrating study of a master of ultra-right wing journalism. Rens.

Plagiarism Award

Writer Helen Holdredge has won a $2,000 judgment plus $800 attorney fees against Knight Publishing Corp. and Sam Merwin in a Los Angeles Federal District Court ruling on her infringement of copyright suit. Miss Holdredge charged that Merwin had plagiarized material from her book, "Mammy Pleasant's Partner," for an article he wrote for Adam Magazine under the title, "Mammy Pleasant."

While any historical character is in public domain and not entitled to copyright protection, Judge James M. Carter in his ruling held, "The association, arrangement and combination of ideas and thoughts and their form of expression may entitle a particular literary composition to protection."

He held further that the defendants couldn't avail themselves of the defense of "fair use" that is generally applied to cases involving scientific, medical and historical materials because the use that was made of Miss Holdredge's book was neither reasonable nor customary.

"The test," stated Judge Carter, "is whether the one charged with the infringement has made an independent production, or made a substantial and unfair use of the complainant's work."

Mackenzie's 8-Vol. Autobiog

Sir Compton Mackenzie, Scot author, has gone to the village of Pradelles, in southwest France, to complete the third volume of his eight-part autobiography. The 80-year-old writer has completed the second volume, which takes him up to the age of 16.

His French writing retreat is a three-roomed cottage 12 miles from the nearest town. He will spend five months there.

Fay O'Neill Joins Poise

Fay O'Neill Beneduce, until recently merchandising director of Ingenue magazine, has been named fashion editor of Poise, a Sunday supplement to begin publication Aug. 25 in 10 cities, with a circulation of over 3,000,000. The new mag, edited by Alice Thompson, will be aimed for femmes in the 15-to-21 age bracket.

Before joining Ingenue, Mrs. Beneduce was with Redbook and Better Living mags, and also had her own fashion merchandising firm.

Jessamyn West's Warning

Author Jessamyn West ("The Friendly Persuasion," among many others) told a Honolulu audience it is a great mistake to "guard young people from books which have ugly truths in them and instead encourage them to read books with sentimental lies."

"He who cares more for what is good than what is true loses, in the long run, both goodness and truth, since there is no goodness without truth," she said. "The only 'dirty' book is the book which falsifies life."

LaPole's Facelift

The amusement page of the N.Y. Journal-American is taking on a new look under the aegis of Nick LaPole, acting drama editor. (LaPole was longtime assistant to Jim O'Connor, vet J-A amusement editor, who died of a heart attack during the newspaper strike.)

LaPole, who has the daily task of juggling around with three columns, is spotlighting the return of Dorothy Kilgallen with an eight-column banner and has Louella Parsons on page opposite and Louis Sobol on page over. (Sobol being off his longtime position opposite the editorial page and in the new spot because he was holding down the Kilgallen slot while she was ill.)

Other makeup changes instituted by LaPole are the liberal use of boxes to point up shorts, fillers and topical news, and the use of boxday borders to emphasize special stories or reviews.

CHATTER

Candy Jones has gotten her fifth book contract from Harper's since 1961. The next one will be titled "Let's Make Faces."

John J. Geoghegan, president and editor-in-chief of Coward-McCann, will be visiting authors, agents and publishers in London and Paris May 20-June 13.

Allen Bernard named new m.e. of Avon Books by Frank E. Taylor, publisher. Jack Lothrop becomes assistant to Taylor. Bernard and Taylor were previously together at Dell Books.

N.Y. Times' board chairman Arthur Hays Sulzberger ascribed the first quarter's $4,128,000 net loss to the newspaper strike. Actual net loss was reduced by $880,000 from Spruce Falls Power & Paper Co., Ltd., in which the paper has a substantial interest.

"The Nightmary" by Eliot Norse, administrator of press & information at RCA Victor, has been set for September publication by Simon & Schuster. Jack Davis did the illustrations. Norse's hip lexicon is an extension of the piece he did for Life magazine several months ago.

Jeff Warren, currently Down Under playing the title role in the Australian production of "The King and I," spending his leisure time writing a section on famous songs from musicals for "Theatre Almanac," to be published in the U. S. later this year, edited by Walter Rigdon.

Hans Koningsberger, a New Yorker mag contributor and the author of several novels including "The Affair," "An American Romance" and "A Walk With Love and Death," is the author of a new play, "Hermione," which is currently being presented at Ingmar Bergman's Original Town Theatre in Helsingborg, Sweden.

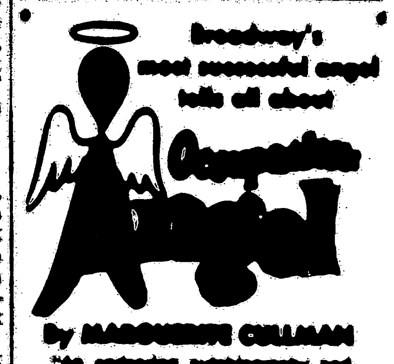
Frank ("In Shining Armour") Scully turned 71 last week and his Alice "gave me one of those de luxe barbecue sets," he writes, "which took her four hours to assemble and by then she was so exhausted she couldn't even cook a chicken for our 'cook-out' guests so we all went to Sambo's in Palm Springs for hamburgers."

Frank (Hearst and ex-MPEA) Gervasi's son Eugene Gervasi, better known as Tommy, the new pub manager of Knopf. He succeeds Harding LeMay, upped to assistant to the prez, Alfred A. Knopf. When Gervasi pere was Mediterranean and North Africa manager for the Motion Picture Export Assn., Gene (Tommy) Gervasi was doing legit in Rome, with an American-English company of players; also doing film parts.

'Sutherland Show' Bows Macfadden Denver Toll

Macfadden Teleglobe Pay-TV has booked "The Joan Sutherland Show" as the first program to be aired via its home toll system in Denver beginning in July. It's to be the U.S. premiere of the concert by the coloratura soprano, which first was given in England.

Gerald A. Bartell, president of Teleglobe, states that 650 homes so far have signed for the fee-tv operation. He said Miss Sutherland's outing is to be the first in a series of concerts performed by world renowned artists.



BEST BOOK CONTEST

Broadway

Mike Foran due in N. Y. May 12 after four months of touring as folk singer. He's Dick Foran's son.

Music publisher Ben Bloom and his wife off on their first Far East o.o., including Tokyo, Hong Kong, Bangkok.

Bach Aria Group, in which voices and instrumentalists have equal status, has added violinist Oscar Shumsky.

Coast showman Arthur S. Wenzel (Pan American TV Corp.) en route east before jetting to the Scandinavian countries on business o.o.

Robert H. O'Brien, Metro president, leaves today (Wed.) for a swing of London, the Cannes Film Festival and Rome, returning next week.

Wotta parlay—RCA exec Frank M. Folsom is chairman of Bible Week and the Toots Shor People-to-People Sports Committee dinner at the Americana May 18.

NBC veepee John F. Royal entertaining Max Jordan, ex-NBC newscaster, who entered the priesthood at 65, and is currently attached to a monastery in Switzerland.

Mayor Wagner will accolade columnist Hy Gardner with a "favorite son" award at the March of Dimes dinner at the Hotel Astor May 27, which Earl Wilson is chairmaning.

Algonquin g.m. and v.p. Sidney J. Colby off on a European hotel survey with his wife, who is the daughter of the w.k. 44th St. hostelry owner Ben B. Bodne. It's part of the "Visit U.S.A." campaign.

Joan Scott, who handles performers for musicals and commercials for the Ashley-Steiner agency, left last week with her novelist-husband George Waller, for three weeks in London, Paris and Rome.

TWA press-auditioning inflight feature film showings for transatlantic economy class passengers. Pre-release pix while jetting across the Atlantic was heretofore confined to firstclass passengers only.

A mothball fleet of merchant ships, on which French tourists to the N. Y. World's Fair next year would also reside while in port, is being primed to boom low-cost "Visitez USA" tourism from overseas.

Mrs. William Anthony (Lou) McGuire writes from Spain where she has been resident for some time that she will return to New York in June to pick up a legacy left her by a recently demised friend.

Richard Rodgers has donated $20,000 on behalf of an American committee set up to finance a wing in the Dept. of Experimental Research. The wing is to be named after Rodgers and the late Oscar Hammerstein 2d.

Decca disker Brenda Lee and Ronald Shacklett, who operates a supermarket in their native Nashville, celebrating their honeymoon between the Hotel Astor and the Copa where she is current. They married in their hometown April 24.

Cologems Music Corp. has been authorized to conduct a business in publishing music, musical compositions and the like, with offices in New York. Capital stock is 200 shares, no par value. Schwartz & Frohlich were filing attorneys at Albany.

Julius Gordon's collection of Remington oils and water colors, which Pete Kriendler had on exhibition at "21," going on loanout to Metro for a hanging at the Windsor Cinerama Theatre, Houston, tieing in with "How The West Was Won." Paintings, focusing on the American west, are valued at $1,000,000.

Jacqueline Bertell, 16-year-old daughter of personal manager Jack Bertell, is delving deeper into the show biz orbit. She's been inked for a 12-week term at Dorothy Shay's Dubes Oak Theatre, Cooperstown, N.Y., where she'll tee off in "The Girl Friend" and last week taped a segment of "The Doctors" for NBC-TV.

The Walter Wangers (Joan Bennett) have announced the formal engagement of daughter Stephanie Wanger to socialite Frederick E. Guest 2d. No date yet set for the wedding. Bride-to-be is an alumna of Ethel Walker School, and attended Barnard College and the Villa Mercede, Florence, Italy; he studied at the Wharton School of Finance & Commerce at U. of P.

Murray Schisgal, author of "The Typists and The Tiger," two one-act plays published May 1 by Coward-McCann, has been voted "outstanding new playwright" of the 1962 season by The Outer Circle, an organization of writers covering the theatre for out-of-town newspapers and other media. The current production, at the Orpheum, stars Eli Wallach and Anne Jackson.

Episcopal Actors' Guild annual meeting next Friday (10) at the Helen Hayes Theatre at 2:30, prexy Vinton Freedley presiding. Among the speakers will be Ann Thomas and Dorothy Sands, cochairmen of the Golden Anniversary committee of Equity, Lawrence Weber, and Rev. J. Burton Thomas, rector of the Church of the Heavenly Rest (the "Little Church Around the Corner" hq of the Episcopal Actors Guild of America).

Richard Reich, Austrian-born playwright, who has been in America several years as a member of the Shubert organization, has a hit in one of his new plays, "Bachelors' Apartment," which is current, in Spanish translation, at The Modern Art Theatre Buenos Aires; Edoardo Sanchez directing. Reich has had a number of plays produced in West Germany, and in this country his scripts have been done in summer theatre and on tv.

Comedienne - actress Charlotte Rae produced one of the more moving moments during a meeting last week of the N.Y.C. Board of Estimate when she recited the plight of mothers of retarded children attending a special school for these moppets in Manhattan. She told of one Staten Island mother who took her child to this institution and then had to wait all day to take her home. Board promised to consider her plea for transportation. Miss Rae is also the mother of a retarded child.

The Nick Schencks' actress-daughter, Marti Stevens, got into the global spotlight as the American who gave refuge to Greece's Queen Frederika and her daughter, Princess Irene, who were chased by an angry mob as they emerged from Claridge's Hotel, London. The demonstrators demanded release of Greek political prisoners and brushed aside a bodyguard when the royal pair were out for a stroll. Miss Stevens' flat in nearby Three Kings Yard became their shelter when the mob got out of hand. The Foreign Office since made apologies to the royal couple who came to London for Princess Alexandra's wedding.

Paris

By Gene Moskowitz
(30 Ave. de Neuilly, Neuilly-s-Seine; Sablons 07-12)

"The Wild One" getting another firstrun round in its dubbed version.

Marcel Moussy's second pic "Natalaina," will star Marie Laforet.

"Singin' in the Rain" (MGM) into a firstrun arty house run in its subtitled version.

The second Russo Kinopanorama pic, "Law of the Antarctic" at the Kinopanorama Theatre.

Louis Malle has started shooting his pic, "Le Feu Follet" (The Maddening Flame) with Maurice Ronet.

A festival of medical pix unspooling in Toulouse as of May 9 and in Montpellier starting May 14.

The Moscow Circus played to about 150,000 during its record-breaking one-month stay at Palais Des Sports.

Robert Thomas' legit thriller, "Eight Women," revived at the Bouffes-Parisiens, and looks in for another run.

After "Rififi Among Men," "Rififi Among Women," and "Rififi in Tokyo," a "Rififi in the City" is now rolling in Spain.

Jeanne Moreau would like to do a musical film. She has sung songs in two pix already, "Jules and Jim" and her currently shooting "Banana Skin."

The cafe Gol Drouot is the center in-person spot for all proven and aspiring rock-and-roll singers. Cafe is packed by twisting youngsters every day.

Jean Andre Lacour will direct the film version of his hit legiter, "L'Annee Du Bac" (Graduation Year) with his 15-year-old daughter, Minnie, in a top role.

Filmmaker Alain Resnais elected president of the Comic Strip Club. Director is a fervent Yank comics fan. He made "Hiroshima Mon Amour" and "Last Year in Marienbad."

Francois Villier's new pic, "Constance in Hell," starring Michele Morgan will be shot in Paris and Madrid though it all takes place in the Montmartre of Paris. This is because of its coproduction status.

London

(HYde Park 4561/2/3)

Lord Drogheda named veepee of the British Industrial Film Assn.

Barry Humphries, just back from a round-the-world tour, opened at the Establishment Club, Monday (6).

Shirley Bassey will be the next topper at the Talk of the Town, following Phil Ford and Mimi Hines.

Lee Pockriss, Henry Guettel and Abe Schneider in last week on the Queen Elizabeth. Latter heads for the Cannes Film Fest this week.

Around the town: Pat Boone, Madeleine Delavivre, Minna Wallis, Debbie Reynolds, Richard Greene, Woods Strode and Jock Mahoney.

Charlton Heston came in last Wednesday (1) and Samuel Bronston two days later for the royal world preem of "55 Days At Peking."

Ronald A. Smith is leaving 20th-Fox to become publicity and public relations manager of Radio Rentals and associated companies, including Baird Television.

Sammy Davis Jr., Kenneth More and Shirley Bassey head a big star contingent which will be on hand for the gala opening of the Battersea Festival gardens on May 11.

The Duke of Edinburgh will attend the royal preem of "Tom Jones" at the London Pavilion, June 26. Proceeds will go to the Duke's Award Scheme and to the WIZO Youth Clubs for boys and girls in Israel.

Rome

By Robert F. Hawkins
(Via Sardegna, 43; Tel. 479 316)

Walter Chiari in for "Ghost at Noon" (Ponti).

Jack Palance in for "Ghost at Noon" (Ponti).

Bill Bradley in town for choreography work on RAI-TV show.

Gina Lollobrigida to Zurich for week's rest at her Swiss home with her son.

Robert Weiss, Warner Brothers Records topper, at the Excelsior with Mrs. Weiss.

Anita Ekberg gave long and interesting interview over RAI-TV's "TVT" news show.

John Huston left Rome after brief stint as prelate in "The Cardinal" for Otto Preminger.

Marina Vlady flew in from Africa to launch her "Queen Bee" stint in Rome, Milan and Cannes Film Fest.

Anna Magnani skied to Paris for "Le Magot de Josepha" (ARCO-SOPAC), which Claude Autant-Lara directs.

Large Rome film colony turnout for Leo Hochstetter's farewell party in honor of his longtime MPEA special assistant, Henry Berges.

Rudy Solmsen's "Hero of Babylon" production wound its studio work, now heads for outdoor locales with Gordon Scott in lead.

In-and-out: Robert Wise here briefly; Paul Newman due in; Alain Delon to Spain next for Christian-Jacque's "Black Tulip," then does pic opposite Joan Fontaine with Rene Clement directing.

Trinidad, W.I.

By Brunell Jones

Hilton announced its next name will be American Larry Douglas for two-week stay in the La Boucan Room.

Sales of bossa nova and jazz records orbited this week, as local disk distribs put Stan Getz's Big Band Bossa Nova and Laurindo Almeida's "Bossa Nova All Stars" on the racks.

Those who venture out during the Friday night-to-Sunday-morning period, have begun to complain about the high take they have to pay for (made-in-Trinidad) rum and ginger or coke; scotch-and-soda and food.

Trinidad Hilton Hotel's showbiz staffers were busy last week (April 3) casting around recently to find out if South African singer Miriam Makeba was available for spot performances in the Hotel's La Boucan Room.

Television has begun to hit Trinidad niteries hard blows. The local, government-encouraged company, Trinidad & Tobago Television, has won its way into many homes, in the process it is bringing drastic changes in the social habits of "entertainment seekers." With poor attendance following at niteries.

Communist scares spreading down the Caribbean . . . to British Guiana, where Fernando Galla's Brazilian Samba-Bossa Nova band, caught in the middle of a riot over the presence of Red ships Guiana's harbor, had to cancel two shows, and race to the airport to be airlifted to Trinidad where nine bookings await them.

Philadelphia

By Jerry Gaghan
(319 N. 18th St.; LOcust 4-4848)

Vet cafe operator Lou Berg shelved the after-dark scene to join a realty and business brokerage firm.

Exodus, opening here this week, to feature Israeli folk groups. Steve Mishovy, formerly of Israel, is the operator.

Joseph Quinlivan, formerly with Warner Brothers sales staff, named branch manager for American International Films.

E. G. Marshall ("Defenders") here to read the lawyers' oath at Independence Hall ceremonies commemorating Law Day.

Don Battles, NDA Club host, to operate the Mansion Restaurant in the Park. Spot to be tied in with the season at the Playhouse in the Park, opening June 3.

Dr. Charles Lee, vice-dean of the Annenberg School of Communications at the University of Pennsylvania, appointed to the Hollywood Museum, to advise on educational and cultural activities.

Las Vegas

By Forrest Duke
(DUdley 4-4141)

Kirby Stone Four set for return to T'bird lounge July 12.

Wingy Manone, appearing in Thunderbird lounge, mulling offer to his group to entertain on trans-Atlantic jets.

Frederic Apcar, producer of the Dunes' "Vive Les Girls" back from globe-circling tour on which he signed talent for the next edition.

Flamingo prexy Morris Lansburgh and veep Jerry Gordon were on eastern tour with travel agents, illness caused Gordon to return to Las Vegas.

Donna Theodore, in her Las Vegas debut at the Silver Slipper several months ago caused so much favorable comment, producer Eddie Fox re-booked the singing beaut starting April 26.

Donna Levin, widow of J.J. "Bookie" Levin and now owner of his talent agency in BevHills, ringsiding at the Sands Peter Lind Hayes-Mary Healy-Chubby Checker preem with two of her five children.

Lou Irwin reminiscing with Sands lounge host Jackie Heller about the time in 1938 at the Pavilion Royal, Valley Stream, L.I., when Irwin paid Heller and Ethel Merman $15 each for a one-night singing gig.

Portland, Ore.

By Ray Feves

The 23-story Hilton Hotel on The Ice Follies of 1963 set for the Memorial Coliseum the middle of May. The Shrine Circus follows.

Broadway set preem today (Wed.). Ford Montgomery is in as manager, and all the Hilton brass will be on hand for the bash.

Leonard Gross opened a theatrical agency in the Multnomah Hotel. He was Lennie Russell, the comedian, before turning agent.

Tom O'Loughlin still looking for a big name for the Rose Festival vauder in the Memorial Coliseum in June. He has Homer & Jethro plus some supporting acts inked to date.

M. M. Mesher, boss of the Paramount Theatre, booked "Cleopatra" for his 3,000-seater. Mesher paid 20th-Fox the largest guarantee check in the history of the Northwest film industry.

Scotland

By Gordon Irving
(Glasgow: DOUglas 0006)

Jack Milroy clicking as comedy lead in revue at Gaiety Theatre, Ayr.

Albert Finney wound his directing chores at Citizens' Theatre, Glasgow.

Lex McLean, Scot comedian, launching his 1963 summer layout at Pavilion, Glasgow.

Jimmy Logan, Scot comedian, taking Baillie Nicol Jarvie role in Scot melodrama "Rob Roy."

Max Bygraves to Glasgow for star role in 1963 "Five-Past Eight" revue at Alhambra Theatre.

Andy Stewart readying vaude trek to New Zealand and Australia prior to fall tour of North America.

Chicago

(DEarborn 7-4984)

Jimmy Blade notches his 10th anni this week at helm of orch in the Camellia House at Drake Hotel.

Fred Clare, formerly with the Ambassador Hotels, tapped as sales manager for the Hotel Continental, set to open Sept. 1 on Michigan Ave.

Maestro Fritz Reiner forced by ill health to cancel several farewell performances with the Chicago Symphony before his departure as director.

Dixieland trumpeter Bob Scobey, who has been battling with a malignancy, penning his autobiog with the help of fellow jazzman Art Hodes. Working title is "Miracle of a Man."

Billie Dale installed as the new resident canary at College Inn of Sherman House. Recent ownership shakeup at the hostelry ups longtime assistant general manager Joseph Osajda to top management spot.

Tim Boxer, former publicist for Dick Gregory and the Playboy in Chi and now Gotham-based, back in town to make the press rounds with singer Susan Smith, who opened Tuesday (7) at Playboy Club.

First plans for a giant new apartment building near the Merchandise Mart call for one floor to be occupied entirely by a theatre and restaurant. Sponsors say planned $45,000,000 structure will be the world's tallest apartment building when it's finished in 1965.

Bucks County, Pa.

By Penny Larsen
(794-3251)

New this year to Playhouse staff are p.a. Michael Alpert, and set designer Clarke Dunham.

Cartoonist Harry (Penny) Haenigsen and wife Bobby home in New Hope after winter in California.

Anita Gillette and spouse Ron weekending with the Jack Washburns in New Hope. Actress and host are currently in "Mr. President."

Femme performers well represented at Playhouse opening. Actresses Georgianne Johnson, Florence Henderson and Academy Award nominee Shirley Knight here.

Odette Myrtil, whose swinging New Hope bistro, Chez Odette, is now two years old, opened another posh eatery in nearby Ambler, p.a., last week called—Chez Odette of Ambler.

St. John Terrell and wife Elrita home from Palm Beach. Producer is readying his new two-level restaurant adjoining the Lambertville Music Circus. Tent opens May 31 with "Carousel."

South Philadelphia has long had a rep for producing top teenage recording artists. Bucks County can claim Peggy March, 15-year-old student at Lansdale Catholic School, whose RCA waxing, "I will Follow Him," has sold over half a million biscuits.

Bucks County Playhouse managing directors holding confabs about possible move from centre of New Hope to area with more storage and parking facilities, larger capacity (present house holds 422). Present Playhouse parking lot finally black-topped for this season, replacing former sand and gravel lot.

Musical director Roland Fiore and William Warden, business manager of Philadelphia Lyric Opera Co., presenting first annual Delaware Valley Music Festival May 25 at the Lambertville Music tent, starring Metropolitan Opera's Salvatore Baccaloni. Festival officials hope to acquire property just outside New Hope for future presentation of concerts, opera and ballet, featuring top name performers.

Bucks County Playhouse unshuttered for season with six new plays to try out during 20-week schedule. First, Neil Simon's comedy, "Nobody Loves Me," already sold to films, stars Mildred Natwick, George Voscovec, Elizabeth Ashley and Robert Redford; director is Mike Nichols. Jan Murray follows in "Critic's Choice" May 13-May 25. Howard Keel stars in second tryout show, Howard Fast's "The Crossing," opening May 27. Keel, who'll play role of George Washington, has MGM wardrobe and makeup department doing research for him, building a special bridge for his nose and preparing just the right color hair dye.

D. C. Correspondents Bash

Continued from page 1

was a kid, I didn't have a sled. I went down the hill on my cousin."

Sammy Davis Jr. was the only Clan member mentioned in Bishop's act. He gagged about Davis' faith, saying, "When Sammy sings, 'Let My People Go,' you're gonna see a crowd."

Gordon & Sheila MacRae performed segments of their nitery act, including her impersonations of Carol Channing, Zsa Zsa Gabor and Peggy Lee, and his of Edward R. Murrow and Red Skelton. They omitted from the show Sheila MacRae's spoof of Jacqueline Kennedy. Presumably there was concern that it might not sit right with President Kennedy, but it definitely would have been the hit of the night with everyone else. The MacRaes were in fine voice and enthusiastically received.

Lisa Kirk, in a dazzling white beaded gown, put lots of life in the show with rousing arrangements of "Anything Goes" and "Bye Bye Blackbird." Her familiar "Good Little Girls Go to Heaven" was delivered in button cute style, and she showed off her fine voice with "What Kind of Fool Am I?"

The program, rated generally as one of the best the Assn. ever presented, was arranged by a network committee headed by David Tebet of NBC and including John Green of ABC, Phil Lampkin of Mutual and Tom Loeb of CBS. Phil Lampkin was musical director, and Victor Allen of CBS was producer.

Robert H. Fleming, head of ABC News in the capital, presided as the outgoing prexy of the Assn. Stephen J. McCormick, Mutual v.p., was general chairman of the dinner.

Political celebrities were on hand in large numbers. The head table included President Kennedy, Vice President Lyndon B. Johnson, Chief Justice Earl Warren, Senate and House leaders and FCC Chairman Newton Minow, among others.

NBC prexy Robert Kintner and Mutual prez Robert Hurleigh were on hand as were the heads of the news operations of all four nets, Richard Salant of CBS, William McAndrew of NBC, James C. Hagerty of ABC and Stephen McCormick of Mutual.

The big handicap of the night was that the only hotel ballroom in town available to the Assn. on Friday (3) night was too small to hold all those with tickets. The White House had picked the date for the dinner to comply with the Kennedy calendar, and it was an evening which all the big rooms in D. C. were already taken.

The ballroom of a new hotel, the International Inn, was all there was. Tables were jammed together so close that the waiters faced an almost impossible problem in serving food. The stage was, indeed, a miniature. ("I've got cuff links bigger than this stage," Bishop quipped.) A platform had to be built over a bunch of tables to hold the band, since there was no room for it on the floor.

Corp.

Top of the Fair Complex

Continued from page 1

a day will be accommodated at the Top of the Fair bars and restaurants in its completely glass enclosed 360-degree interiors atop the Heliport Bldg. The restaurants etc. are two-floors high and suspended just under the heliport which can bring visitors from the new Pan American Bldg. heliport in Grand Central zone to Flushing Meadows in six minutes. In turn, the heliport at the Fair will be the base for two sightseeing services—one around the Fairgrounds and environs, and the other providing a bird's-eye-view of Manhattan, the Statue of Liberty, the UN, Central Park, etc.

The skyport can efficiently handle up to 20 flights per hour.

Since the World's Fair Heliport Bldg., which is situated in the hub of the Transportation Centre, will ultimately become a permanent part of the Flushing Meadows Park—the permanent heritage of Robert Moses' "dream" exposition—these restaurant etc. facilities will continue. Operators feel that it may be easier to take a six-minute skyport-to-skyport hop from Manhattan to the Top of the Fair and-or its Terrace Club than brave the taxi jams to some midtown eatery.

Swanky Auspices

The swanky Terrace Club membership will have a permanent pass to the fair, special emblem and shield for valet-parking privileges, private elevator etc. (They also will have special lounges for VIP parties, business sessions, etc.). (The anticipated 30,000-a-day visitors will be charged $1 to visit the Top of the Fair but this will be credited to food and beverages if they patronize the restaurants.)

William E. Robinson, chairman, and Howard S. Cullman, vicechairman, head the board of governors of the Terrace Club; Robert D. L. Gardiner, treasurer, and Richard C. Patterson Jr., secretary. Board comprises Dr. Ralph J. Bunche, John J. Clancy, Thomas J. Deegan Jr., Bernard F. Gimbel, James C. Kellogg 3d, Mrs. Mary W. Lasker, Matthias E. Lukens, Joseph A. Martino, Charles Poletti and Bayard F. Pope. Ex-officio members of the board are Moses and Austin J. Tobin, executive director of the Port Authority.

Top of the Fair Inc. officers are George Hyam, prez; Gardiner, exec v.p.; Barry Buchanan, v.p.; William F. Foley, managing director.

Apart from the global accent on viands and vintages—"drinks around the world," etc.—Duke Arturo Pini di San Miniato, designer and art curator, is consultant and art director for the TOF. Historic engravings and water colors will be on permanent display in the Terrace Club. Count Louis Quintanilla, the Spanish artist, will do the three large murals in the main restaurant.

While the rooftop heliport will serve as the aerial gateway to the Fair, the ground level beneath the towering 12-story tall heliport contains a 360-degree circular cinema. It will accommodate audiences of 400 who, in 10-minute shifts, will see and hear about the operations of the Port of New York.

Top of the Fair Inc. will also use this circular cinema as a 350-seat theatre-in-the-round during pre-Fair and inter-Fair periods for demonstrations.

The Knott Hotels chain will physically operate the restaurants for the TOF Corp.

Equity's 50th Anni

Continued from page 1

formers, who were mostly working or living in the New York area.

The presentation was a benefit for the Museum of the City of N.Y., with virtually everything from the theatre to the souvenir program donated. The museum, in honor of the Equity anniversary, launched an "On Stage, 1913-1963" theatre exhibition on the same day as the benefit performance. The display, which fills almost the entire second floor of the museum, includes around 2,000 items, such as costumes, props, original scene and costume designs, set models, handwritten manuscripts and original music scores, as well as photographs, playbills and other memorabilia.

Tickets for the benefit at the Majestic were scaled up to $25. Contributing, among others, to a smoothly running performance, besides Miss Dalrymple, were John Fearnley, director; Pembroke Davenport, musical director; Peggy Clark, lighting director; Herman Shapiro, production stage manager; and Homer Poupart, assistant to Miss Dalrymple.

The program was confined to excerpts from legit shows except for the opener, a dedication to Bill (Bojangles) Robinson, in which the Copasetics, a singy, colored eight-man tap dancing troupe, displayed some dandy footwork. The balance of the presentation, which Cyril Ritchard emceed, comprised the following:

A scene from "The Teahouse of the August Moon," with David Wayne, John Forsythe and Paul Ford, repeating their original roles; Sally Ann Howes reprising "I Could Have Danced All Night" from "My Fair Lady"; Marc Connelly, Dore Morando, Katharine Meskill, Jack Fletcher, Melinda Dillon, Lillian Gish, Walter Abel and others in an excerpt from "Our Town"; Beatrice Lillie, as Britannia in the "March With Me" number from "Andre Charlot's Revue"; Carol Channing singing "Diamonds Are a Girl's Best Friend" from "Gentlemen Prefer Blondes"; and the "Kansas City" number from "Oklahoma" with Richard France as lead dancer.

Also, Art Lund and others singing "Little Tin Box" from "Fiorello"; William Warfield and Leesa Foster in "Porgy and Bess" excerpts; Swen Swenson dancing and singing "I've Got Your Number" speciality from "Little Me"; Vivian Blaine singing "Adelaide's Lament" from "Guys and Dolls"; Helen Hayes as Queen Victoria in "Victoria Regina," and Robert Preston singing "Trouble" from "The Music Man."

Jess.

'Seduction' Pic

Continued from page 1

ture) the year it was released.

The N. Y. objections to the film, which is currently in the 12th week of its Washington preem engagement, follow almost a year of hassling between the distrib and the U. S. Customs, before the latter finally cleared the pic for import here—with what is described as one brief cut of "no more than 40 seconds."

Deletions asked by New York occur in two scenes, both involving the depiction of the sexual act. Trans-Lux, which points to the awards already won by the film and the highly laudatory reviews published in such magazines as Time and the Saturday Review, bases its defense on the opinion that the picture is not obscene. They also state that the second "objectionable" scene is basically essential to the drama, since it is (apparently literally and figuratively) the climax of the story.

VARIETY reviewer *Stef*, in reviewing the picture from San Francisco in the Nov. 2, 1960 issue, called "Stranger" a "brooding, explosive and superbly fabricated Danish film" with "only one obvious flaw; it is simply too explicit for exhibition in the U. S." He said further that it is "a highly moral film, but the candor of its two seduction scenes makes France's 'The Lovers' seem like a Disney family special.")

Trans-Lux prexy Dick Brandt reported yesterday (Tues.) that T-L has "absolutely no intention of making any cuts whatsoever" and will pursue the case to the U. S. Supreme Court if necessary. Attorney Harry Rand, of the law firm of Wiseman, Collier, Allen, Scott, Spott & Steinberg, is repping T-L in the case.

Producer-director Jacobsen is due in the States next month in connection with the New York situation, as well as three openings in the middle west and on the coast set for this summer. The New York opening, of course, and the general release of the picture will await developments with the Board of Regents.

AGVA Sizzler

Continued from page 1

due for release in about two weeks, alleges that the union, in an effort to get more dues, worked in cahoots with mobsters, silently watched its members be forced into prostitution and condoned violations of its contracts without a squawk as long as the money rolled in.

Several Federal agencies also come in for criticism from the subcommittee.

The Immigration & Naturalization Service is accused of being asleep on the job while young Canadian girls were imported into the Chicago area to be turned into B-girls. The Internal Revenue Service is charged with laxity in letting various dives get away with not holding out income tax and Social Security from the pay of strippers, hoofers, bellydancers and the like. The Labor Department is criticized for not enforcing the reporting requirements under the Landrum-Griffin Act.

At the moment, the McClellan Subcommittee is still deeply involved in its probe of the TFX contract award to General Dynamics.

No Generalities Accepted

Present plans are to issue the AGVA report when the TFX hearings are over. Then, after a lapse of a few more weeks to give everyone involved plenty of time to study the report, a one-day or two-day AGVA hearing will be called.

Representatives of the union and the Federal agencies involved will be called on the carpet to explain what they have done to correct what the subcommittee has criticized.

"We won't put up with any generalities," one subcommittee member said. "We will demand the specifics of what has been done to clean up this mess."

Later, the subcommittee chairman, Sen. John L. McClellan (D-Ark.), intends to introduce several bills to tighten loose places in Federal law which permitted some of the AGVA abuses.

Bonn's Bambi

Continued from page 1

German film industry in their long careers in films.

Cordula Trantow (who won the German Federal Film Prize for her role in Bernhard Wicki's "The Bridge") and Thomas Fritsch (popular newcomer in "Julia, You Are Enchanting") were chosen as the most outstanding newcomers in the German film industry.

Metro's "Ben-Hur" and Gloria's "Via Mala" were chosen as the foreign and German films that attracted the most ticket-buyers, according to a poll of the German exhibitors. "The Black-White-Red Four Poster" (Schorcht) and "As In a Mirror" (Nora) were selected as the most artistically outstanding films in a poll of the German film crix.

Awards of $50,000 apiece were given through the West German government to films that were considered outstanding in furthering the image of Germany. Included among the $50,000 winners were Columbia's "The Fire Ship"; Gloria's "Three Penny Opera"; Constantin's "Treasure of the Silver Lake"; "Four Poster"; Schorcht's "Confessions of a Man Living in a Furnished Room"; "Endless Night" and "He Cannot Leave."

Bob Moses' Pitch

Continued from page 1

newspapers and radio to contend with. The current structure will have as its major concern written, aural and visual media, including international television. Much of it in color.

The building, erected in consultation with communicators of all types, contains headquarters for the major news services, a radio interview room, booths for the changing of film for photographers, dark rooms, interview rooms, and a large lounge as well as a setup for 40 telephone operators to answer inquiries on the Fair. Also a long string of pay phones. It will also be the headquarters of the Thomas J. Deegan Co., publicity and public relations consultants for the Fair; the William J. Donoghue Co., press relations; and J. Walter Thompson agency which handles the Fair's advertising. All these branches are being coordinated by ex-NBC newscaster Bill Berns, veepee in charge of the Fair's communications and public relations.

Dedication of this building was given tremendous hoopla to an invited audience followed by a mass feed, during which the main speeches were delivered by Salinger and Fair prexy Robert Moses.

Later, usually one of the more volatile citizens in the public eye, whose talks were frequently colorful and explosive, took a more moderate turn on this occasion. His plea was for the press generally to focus on the accomplishments of those creating the fair. He asked the press "to practice superlatives as this will be a superlative show." He continued, "The Fourth Estate furnishes the inspiration as well as the facts for the voice of the people, which we are told is the voice of God. We are emboldened, therefore, to ask you to give us more than lip service, more than evenhanded justice, more than impartial criticism—give us a break."

MARRIAGES

Jane Shipman to Johnny Peers, Hove, Eng., April 20. He is a concert party comedian.

Josephine Madero to Tony Martinez, San Antonio, April 26. He's a tv actor.

Joyce Boyal to Murphy Martin, Dallas, April 13. He's an ABC-TV newscaster.

Lorraine Clewes to John Gilling, London, April 20. Bride is an actress, he's a film director and writer.

Andrea Jaffe to Jason Monet, London, April 27. Bride is an actress.

Alefina G. Dedovshikh to Raymond H. Anderson, April 20, Moscow. He is copy editor in the foreign newsdesk at the N.Y. Times; she is a French instructor at Teachers College, Kuibyshev, Russia. They met as tourists in 1960 in Moscow; couple plan to reside in N.Y.

Rita M. Gregoire to Richard G. Roeck, Berlin, N. H., recently. He's a staffer at radio station WMOU there.

Lauanna Gardner to George Garwin, New York, April 10. Bride is an actress-dancer; he's an actor.

Marina Vlady to Jean Claude Brouillet, Libreville, Gabon, South Africa, April 28. She's a French film actress; he owns and operates Trans-Gabon Airlines in Africa.

Juliana Gertrude Van Steeden to Paul Richard Alasso, May 4, New Canaan, Conn. Father is Peter Van Steeden Jr., the bandleader.

Mary Ure to Robert Shaw, Buckinghamshire, Eng., April 13. Bride's an actress who was formerly married to playwright John Osborne; he's a film producer.

Carol Burnett to Joseph Hamilton, May 4, Juarez, Mex. She's the comedienne; he's producer of the Garry Moore tv show on which Miss Burnett long appeared.

BIRTHS

Mr. and Mrs. Joel Mann, daughter, New York, April 30. Father is resident attorney at General Artists Corp.

Mr. and Mrs. Richard Sirianni, son, April 30, New York. Father is supervisor of Gerald Productions distribution.

Mr. and Mrs. Larry Tucker, son, Hollywood, April 26. Father's an actor.

Mr. and Mrs. Frank Gallo, daughter, Hollywood, April 28. Mother is actress Gigi Perreau.

Mr. and Mrs. Telly Savalas, daughter, Santa Monica, April 30. Father's an actor.

Mr. and Mrs. Richard Bennett, son, Santa Monica, April 28. Mother is former singer Charleen Hawks; father's a tv director.

Mr. and Mrs. Bert Siegelson, daughter, New York, May 3. Father is general professional manager of Frank Music.

Mr. and Mrs. Donald Johanos, daughter, Dallas, April 23. Father is conductor of the Dallas Symphony.

Mr. and Mrs. Arthur L. Hecht, son, New York, April 27. Father is director of advertising and program promotion, WCBS-TV.

Mr. and Mrs. Eddie Dimond Jr., daughter, Mt. Vernon, N.Y., April 27. Father is son of the stage manager of second national company of "Mary, Mary."

Negro's Biopic

Continued from page 1

consideration. Warden Jack Johnson of the Cook County Jail, who had encouraged Crump's writings, supported the claim and Gov. Kerner issued the commutation order last August.

Collier, just resigned as editor of Fleet (where he handled "My 30 Years Backstairs at the White House," by former White House maid Lillian Parks, a surprise 1961 bestseller), has been talking with GAC's Martin Baum (Hollywood) and Robert Mills (N.Y.) who respectively represent Sidney Poitier and novelist James Baldwin for stellar and screenwriting interest. Jerry Brandt (William Morris) is repping Cassius Clay and says the fighter also "would be interested" in a No. 2 role "if the timing can be worked out and Clay doesn't have to break training."

When Levine-Sammy Davis Jr. talked filming it, they had Stan Lomax in mind for the screenplay, but Doris Saunders, director of Johnson Pub.'s book division in Chi, says nothing definite was ever consummated.

OBITUARIES

MONTY WOOLLEY

Monty Woolley, 74, assistant professor of drama at Yale who turned actor, died May 6 in Albany, N.Y., of a kidney and heart ailment. He was famed for his portrayal of Sheridan Whiteside in the Kaufman-Hart comedy, "The Man Who Came to Dinner," which he played on both stage and screen. The bearded actor was noted for his arrogant characterizations on both stage and screen.

Woolley was born Edgar Montillion Woolley of a family which was closely allied with the theatre. His father operated the old Bristol Hotel, now demolished and also the famous Grand Union Hotel, Saratoga Springs. In this atmosphere he was exposed to the greats of the theatrical, academic and literary fields.

He became an instructor at Yale, and following a hitch during World War I, he returned to Yale as an assistant professor of Drama. Under his influence, the theatrical activities of this department expanded considerably. He resigned when George Pierce Baker of Harvard was called in to be his superior.

After rustication at the family manse in Saratoga Springs, where he grew a beard, he ultimately gravitated to the stage. He directed "Fifty Million Frenchmen," "The Second Little Show" and "Jubilee." But it was his reputation as a wit and partygoer that led to his becoming an actor.

He migrated to Hollywood in 1937, where he appeared in many top films including "Nothing Sacred," "Dance Coed," "Holy Matrimony," "The Bishop's Wife," "Miss Tatlock's Millions" and "When Irish Eyes are Smiling." His final film was "As Young as You Feel" in 1951.

Woolley disdained television and lived in retirement at his Saratoga Springs home.

There are no immediate survivors.

BRYANT WASHBURN

Bryant Washburn, 74, silent screen star who specialized in light comedy, died of a heart condition April 30 in Hollywood. He entered motion pictures after a brief career on the eastern stage and became one of the top stars of the teens and early '20's.

Best remembered for his three "Skinner" comedies — "Skinner's Dress Suit," "Skinner Steps Out" and "Skinner's Baby"—Washburn also starred in such films as "Prince of Graustark," "What Happened to Jones," "Breakfast at Sunrise" and "Nothing to Wear." With advent of talkies he turned to character roles, and for a time was an advance man for Mike Todd.

Son and daughter survive.

In Fond Remembrance
WILLIAM H. STEIN
CO-FOUNDER OF M.C.A.
MAY 14, 1943

In Loving Memory
of my darling wife
VICTORINE
COSCIA
(My "[illegible]")
Died May 8, 1961
PHIL COSCIA

GERTRUDE PURCELL

Gertrude Purcell, 6?, early-day actress-playwright-screen writer, died of cancer May 1 in Hollywood. Following a brief excursion on stage she turned to writing and collaborated on eight musical comedies. She wrote "Voltaire" for Arthur Hopkins, and "Three Little Girls" for the Shuberts. She also collabed on "Royal Family of Broadway," "Follow the Leader" and "Sap from Syracuse."

Joining Paramount, Miss Purcell scripted such films as "Honor Among Lovers" and "Girl Habit." At various times she was associated with Columbia Pictures, Fox Films, Universal, RKO and United Artists. She had been ill for many years and virtually inactive since the late '30s.

TED WEEMS

Ted Weems, 62, a top bandleader in the 1930s and '40s who batoned "Heartaches" into a smash hit, died of a lung ailment May 6 in Tulsa, Okla. He had been hospitalized for seven weeks with emphysema, a disease that attacks tissues of the lung.

Weems, whose band played top hotel and ballroom locations in the pre-World War II heyday of name orchs, was noted for his arrangements that frequently featured the use of whistlers. One of the latter was Elmo Tanner who long appeared with Weems.

His orchestra also was a talent incubator for a number of top vocalists including Perry Como. During the late '40s when name bands were slipping, Weems cashed in on a revival of "Heartaches." He helped push the tune into one of the top 1947 disk bestsellers.

Born in Pitcairn, Pa., Weems formed his first band shortly after leaving the U. of Pennsylvania. During World War II he served with the Merchant Marine. Also a composer, he wrote such tunes as "The Martins and the Coys," "Jig Time," "The One Man Band" and "The Toyland Band."

Only a few days before his death, Dallas newspapers published an open letter signed by bandleader Blue Steel which pointed out that Weems was waging a desperate fight for his life in Tulsa's Hillcrest Memorial Hospital. He urged readers who have "enjoyed his wonderful music" to mail a personal check to Weems to ease his personal heartache by defraying tremendous medical expenses.

Surviving is a brother Art Weems, a longtime agent.

OSCAR MARIENTHAL

Oscar Marienthal, 50, co-owner (with his brother George) of three of Chi's top niteries, died of a heart attack in that city May 4. Marienthal, who was also a substantial investor in Broadway plays, opened the London House steakery on Michigan Ave. in 1946 and it became one of the first Chi spots to feature East Side New York-type entertainment.

In 1954, he started Mister Kelly's at a Rush St. location that had been the site of a series of previous restaurant failures. The entertainment at Mister Kelly's rapidly developed from cocktail lounge acts to name performers and it became the top club on Rush St. Shelley Berman (who is currently there), Bob Newhart and Mike Nichols & Elaine May all played their first major nitery dates there.

The Marienthals opened the plush Happy Medium cabaret theatre on Rush St. in 1960, and it is currently showing "Put It In Writing," the second long run tab revue since the spot opened.

In addition to his brother George, Oscar Marienthal is survived by his wife, daughter and two sons.

SOLLY VIOLINSKY

Solly Violinsky, more famous for his quips and one-liners than for his prowess at the instrument from which he took his name, died May 5 of cancer at the Lourdes Hospital, Binghamton, N. J. He had been ailing for some time.

Violinsky was born Sol Ginsberg and took his name from the fact that he played the fiddle for many performers. He ultimately wrote his own act with which he toured the circuits as one of the monologists of the era.

However, Violinsky was better known for his quick gags. At one time it was reputed that most of the one-liners in circulation on and off the stage were the products of Violinsky's wit. He took recognition of that face by handing out cards reading: Solly Violinsky, Genius.

Violinsky's best known line was the one in which he declared that he has laid off under every president since William Howard Taft.

Violinsky was in demand as an after-dinner speaker. He also used to be called on to save some of the Saturday afternoon sessions at the old Friars. He was said to have given away, free, more lines to performers than some writers could hammer out in a lifetime.

Violinsky was a member of the American Society of Composers, Authors and Publishers. His best known song is "When Frances Dances With Me." He was in fairly comfortable circumstances at the time of his death according to intimates at the Friars, of which he was a lifetime member.

Survived by a sister.

FRANK A. LEWIS

Frank A. Lewis, 71, founder and director of the American Civic Opera Co. which was active in New York in the mid '30s, died April 20 in Poughkeepsie, N. Y., after a brief illness. His opera company, formed primarily of depression-hit operatic performers, often won critical acclaim.

Lewis, who pioneered in the introduction of opera into English, also organized troupes of nitery performers as well as a number of dance bands for bookings in the '30s. During that era he produced the operetta, "Gypsy Blonde," in a Broadway theatre for a three-week run in the summer off-season.

A modernized version of Victor Herbert's "Red Mill," the operetta was presented on a mutual profit-sharing basis among performers, musicians, theatre owner and the producer. In recent years, Lewis managed the Roseland Bldg., N.Y., until it was razed for an office building. He retired several years ago.

HENRY M. NEELY

Henry M. Neely, 84, died May 1 in City Hospital, Elmhurst, L. I. He had several different careers in his time, having achieved unique fame as a writer-lecturer on astronomy at the Hayden Planetarium, N. Y., after 1946. It was upon this latterday activity that the lay press obit notices concentrated.

Actually, Neely had been well established in radio's heyday as a writer-director. In proof of his versatility he switched to acting, having running parts in a number of daytime serials, notably the CBS sustainer five-a-week by Addie Richton and Lynn Stone, "This Life Is Mine." He also was the first radio editor of the old Philadelphia Public Ledger, having assumed the post in 1927.

Other radio program credits of Neely included the old "Maxwell House Show Boat" and the "Fitch Band Wagon." His hobbyist interest in astronomy led to a considerable success in that area. His books sold well and his lectures were taped for syndication to schools.

Until recent years he lived in Manhattan but moved to Jackson Heights, where last winter he slipped on icy pavement and broke his back.

Neely was emcee for the old longrun Philco program on radio with Jessica Dragonette, among other chores. He was one of the pioneers who started with wireless and went on to radio entertainment. One experience of his youth was shipping to the Antarctic as Morse code operator.

He is survived by his widow, the former Madeline Mulcahy, some 30 years his junior.

IVAN SAMSON

Ivan Samson, 68, actor, died May 1 at his home in London. He had been on the stage since 1914 and among the outstanding plays in which he appeared were "Murder On the Second Floor," "Flare Path," "Comedienne," "Someone At the Door," "Dangerous Corner," "Miracle At Verdun," "Distinguished Gathering," "When Ladies Meet," "Young Mrs. Barrington" and "Pilgrim's Progress."

He first appeared on Broadway in 1921 with Doris Keane in "Romance," and made another visit in 1930 when he played in "Symphony In Two Flats." Samson, whose sensitive voice, was one of his biggest assets, made many films and tv appearances.

Latterly, however, he concentrated mainly on radio. He appeared frequently in radio plays and also emceed the BBC's Saturday night "Those Were The Days."

Survived by wife and daughter.

NATHAN CY BRAUNSTEIN

Nathan Cy Braunstein, 71, film pioneer and veteran projectionist and pic editor, died April 18 in New York. He was one of the organizers of the old Film Editors Union.

Braunstein went with William Fox Theatres in 1910 and became a projectionist two years later. From this field, he became more active in the film biz by forming his own motion picture buying and selling business.

After serving in the Navy in the first World War, Braunstein joined Imperial Distributing Corp. in 1931 and then with Capital Pictures in 1940. He organized his own film editing service to handle feature pix, shorts and television subjects in 1941.

Wife and two brothers survive.

FARRELL PELLY

Farrell Pelly, 72, actor, once with the Abbey Players of Dublin, died April 23 in New York.

His numerous Broadway appearances include "The White Steed," "The Beautiful People," "Juno and the Paycock," "Red Shoes for Me" and "A Touch of the Poet." He was also in Eugene O'Neill's "The Iceman Cometh" at the Circle in the Square and in the tv version.

DIXIE DALY

Dixie Daly (Rosie Francis), 68, retired vaude performer, died recently in Leicester, Eng. She did a chocolate-colored act in music hall, and trouped 35 years in vaude. She had lead roles in pantomime, appeared in her solo act and was also seen in a double act, King & Francis, with her husband, Tony King, who died three years ago.

During World War II she formed a family trio with her husband and their daughter, Rose Marie, and entertained the troops overseas. Their son, Tony Francis, was noted as a radio comedian with the late Tommy Handley, English comic.

Survived by son and daughter.

DR. CHARLES M. GETCHELL

Dr. Charles M. Getchell, 54, chairman of the department of speech at Mississippi U., who produced such plays at the school as "South Pacific" and "Glass Menagerie," died of an apparent heart attack April 22 in Oxford, Miss.

His drama group was selected by the USO in 1959 to tour American military bases in Greenland, Newfoundland, Labrador and Iceland with "Glass Menagerie." He was recently elected president of the South Eastern Theatre Conference, the largest such body in the South.

Surviving are his wife, son and daughter.

JOHN L. McMANUS

John L. McManus, 71, musical director for the Shuberts for over 30 years, died April 20 in New York, after a brief illness.

A graduate of the Boston Conservatory of Music, he directed over 100 Broadway productions and was musical director for the Ziegfeld Follies for five years. He served in the same capacity for numerous performers including, Olsen & Johnson, Abbott & Costello, Milton Berle, Jackie Gleason and Jimmy Durante, among others.

His wife, former Ziegfeld girl Jeanette McManus, two brothers and a sister survive.

WILLIAM MELLOR

William Mellor, 59, veteran cameraman who started as a youngster in the Paramount film lab and spent the greater portion of his career as a Par lenser, died April 30 in Hollywood after surgery performed 10 days previously. At time of his death, he was on George Stevens' "Greatest Story Ever Told," sharing first cameraman credit with Loyal Griggs.

A two-time Oscar winner, for "A Place in the Sun" in 1951 and "Diary of Anne Frank" 1959, both Stevens productions, Mellor also had been nominated for a third, "Peyton Place," in 1957.

Sister survives.

FORREST H. ORR

Forrest H. Orr, veteran actor whose career spanned 45 years in the theatre, died April 20 in Paterson, N.J., after a long illness. His first legit roles were with Ethel Barrymore and William H. Crane. He appeared with Katherine Hepburn in "The Philadelphia Story," and also was seen in such plays as "Arsenic and Old Lace" and "State of the Union."

Surviving are his wife and son.

EDWARD H. HETH

Edward Harris Heth, 53, author of the novel, "Any Number Can Play," later made into a film, died April 26 in Milwaukee. His novel was lensed by Metro in 1949 starring Clark Gable and Alexis Smith. He received $50,000 for the film rights.

From 1940 to 1945, Heth wrote scripts in New York for the radio soap opera, "Mary Martin."

A sister survives.

W. HOUSTON HENDRIX

W. Houston Hendrix, 70, Reidsville, N.C., theatre owner, died there April 9 after suffering a heart attack two weeks before. He started in the theatre business in Greensboro, N.C. in 1909 and later transferred his interests to Reidsville.

He was secretary-treasurer of the Reidsville Amus. Co. at the time of his death.

CLARENCE F. BELL

Clarence Foster Bell, 68, a road publicist for almost a half century, died Feb. 20 in New York. He fronted for Howard Thurston's and Blackstone's magic shows, "Holiday on Ice" and Ringling Bros. and Barnum & Bailey circus.

Bell, who was a native of Ohio, also was an advance man for various legit productions, the Cole Bros. circus and other traveling shows.

SAM NELSON

Sam Nelson, 67, longtime assistant director and associated with the film industry for 51 years, died May 1 in Hollywood. For many years he was a first assistant at Columbia Pictures.

Surviving are his wife, two sons and daughter, Sandra Falkinburg, script supervisor.

ELLIS POWELL

Ellis Powell, 57, radio actress, collapsed and died May 1 in a London hospital.

Miss Powell had been "Mrs. Dale" of the long running "Mrs. Dale's Diary," BBC series for many years. She was suddenly sacked several weeks ago and had done little or nothing since.

JACK FINKELSTEIN

Jack Finkelstein, 58, assistant film director and former theatrical agent here, died April 26 in Palm Springs, Cal. With his brother Charles, Finkelstein for years operated a booking agency in the old Earle Theatre Bldg., Philadelphia.

Two brothers and three sisters survive.

JOSEPHINE KEATON

Josephine Keaton, chief cashier at Columbia Pictures' Los Angeles exchange, died in an auto accident April 27 in Hollywood. Her husband, Harry Keaton, indie film producer-director, was seriously injured in the crash and is in Temple Hospital, Los Angeles.

Her husband survives.

WILLIAM H. JENNER

William H. Jenner, 73, exec secretary of the Compton (Cal.) Chamber of Commerce and former exhibitor, died recently in Compton. He was manager of the Fox Theatre chain for 17 years and prior to that was business manager for Buster Keaton.

His wife and brother survive.

LOUIS DAVIDOFF

Louis Davidoff, 61, general manager, booker and buyer for the A. M. Ellis Theatres Co., died May 3 in Philadelphia. He was associated with the old Stanley Warner Theatres and Warner Bros. in Philadelphia before joining the Ellis organization 13 years ago.

His wife, three sons and a daughter survive.

ARCHIE STONE

Archie Stone, 76, pioneer member of Local 160 of Motion Picture Projectionists' Union in Cleveland, died April 18 in Ashland, Ky., where he had lived since retiring.

His wife, three sons and a daughter survive.

Lincoln Center announces the first New York Film Festival

—presented in collaboration with The Museum of Modern Art and the British Film Institute.

The motion picture, as an authentic art form, is now to be included in the presentations of Lincoln Center for the Performing Arts.

On September 10, 1963, Lincoln Center—in collaboration with The Museum of Modern Art and the British Film Institute—will present in Philharmonic Hall the first annual New York Film Festival.

The Festival, with Amos Vogel as the co-ordinator, will run for ten days, showing a total of twenty new films. Literally it will be a Festival of Festivals. For the films will be chosen by Richard Roud, organizer of the London and New York Film Festivals, from among the best pictures of other festivals held during the year.

These same films will serve as the program of the 7th London Film Festival in October.

The New York Film Festival, like its London counterpart, will make no awards, have no judges or juries.

Selection for showing at the Festival will in itself be the mark of a picture's merit.

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

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COMMON MARKET NEEDS U.S. PIX

'Cash on Delivery' of Food 'n' Booze New Result of Expense Acct. Chill

The recent petitions for "arrangements" under Chapter XI of the Bankruptcy Act by relatively pop priced restaurants may be the forerunner of some other dramatic financial crises involving some better known gastronomic haunts. The vendors of viands and vintages, through their [illegible], for some months have been alerted to "cash on delivery" arrangements to spots which had exhausted their credit.

The "arrangements" asked in New York recently by the White Turkey restaurants, then the Arthur Maisel catering last week, and spots like the Monterey Restaurant on 8th Ave. and 55th St. and Chesapeake House on New York's Madison Ave. are perhaps a bit more surprising than the classy joints. These normally "should" not have been casualties under the "entertainment deductibility" spending which is more pertinent to the tonier "[illegible]."

In line with that, despite the hue-and-cry by the hotels, eateries and niteries about the Internal Revenue Service's recent edicts anent entertainment spending—which will be allowed if found "legitimate"—actually the sundry businesses which have swelled the coffers of the bistros and pubs and clubs aren't too saddened by IRS Collector Mortimer Caplin's cracking down.

It may not be to the liking of

(Continued on page 86)

Cannes Likes Bette Davis

Cannes, May 14.

The picture that almost wasn't made, "What Ever Happened To Baby Jane?" (WB) has received the "best" reaction so far at the present Cannes Film Fest. It has put Bette Davis into position to possibly win "Best Actress" award.

Audience and critics joined in appreciation. Director Richard Aldridge shared in the hit.

Scrub of Cooper Shot Costs Webs Over $1,000,000

Though Gordon Cooper's psyche seems to have remained neatly intact through it all, the delay in his manned orbital flight will cost the three television networks the very minimum of $1,100,000 in lost coin, it is estimated.

Thirteen minutes before blastoff yesterday (Tues.) at Cape Canaveral, NASA decided to scrub the 22-orbit flight of Mercury-Atlas 9, Cooper's "wheels." The tracking station in Bermuda wasn't functioning properly, which was the last of a series of troublesome moments that preceded the scrubbed flight.

ABC, the network operating the pool cameras, and NBC and CBS together decided after the scrub to preserve crews at the blastoff station in Florida. They will also keep open cables and other communications lines, also costly. (As each day of a space shoot delay passes,

(Continued on page 86)

SEE NO DANGER OF A SHUTOUT

It's highly unlikely that the increasingly powerful Common Market organization of Europe will ever exclude—or even try to limit the freedom of movement of—U.S. film companies and/or U.S. films in that vital six-nation community.

This optimistic forecast—along with some pertinent reasons—was given VARIETY last week by a top U.S. film exec who headquarters in Europe and who, because of his close association with CM officials, prefers to sound off in diplomatic anonymity.

One of the principal reasons for the optimism: any moves to exclude or limit the U.S. companies would mean disaster even greater to the various European production industries than to Hollywood's. As the exec put it, U.S. distribution companies, with their worldwide releasing organizations, now are responsible for bringing in more export revenues for the various Common M. film production industries than all the European distribution companies combined. This is a reflection not only of the U.S. companies' increasing investment in local European production, but also of a comparatively new preference, on the part of European producers, to make worldwide

(Continued on page 86)

The Cronyns See Mpls. Repertory Relief from 'Crap Game' of B'way

By LES REES

Minneapolis, May 14.

The "frantic crap game" atmosphere that frequently undermines preparations for a Broadway play was missing from rehearsals of the Tyrone Guthrie repertory company which opened its initial, 20-week season here last week.

So says Hume Cronyn who, with his actress-wife Jessica Tandy, heads the distinguished first-season company. The Cronyns think the repertory experiment in mid-America offers actors and playwrights distinct advantages over Broadway productions, benefits which may presage a shift in U.S. legit concentration away from New York.

If the Guthrie theatre succeeds and inspires the establishment of similar playhouses in large cities throughout the nation, the Cronyns believe talented actors would be lured away from Broadway. "I believe that many players will regard association with repertory companies having the services of top directors like Guthrie so advantageous that it will be their preference over the risks and worries attached to Broadway employment and careers," Cronyn says.

Cronyn and [illegible]

(Continued on page 88)

Bard's 'Roadshow'

Claudia Cassidy, Chicago Tribune drama critic noted for her caustic reviews of touring shows that play the Windy City with replacement casts, panned the production of "Hamlet" that last week opened the new Tyrone Guthrie Theatre, Minneapolis.

The reaction of the company was, perhaps, predictable. "Of course she didn't like it," commented one of the actors. "It isn't the original cast."

Liz's 'Cleo' 10% Mebbe Soon; But Holden Coin Tops

Within a matter of weeks after the "Cleopatra" world preem at the Rivoli in New York June 12, star Elizabeth Taylor will start reaping some "unprecedented" financial benefits via her 10% of the picture's g[illegible]

Based on the [illegible] guarantees of $[illegible] in the 20th-Fox [illegible] the first installment on the star's cut of the gross should come close to $785,000—Miss Taylor's contract gives her 10% of gr[illegible] $7,500,000 [illegible] guarantees [illegible] are not considered as [illegible] earned by the picture until the picture is actually delivered to the individual theatres, the star must wait until each opening before the advance

(Continued on page 86)

Texas Deejay Monickers: 'Zing Zang,' 'Hotsy Totsy,' And Even 'Dizzie Lizzie'

Houston, May 14.

Joe Fife, manager of KYOK, said the outlet is leading all local radio stations in zany names for its disk jockeys. Unusual nicknames have long been a part of Negro culture, so the station decided to adopt some of them for its own personalities.

Avery Davis is known on the air as "Zing Zang" derived from the name applied to a man who played the banjo in a minstrel show. Davis is a third generation member of an old minstrel family.

"Hotsy Totsy" has come to mean "big and handsome," and fits disk jockey Chester McDowell, according to Fife.

Novella Smith, a graduate of the U. of Heidelberg and a veteran of a number of French motion pictures is "Dizzy Lizzie," a well known Negro nickname, adopted after England's Prime Minister Disraeli became known to the world as "Dizzy Lizzie." Since then several "Dizzy Lizzies" have appeared on the stage, in minstrel shows, and various other Negro entertainments.

KYOK airs especially for the local Negro market.

Play About Gen. DeGaulle Aimed for London, B'way

Rome, May 14.

"The Invincible" is a new play which its author, Ion Nicola, describes as "one which Charles DeGaulle's enemies will call subversive and his friends will call pro-government." It's about the French Premier, of course, has been written in English and is to be produced first this fall in London, then on Broadway.

According to the playwright, a Rumanian who has so far worked primarily for Broadway, where he staged "Road to Glory," and where he hopes to stage "Viva Rafaela," based on his own book, "The Slaves of Freedom," inspired by the life of Castro, the figure of a dictator who is eventually overcome by his own nature more than events.

New Bid to Halt Cig Endorsement By Pro Athletes

Minneapolis, May 14.

The American Association of Health, Physical Education & Recreation with a 35,000 membership took steps here to halt professional athletes' endorsements of cigarets on television and elsewhere.

A unanimously adopted resolution at the convention held in Minneapolis calls for the end of such endorsements. It was announced this will be urged "in order to protect teenagers' health."

This is the first national education group to adopt a resolution drawn up last December by the National Conference on Secondary School Athletic Administration. That Conference was sponsored by six national groups interested in education, including the President's Council on Physical Fitness and the U.S. Office of Education.

"We expect the other groups to adopt the resolution soon," said R. D. Merrick, the Association's executive secretary. "Advertisers and manufacturers will think twice before continuing their practices if other groups follow our lead."

The athletes themselves will be requested "earnestly" to quit the endorsements, averred Merrick.

Eddie at Americana, Liz-Dick at Rivoli

Eddie and Liz will be reunited or at least side by side, on Broadway June 9 and 10. Fisher opens as headliner of the Hotel Americana's Royal Box on Tuesday, a day ahead of "Cleopatra" bowing at the nearby Rivoli Theatre. Fisher's minimum tariff (cover charge) will be $6 and $7.50 for his four-weeker, as against $5.50 top for "Cleo," but there's no disputing that $15,350,000 or so, which the 20th-Fox film has "in the box," via the cash-in-advance guarantees under the company's unique sales policy.

The Americana's Claude C. Philippe was scouting for a "prom season" headliner in June but figures Fisher will get both the kids and the others. Fisher's guarantee is reported at $12,500 a week, plus other "considerations" (extra musicians, hotel suites, etc.).

Pres. Kennedy to Probe Propaganda Via USIS

Frankfurt, May 14.

The subject of whether American servicemen overseas are being fed slanted news broadcasts via U.S. Information Service shows is going to be studied by President Kennedy, it has been reported here.

American soldiers and their families living in Europe listen mainly to the soldier network American Forces Network (AFN), headquartered in a Frankfurt suburb.

And daily shows titled "Today's Analysis of the News from Washington" are aired on the GI network, with the announcer stating these shows are of "particular interest to U.S. military personnel overseas."

The shows, read live from the United States, are not identified as USIS material although they are done by the U.S. Information Agency.

The programs are carried twice daily to the soldiers in Europe at 5:30 p.m. and 11:30 p.m. and have become the object of Federal scrutiny since reporters have questioned Pres. Kennedy as to whether an official government agency should be sending its comments and opinions to the military abroad.

Yanks Foresee Russ Gesturings Of Prizes to Neutralist Nations At Peace-Slanted Moscow Fest

Washington, May 14.

Diplomatic sources here predict this summer's Moscow Film Festival will be a mix of honorariums for films and pitched woo to emerging nations.

Preparations being made here for the July 7-21 fest will have to take account of diplomatic as well as cinematic intricacies, State Dept. and U. S. Information Agency sources said.

As with other festivals, the film aspects will be handled by George Stevens Jr., USIA motion picture chief. He will head the U. S. delegation to Moscow.

An official Yank film, to be picked soon, will be entered in the main competition. Four other pictures "representing the diversity and artistic quality" of U. S. films will be entered in special competitions.

Acknowledging the political purposes behind the fest, diplomatic sources were especially wary of the pitch to the "new and nonaligned nations."

Theme of this Third International Film Festival is "For humanism in cinema art, for peace and friendship among nations."

A dispatch from the Soviet Novosti Press Agency said special prizes will be awarded to encourage infant film industries. Sources said these special awards are to be parcelled around to neutralist countries with presumed political motives.

Artists rather than political judgments will be rendered in regular competitions, however, because of the international composition of the juries. Stanley Kramer will probably be the American rep on the jury.

WALDORF EXCLUSIVITY: A STANDUP CHANNING

Carol Channing, currently playing a cabaret engagement in the Empire Room of the Waldorf-Astoria, N.Y., was to have teamed last Sunday night (12) with Anita Loos in a reading of the latter's preface to a forthcoming new edition of her original novel, "Gentlemen Prefer Blondes," at the Gramercy Arts Theatre, N.Y.

The hotel management exercised its contract, however, forbidding Miss Channing from outside performances during the cafe stand, so the comedienne remained in the audience at the off-Broadway spot, merely asking questions of Miss Loos and occasionally offering humorous comment.

There was an informal winetasting after the reading, but Miss [illegible] wine still stayed offstage [illegible] several glasses passed to her, and she served it to others in the audience.

Groucho in Hosp

Hollywood, May 14.

Groucho Marx, who checked into Mt. Sinai Hospital last Tuesday (7), is reported in good condition.

He's being hospitalized for corrective treatment.

Fears Flood of Commie Films in Japan From Expected Free Mart

Tokyo, May 14.

While many importers of foreign films here are eagerly awaiting next year's expected free market, prez Hideo Shistugu of the Shochiku-Eihei Co. warns that a complete liberalization of the market would bring a flood of films from Communist countries. He regards this prospect as undesirable.

"I was informed that a few hundred feature films already have arrived at the Soviet Embassy," Shistugu said.

Shistugu, one of Japan's biggest dealers in foreign films and a member of the six-man advisory board on motion picture import policies to the Finance Ministry, believes that films from Red China and the Iron Curtain countries will be offered here at virtually no cost if unlimited imports were permitted.

With 44 additional licenses granted this fiscal season, 275 foreign films will be imported in the year from April 1. Shistugu says the limit next year should be set at 300, to prevent a cinematic wave of Communistic propaganda. He notes that from next year, film imports will come under the jurisdiction of the Ministry of International Trade and Industry (MITI). He expects to be a member of the advisory committee on motion pictures to MITI.

Shistugu points out that he has long been among those urging the

(Continued on page 86)

Philip's Retort Proper

London, May 14.

Prince Philip was embarrassed by actor Tom Bell while speaking at the Awards dinner of the British Film Academy. Towards the end of his speech Bell called out "Tell us a funny story."

Without batting an eyelid, Philip turned to the interrupter and said, smiling: "If you want a funny story, you should have hired a professional comedian." He then concluded his speech and walked off the dais, still smiling. Leslie [illegible] and Attenborough and [illegible] at whose table Bell was sitting, later apologized for the actor's lapse.

JOHNNY CARSON

Star of the NBC-TV "TONIGHT SHOW," says:

"I was extremely delighted to have my friend and collaborator-in-song, PAUL ANKA, visit 'The Tonight Show.' In addition to being a truly fine performer and songwriter, he has a surprisingly fine sense of humor. I only hope that he doesn't start telling jokes in addition to all his other talents."

'Debilitated' By Ala. Racial Mess, Joan Baez Skips

New Orleans, May 14.

Suit for $100,000 damages was filed Thursday (9) in Federal Court here against folk singer Joan Baez and her manager, Manuel Greenhill, in connection with her failure to make an appearance at the Loyola U. field house performance Wednesday (8). The action was brought by Irvin S. Smith, head of S&S Productions, sponsors of the event.

It is alleged that the defendants, without cause or justification, violated the terms of their contract calling for Miss Baez's appearance. An estimated 3,000 folk music fans were on hand at the field house when the singer failed to appear. The suit asks damages for loss of profits and damage to the reputation of the sponsors.

Greenhill told the disappointed audience that Miss Baez was "debilitated" because of the Alabama racial disturbances. He said the singer has been touring the South and "got taken up with the problems that exist in Birmingham and just debilitated herself."

A few hours before concert time Miss Baez told Smith she was ill

(Continued on page 86)

200 Films Unreeling At Various Cannes Events; Check 600 Journalists

Cannes, May 14.

Over 200 films will be shown in competing section of Cannes Festival plus its critics' section, film mart and outside specialized screenings. This totals about 412 hours of projection.

"Some 30 stars and name players are expected. Who can count the "starlets"? Latter do not get the cheesecake play of yore.

Lined up are 80 press conferences, 30 parties, innumerable cocktails, over 600 scribes. Somebody calculates 20,000 bottles of champagne and 15,000 of whisky.

Retards, Hope Style

Cincinnati, May 14.

As a result of his doctor's advice that he had better slow down, Bob Hope used a "cozy rollerchair" during most of his 70-minute performance in his show last Wednesday (8) for the U. of Cincinnati's Student Council. An audience of approximately 5,000 was on hand at the UC armory-field house for the show which included Gloria De Haven, a replacement for the ailing Molly Bee, and backed by the local 12-piece L&M Band.

As a warmup for the show, Hope also found time to sit in on Ruth Lyons' "50 Club" show on WLW-T and autograph copies of his "I Owe Russia $1,200" at a local department store.

Tip-to-Celebs-Lending-Their Names: See Solicitation Copy and Lists

RCA exec Frank M. Folsom, who now admits "having taken on too many causes" but likes to do a conscientious job whether he's the chairmaning Bible Week or a testimonial dinner for Toots Shor, has some pointed observations on how some of the commercial pitches should be handled. Especially, not handled.

For one thing, in the eager-beaver techniques, now old-hat, by the professional moneyraisers — after all, both the "chairman" or the "honored" guest is most often a willing clay pigeon for sweet charity's sake—their names and the weight of their prestige are used rather loosely.

Folsom declared himself that henceforth he wants to see every letter, wire or communique over his signature. One special instance revolved around working newspapermen who were solicited in a form letter over his signature. He recognizes that tapping a newsman $50 to $75 a ticket to "honor" some pal "just ain't right, in my book". Folsom's attitude reflects the heretofore silent opinion of many excepting that he has been the first to voice it.

The "old hat" technique has gotten so that it really fools none but the naive. First is the invitation to join an "honorary committee" for this or that cause. Then there is a cocktail party—"21" seems to get that business a lot, but of course that's charged off against the operating overhead—and this devolves into a "pep talk" to "make this a big success" and "not let down our distinguished guest of honor". Then follows a letter to those who didn't show up—that's most of the hip bunch—that "sorry you weren't there," followed by the plea "to make this event a signal success will you, as one of the Sponsors, take a table for 10" at $50, $60, $75 or whatever the tariffs.

Hampton's Hawaii Gigs

Honolulu, May 14.

Lionel Hampton and his band will appear in two locations here on a Tokyo-California stopover May 25 and 26. They'll be featured in a single Civic Auditorium gig Saturday night, then appear at the Forbidden City nitery Sunday night, giving two performances there.

Earl Finch, who's promoting the Civic show, says Hampton's newly-discovered Japanese singer, Yukari Kuroda, will fly in for the Honolulu dates. Jack Cione is promoting the nitery gig.

11-Screen Circlorama Hits Piccadilly; Initial Day Admissions, 2,000

London, May 14.

Opening day of Piccadilly's new Circlorama Theatre drew around 2,000 tub beaters to the 20 showings of the 20-minute Russian traveloq, "Russian Roundabout." A Circlorama spokesman claimed that this "was a distinctly encouraging start."

London's Circlorama differs from the Moscow setup in that it has only 11 screens compared with Moscow's 22 screens. London has abandoned ring of 11 upper screens in the interests of better picture definition. At the moment, Circlorama is merely a novelty gimmick and some patrons may find having to stand, if only for 20 minutes, a chore. Cartoon characters, galloping Cossacks, sleighs, sputniks and trains whirl around the theatre with a bewildering sense of atmosphere and realism, disturbed only by the separations of the screens. Some of the most successful parts of "Russian Roundabout" are the traveling sequences of the Black Sea, Moscow and Leningrad.

The sponsors, Leon Hepner and Leonard Urry, are charging 50c admission for adults and 25c for children.

Beps Irish Tourism

Dublin, May 14.

Lack of night spots is hitting Irish tourist biz, particularly in the dollar market. Irish stay up late to talk, but don't go to night spots. Only after midnight entertainment is an occasional dance, usually without a show.

Several attempts to start night clubs have met with licensing and other problems, and the few all-night restaurants offer no entertainment. Attention of Irish Tourist Board is being called to this deficiency which, hoteliers say, is militating against possibility of winning convention business.

SEEK 'CLEO' TO SOOTHE GAMBLERS AT FLAMINGO

Las Vegas, May 14.

Flamingo Hotel here is making a pitch for the showing of "Cleopatra" in the hotel's 2,000-seat grand ballroom, according to Morris Lansburgh, one of the operators, who stated that the deal depends on whether he can secure zoning variance. It's understood that Lansburgh offered an approximate $150,000 guarantee to 20th-Fox.

The Las Vegas Zoning Dept. is set to meet next Monday (20) to consider Lansburgh's application.

5/15

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$15 a year. $20 Foreign.

RE-CASTING OF N.Y. IMPORTERS

Accidentally, We Sold to TV

Colorama Features has been slapped with a breach of contract suit in New York Federal Court by Vernon Productions. Action, which seeks a $162,000 cash settlement plus $100,000 in damages, involves the distribution of 10 features in the U.S. and to the Armed Forces.

Vernon, indie film operation, says in the complaint that it set a distrib agreement with Colorama Dec. 14, 1960 calling for the marketing of the pix, mostly in outdoor situations. Plaintiffs claim that Colorama breached the pact by giving the same films to tv, a move expressly forbidden in the contract, and by other violations.

Defendants, in an answer to charges, have admitted letting the pix go to tv, saying that it was an "inadvertent" move. Vernon isn't satisfied with the explanation, however, and wants the $162,000 it paid at the time of the agreement, plus $100,000 damages.

Telac of Canada Controls Colorama; Deal Delivers 13 European Features

Telac Inc., a U.S. subsid of Telac of Canada, distribution-exhibition-import firm, has acquired a controlling interest in Colorama Features, Yank distrib-producer. The result is a reorganization of Colorama and the expansion of its distribution organization.

Under terms of the deal, Herbert G. Stevenson, Canadian Telac prez, becomes chairman of the Colorama board of directors. James B. Weill continues to serve as prez of the reorganized Colorama operation and Richard Arlen, who heads U.S. Telac will be in charge of production for the newly-revamped organization.

An immediate result of the new Telac-Colorama relationship is the acquisition by Colorama Features of 13 European pix for distribution here. All are recent vintage pix and some are still in the latter stages of production. In addition, Telac will produce or coproduce two features in Hollywood this year with four more Coast pix scheduled for 1964, all to be distributed by Colorama Features. There's also "Sandokan," a Steve Reeves beefcake spec, which begins production in Ceylon in August, coproduced by Telac and George Venturini.

Among the 13 films ready for distribution with releases slotted for later this year are a Carlo Ponti production, "Letters of a Novice"; a John Barrymore Jr.-Jeanne Crain-Akim Tamiroff-Gordon Mitchell vehicle, "Fire and Sword," "The Virgins," directed by Jean-Pierre Mocky; a Walter Chiari-Fred Clark-Tamiroff-Yvonne Bastien comedy; and "The Traffic Cop," starring Alberto Sordi, Vittorio De Sica and Sylva Koshina. Topping the Colorama release sked for this year is the filmization of Mickey Spillane's "The Girl Hunters," which preems in Gotham in June.

Dino Fazio, long a rep in the States of European picturemaker's and financiers as well as a former manager of distribution for Telac throughout the western hemisphere, becomes exec v.p., replacing Carroll Puciato. Leo Samuels continues as v.p. in charge of sales. The revamped Colorama Features will continue to maintain exec offices in Hollywood and New York.

It's 'High Noon' in Prague

Washington, May 14.

The first U.S. films in more than 10 years are currently being screened in Czechoslovakia and, according to reports to Washington from the American Embassy in Prague, "High Noon" with Gary Cooper, is doing capacity business and won raves from the critics.

Five films in all are being released there. Others are "The World of Comedy," "War and Peace," "Inherit the Wind" and "Picnic."

Czechs bought U.S. features, in an effort to get the people back into the habit of going to motion picture theatres. The villain: Television.

Jerry Pickman Joins Columbia

Hollywood, May 14.

Jerome (Jerry) Pickman joined Columbia Pictures yesterday (Mon.) in a special exploitation capacity in line with stepped up program being mapped by Robert S. Ferguson, veepee in charge of advertising, publicity and exploitation.

Ferguson, in confirming the Pickman hiring, said that chief function of the former Paramount ad-pub and later domestic sales veepee would be in area of "marketing and merchandising certain designated" pix. In other words, Pickman will be assigned to work more directly with Col's indie producers, thus taking some of the load off of Ferguson who now shoulders administrative details in addition to plotting and supervising overall promotion of company's releases.

Pickman's last venture was with Max E. Youngstein and Charles Simonelli in the ill-fated Entertainment Corp. of America which collapsed after Columbia and others joined in court suit to halt ECA's initial project, "Fail-Safe." Conflict arose over alleged similarity with Col's British-made comedy, "Dr. Strangelove Or: How I Learned to Stop Worrying and Love the Bomb."

Col has taken over "Fail-Safe" in deal whereby Youngstein is acting as exec producer of this film, now shooting in New York.

United Artists Diversifies Into Gibbs Shipyards Corp. On Loan-Backing Proviso

Looks like United Artists is thinking seriously about diversification. Annual report to stockholders reveals that last month, UA guaranteed $1,000,000 of a $3,500,000 debt of Gibbs Shipyards Inc., in connection with which UA received an option exercisable within a year, to acquire 80% of Gibbs' stock for $1,310,000. The loan which UA guaranteed is said to be secured by real estate and other fixed assets.

Deal means that UA has one year in which to study Gibbs situation and decide whether or not it wants to buy in. In the meantime, UA has the right to designate voting trustees to vote two-thirds of Gibbs stock. Gibbs' shipyard is located in Jacksonville, Fla., and does a lot of work for U.S. Navy.

LOUIS LEWIS UPPED TO NEW POST WITH ABELES

London, May 14.

Louis Lewis, managing director of Warner-Pathe Distributors since 1960, has switched to other duties, both here and overseas, with Arthur Abeles, of Warner Bros.-International. Mike Havas, till recently in a similar capacity, was recently appointed chairman and managing director of Metro in Britain.

Macgregor Scott, managing director of Associated British-Pathe, has also been appointed managing director of Warner-Pathe Distributors and will combine the two duties. Appointments became effective yesterday (Mon.).

MANY NEW FACES IN INDIE BIZ

By VINCENT CANBY

New faces are turning up all over the U. S. indie distribution scene these days. The business, which in years past was dominated by the same old (and often respected) characters, is now getting a bunch of new players who, if not always unfamiliar, are taking unfamiliar roles.

The latest additions to the cast, which has changed drastically in the last 18 months, are Donald Rugoff, head of the artie Rugoff Theatres circuit, and Donald Lawrence, who last week formed Cinema V Ltd., for the acquisition and coproduction of offshore product.

The newly acknowledged kingpins of indie distribution are Joe Levine's Embassy Pictures and Walter Reade Jr.'s Continental Distributing. According to this publication's annual check of business done by foreign film imports (see International Film Edition, May 8), Embassy has in effect become a one-company rep for the Italo production industry, while at the same time expanding its relations with French producers. In the same way, Reade's Continental has assumed a leadership with its succession of new, offbeat British pix.

Regular

What has happened to the leaders of old?

Ilya Lopert has turned his attention to United Artists' overseas production affairs and his Lopert Films, while still successful and active, has become more and more an integral part of the parent UA. Kingsley-International, which handled Columbia's artie product and whose success directly reflected the unique talents of the late Edward L. Kingsley, ceased with Kingsley's death. Irvin Shapiro lived most of last year abroad, during which time his previously very active Films Around The World released only two new pix, including the U. S. indie-made "The Connection."

Also during the past year, two promising newcomers came upon bad days: Pathe America's financial troubles led to its acquisition by Astor Pictures, which in turn was forced into filing a chapter 11 petition under the Bankruptcy Act.

A new face on the indie theatrical scene is Ely Landau, whose

(Continued on page 20)

Barkers Gather For Variety Int'l

Houston, May 14.

Convention of Variety Clubs International formally began here today and will run through Friday (17), with the awarding of the organization's 1962 Humanitarian Award and Heart Awards at a final banquet. "Barkers" and their wives are participating in the program, business sessions for which are all being conducted at the Rice Hotel. About 800 registration is anticipated.

Participants have gathered from 36 active tents in principal cities of the U.S., Canada, Mexico, Ireland and Britain. The international officers met yesterday (Mon.) for a discussion of the conclave's agenda. Election of officers for the coming year will be held on the final day of the gathering. A report of the nominating committee also delivered yesterday recommended nomination of the present slate of officers.

Incumbents include Rotus Harvey, international chief barker; James Carreras, first assistant international chief; Ralph Pries, second assistant; Jack Fitzgibbons, Int'l property master and Joseph Podoloff, Int'l dough guy. In addition to these business sessions, various entertainment plans have been formulated, including a big party this evening. Both Pepsi-Cola and Coca-Cola sponsored events, and other functions.

Wirtz, of Dark Palace, Sues on 'Cleo'; Charges B&K Won Out On $600,000 Deal Against His $750,000 Bid

Chicago, May 14.

Arthur Wirtz, owner of the Palace Theatre, who a few months ago said he might sue 20th-Fox when it was revealed that "Cleopatra" would open at the State-Lake, last week formalized his threat with a $1,500,000 triple damage antitrust suit against Balaban & Katz and 20th. Palace has been dark for over a year, prior to which it had shown Cinerama reruns.

The suit, filed in U.S. District Court last Wednesday (8), charges discrimination against the Palace in bidding for "Cleopatra" in that the Wirtz house bid $750,000 for "Cleo," but that B&K got the film for the State-Lake for $600,000 and, according to Wirtz, a deal to treat 20th pix preferentially in the future.

It also charges that negotiations between 20th-Fox and the Palace for "Cleo" were a "ruse" to maintain the illusion of competition, and adds that B&K, with 65 theatres from Milwaukee to Gary, exerts a "stranglehold" on exhibition in the area.

Tradesters here say that 20th had "serious negotiations" with at least three other exhibitors, one of whom also offered a $750,000 advance. This was Oscar Brotman, who proferred the deal for his two outlying hardtops on a simultaneous basis, but was turned down because 20th wanted a Loop preem. The Oriental and Woods theatres were both said to have made offers under the B&K bid.

The Palace suit is likely to get bogged down in the courts unless Wirtz attempts to get an injunction to prevent "Cleopatra" from opening June 26 at the State-Lake. In that case, the suit would necessarily have to get a preliminary cursory hearing in order to determine whether court action was needed before the preem date.

'B'-as-in-Tasteless

National Legion of Decency has B-rated (morally objectional in part for all) 20th-Fox's "Marilyn," feature-length documentary on the career of the late Marilyn Monroe. Pic is comprised of clips from her various 20th films, including the uncompleted "Something's Got to Give."

Roman Catholic reviewing group calls the picture "a tasteless and unscrupulously commercial exploitation" of the star and says that the sequences "mainly highlight suggestiveness in costuming, dialog, dancing and situations."

"Particularly offensive," adds the Legion, "is the pornographic and coarse treatment given to a sequence taken from an unfinished film."

Reveal Rising Expenses at UA

An explanation as to why United Artists net income for 1962 was down fractionally from 1961, even though gross income soared from $112,900,000 to $126,810,380 last year, is contained in the just issued annual report to stockholders. Expenses in 1962 rose to $119,508,276, from $106,717,725.

While interest and debt expenses, and selling and general administrative expenses remained fairly constant in the two years, producers' participation, amortization and other costs rose sharply in 1962, to $86,360,000, compared to $76,617,620.

UA's earnings before taxes last year were $7,302,104, up slightly from $7,281,363 in 1961. However, the total provision for taxes in 1962 of $3,487,000 brought net earnings to $3,815,104. This compares with $4,042,363 in 1961 when the tax provision was $3,239,000.

Company's proxy statement reveals that four of the UA officers have substantially increased their holdings of common stock in the year. Chairman Robert S. Benjamin's holdings rose from 1,567 shares to 4,338; prez Arthur B. Krim's from 2,902 to 7,451; exec veep Arnold Picker's from 920 to 2,373, and veep William J. Heineman's from 179 to 2,473.

In addition, 404,931 shares of class B common are held of record by Krim and Benjamin as joint tenants. This reps 23.32% of total outstanding voting stock.

For services of Krim and Benjamin during the year, UA paid law firm of Phillips, Nizer Benjamin, Krim and Ballon $52,000 each for the prez and chairman.

Company's annual meeting will be held June 11 in New York.

FRANK McCARTHY TO U AS 11TH PRODUCER

Hollywood, May 14.

Frank McCarthy, former 20th-Fox executive and producer, has been inked to an exclusive term pact as a producer by Universal. He checks in the middle of June to start new duties.

Signaturing of McCarthy, who has been a brigadier general in U.S. Army Reserve since 1957, brings to 11 the number of producers now on U's roster. Others include William Alland, Robert Arthur, Sy Bartlett, George Englund, George Golitzen, Ross Hunter, Elliott Kastner, Harry Keller, Arthur Loew and Stanley Shapiro.

Tabor's 'Seeds of April' As Israeli-Yank Feature Under Jacob Hameiri

A feature film utilizing capitalization from both the U.S. and Israel is planned for production this fall by Tabor Films Ltd. Called "Seeds of April," the pic will be lensed in the English language in Israel on a budget of $135,000.

Produced by Israeli-born Jacob Hameiri, who has been studying Yank film production methods in New York for the past year, working in various phases of production at MPO and Filmways, "Seeds" is based on an original story by Israeli writer Uri Ramon called "Around and Around." The screenplay received an award at the International filmscript contest held in Israel in 1960, among the judges for which were Elia Kazan, Vittorio de Sica, Fred Zinnemann and Arthur Krim.

Hameiri plans filming the project with an American director and cameraman, neither of which have been selected yet. It will be the first film produced by Tabor Films and is also the first low-budget, English speaking film to be lensed in Israel in over a decade. No distributor has as yet been set and no attempt is being made to secure one until production is completed.

Financing is coming from private sources in both the States and Israel, Hameiri says. As to why he's going all the way back home to do his first film, he comments that it will be about two to three times cheaper to lense it in Israel than it would be to do the same thing in the U.S. He is also no stranger to film work in Israel having been assistant to the director of the Israeli Government Film Center for several years, participating in the filming of several documentaries.

Now: 'You'll-Love-to-Hum-'Em-Again' Reprise From Metro's Vault Cadets

Special unit at Metro which had been assigned to the release of operettas (such as the Nelson Eddy and Jeannette MacDonald efforts), has been given a new assignment. This unit has been called upon to sell the so-called "Famous Musical Hits" from the MGM backlog. The MGM division, which is headed by Fred J. Schwartz and Si Seadler, also will continue to market "heritage" pix in the backlog—these being historical items.

First feature under the Schwartz-Seadler tandem is to be "Three Little Words" (Harry Ruby and Bert Kalmar), followed by "Till the Clouds Roll By," "Singin' in the Rain" and "Because You're Mine."

Strangely enough, Schwartz and Seadler are in process of selling features to the theatrical market which already have been licensed to television. And yet they're doing well, to the extent that they're operating in the black and this means amortization of costs for prints and advertising.

Readying 'Hawaii' At Under 4 Hrs.

Honolulu, May 14.

Harold Mirisch told a Honolulu interviewer that his company's production of "Hawaii" probably will be filmed in Cinerama, with the project budgeted between $17,000,000 and $18,000,000. Nine-month filming schedule will get under way next spring.

Film will follow James A. Michener's novel "as closely as possible." First half of the book, however, will be handled as a prolog in order to stay inside a four-hour film.

Mirisch said he may use Isle warehouses for certain interior shots "so we won't have to go back and forth" to Hollywood.

Pan Arts Sets Sellers

Peter Sellers has been signed by Pan Arts, indie production company of producer Jerry Hellman and director George Roy Hill, to star in "The World of Henry Orient," first P-A pic to be made under firm's multiple film deal with United Artists. Pic, to be filmed entirely in New York starting July 29, has a screenplay by Nunnally Johnson and his daughter Nora Johnson, based on the daughter's original story.

Also planned for Pan Arts production is "A Bullet for Charlemagne," originally scheduled to be filmed in Haiti, but now indefinitely delayed due to the political problems in Hispaniola.

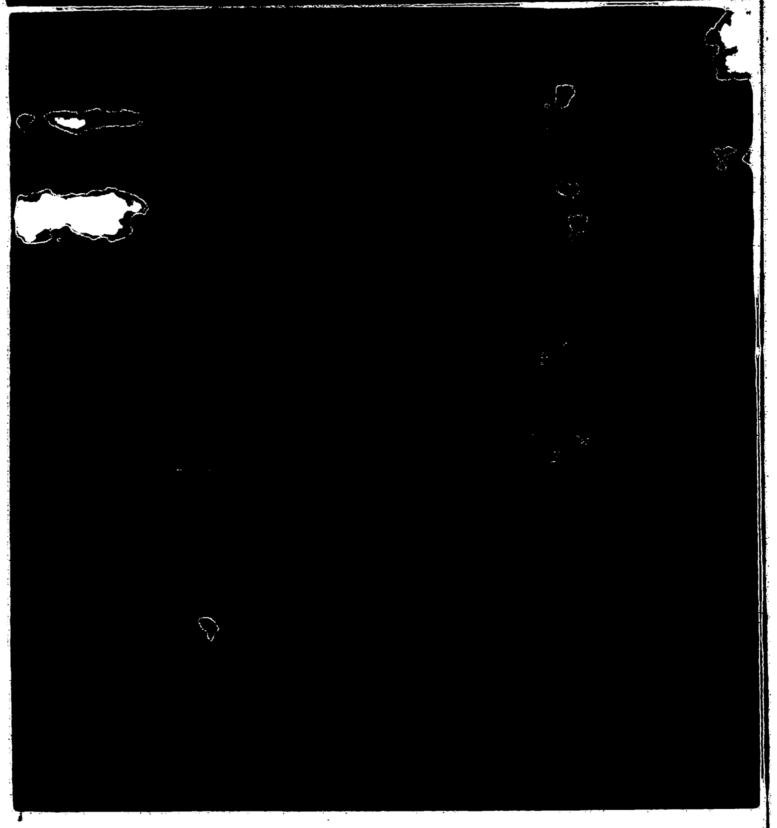
850-CAR OZONER DUE WITH TRAY CAFETERIA

Raleigh, N. C., May 14.

A new $250,000 drive-in theatre is revealed by Philip Nance, district manager for Consolidated Theatres of Charlotte. The new Forest Drive-In will be located four miles from Raleigh on No. 1 North.

The project will be of a specially engineered ampitheatre design situated in a scenic 20-acre tract with natural surroundings. There will be parking for 850 cars on landscaped ramps.

The new drive-in theatre is expected to be finished by mid-summer. When completed, it will replace the present Forest Drive-In Theatre, which is also located on No. 1 North. It will be owned by F. H. Beddingfield, T. A. Little and J. Francis White of Charlotte who also operate theatres in South Carolina, Virginia, and Georgia.



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Peck Pic's Princess

London, May 14.

Princess Margaret headed the list of guests at the British preem of Universal's "To Kill A Mockingbird" at the Odeon Leicester Square Theatre here Thursday (9) night. All proceeds went to the Invalid Children's Society, of which the Princess is president.

Also in attendance was star Gregory Peck. Pic is having its Continental preem at the current Cannes film fest, where it is the official U. S. entry.

'We Will Bury You' Still in Playoff

Columbia Pictures is going ahead with releasing "We Will Bury You," its anti-Communist documentary, despite certain antagonisms which have cropped up. Actually, because of these, especially on the heels of an assault on a theatre attache in Quito, Ecuador, Col is not withdrawing the film as was reported initially.

Feeling at first was that the attendant rhubarbs resulting from pro- and con-reactions to the Commie feature perhaps wasn't worth the risks entailed. But Col says it has sold the picture in Panama and Central America, and intends pushing it generally. This may have been an about-face by Col sales toppers. Originally, some felt that it might make a better educational, college circuit and kindred 16m markets release, but it is now being sold broadside.

Incidentally, the young man who was toting the print to the theatre when he was attacked in Ecuador is still hospitalized but expected to recover. Local film industry, along with Columbia, staged a benefit for him.

N.Y. to L.A.

Dave Gerber
Len Lushin
Sid Raymond
Ernest Sands
Glenn Shaw
Gary Stindt
George Weltner

L.A. to N.Y.

Harry Bell
Larry Bennett
Yul Brynner
George Christy
Ben Mouse
Felix Jackson
Frank Medica
Jim Nabors
Janis Paige
Allen H. Parkinson
Peter Robinson
Hayden Rorke
George Schlatter
Leonard Spigelgass
Thomas D. Tannenbaum

Europe to U. S.

Roy Boulting
Olivia de Havilland
David Merrick

U.S. to Europe

Ed Aaronoff
William Bowers
Gil Cates
Van Cliburn
Dominick Dunne
Shirley Eder
Dave Emanuel
Jim Gash
Robert Goldfarb
Abel Green
Cyrus Harvey
William J. Heineman
Jerome Hill
George Kelly
Robert I. Kronenberg
Joseph E. Levine
Harry Mandel
Ted Mann
Robert Moses
Martin Murray
Charles Poletti
Nikos Papacharopoulos
Walter Reade Jr.
Robert Relyea
Ted Richmond
Allen Rivkin
Joe Schoenfeld
Samuel Seidelman
Ira Senz
Arthur S. Wenzel
John Williams
Noel Willman

New York Sound Track

Latest gag making the rounds re Rex Harrison's gradual emergence in the "Cleopatra" poster (from oblivion to a fully portrayed figure flanking Elizabeth Taylor on her couch): "They ought to call the picture 'Move Over, Darling'."

Add the following to the list of late Cannes departures: Walter Reade Jr., U.A. veep Bill Heineman; exhibitor Ted Mann; Sam Seidelman, AIP's foreign distribution veep; Cy Harvey, Janus Films exec; Dave Emanuel, prez of Governor Films; Robert Lawrence, prez of the newly formed Cinema V Ltd. (formed with Donald Rugoff) . . . Also off to Europe, but not specifically Cannes-destined: indie producer-director Jerome Hill . . . Meanwhile, Roy Boulting has come this way (from London) for the May 20 opening of the Boulting Brothers' "Heavens Above" at the Sutton.

Ashley-Steiner's Herb Jaffe repping the firm at the Cannes Fest and will return to the States via Rome, Paris and London where he'll visit clients . . . Harry Mandel, RKO Theatres prez, and Mrs. Mandel plane to Cannes this Saturday (18) and afterwards will go to Athens, Rome and Paris where he'll visit studios and screen pix for possible RKO showing.

Attorney Arnold M. Grant, who resigned recently from the board of 20th-Fox, last week was elected a director of Continental Airlines at its annual meeting in Denver. Until his 20th resignation, Grant also had been chairman of the exec committee.

Bob Hope during guestint (10), on the Arthur Godfrey radio show (CBS) asked Godfrey, "Do you know Jack Warner?" AG answered: "I just met him at luncheon. A couple of his puns were pretty good." Quipped Hope: "Lay around; he will pun you to death. It's tough to make pictures at that (Warner Bros.) studio. There is so much fun in the front office." Hope, who pointed out "Critic's Choice" was shot at the WB Hollywood plant, added, "Mr. Warner is a fine gentleman."

Jack Palance is working in familiar surroundings for his current acting assignment in Joseph E. Levine-Carlo Ponti's "Ghost at Noon." One of the sets for the drama, which costars Brigitte Bardot, is a 200-year-old Roman villa which the actor had rented last year until visiting snakes, lizards and such forced his retreat.

Word from Goteborg, Sweden from whence came the VARIETY review of the Icelandic feature film "Gogo" which made the Congressional Record and the Defense Dept. press conference: Eduardo Hirschler, who wrote the review, was widely interviewed by Swedish and continental papers as "the man who shook the U.S.A." . . . Playboy's current issue offers the boast that its current issue carries photographs by Bill Kobrin of Globe which are the "nudest ever" of Jayne Mansfield.

Federico Fellini, whose "8-1-2" has its Yank preem next month, arrives in Gotham June 3 for several weeks of promotional activities before its opening at the Festival and New Embassy Theatres, N. Y. . . . Universal's latest "Tammy" picture, "Tammy and the Doctor," will have its world preem May 29 at the Palace Theatre, Dallas. U has plotted a "Miss Tammy Student Nurse Personality Contest" for 14 neighboring cities and the winners get flown to Dallas for preem activities.

Walt Disney, a hometown boy, is to be honored as a distinguished alumnus by the Kansas City Art Institute May 18. Presentation of the award is to be made at a dinner at the Kansas City Country Club with about 100 persons expected. Disney comes in by plane May 17 for a tour of the Institute the following morning. He was a student in 1915, 1917 and 1920.

Mark Robson purchased Jean Larteguy's novel, "The Centurions," story of French paratroopers in Indo-China, France and Algeria, for production under his Red Lion banner and is negotiating distribution deal with Columbia Pictures . . . Fred Kohlmar inked exclusive indie producer pact with 20th-Fox . . . Joe Pasternak set Walter Bernstein to write original screenplay, "King of the Gypsies," at Metro . . . Stuart Whitman to star in "Poor Leopard, Poor Leopard" for Roger Kay's Sagittarius Productions . . . Producer-writer Joseph Landon acquired screen rights to Ronald Hardy's tome, "Act of Destruction," for production in England under the Eady Plan . . . Alec Guinness and Anthony Quayle, currently costarring in Samuel Bronston's "Fall of the Roman Empire" in Madrid, have set up Swiss-based production unit with Graham Greene to film latter's legiter, "The Living Room," in October in Madrid, Guinness to star, Quayle to direct.

Minneapolis TV Times' (a weekly publication) lead article purported to be an "exclusive" interview with Sybil Burton titled "The Cleopatra Triangle—Is It Just Publicity?" Periodical devotes itself ordinarily to all media exclusively. Mrs. Burton was quoted as having "unwittingly" told New York reporter Bob Lardine, "I have enormous pity for Liz (Elizabeth Taylor, of course), but I'll never divorce Richard." He reported that Mrs. Burton didn't relish being questioned about her husband's activities. "I'm resigned to his romantic impulses," she said "tiredly," according to Lardine.

Arnold Picker, UA veep in charge of foreign distribution, and Alfred Katz, foreign sales veep, back in the UA homeoffice after a tour of the company's Central and South American offices . . . New York Post film critic Archer Winsten took off on Paramount's "Come Blow Your Horn" junket to Las Vegas loaded down with skin-diving equipment. He used it in Lake Meade, not the Vegas swimming pools.

Off-Broadway producer Judy Rutherfurd Marechal has reportedly set something of a precedent by making a film deal (with Henry Truffin's P.G.L. Productions) on the play, "Snowangel," a month prior to the play's opening at the eastside York Theatre June 10. While pre-production film deals are common on Broadway, Off-Broadway seldom is so farsighted (or lucky). Shelley Winters stars in the legit "Snowangel," one of two short plays being opened under the collective title of "Cages."

Pat Reeves opened the first of his Dine-O-Mat "automated, kitchenless restaurants" near Little Ferry, N. J., last week. Plan is eventually to have about 100 in operation around the country . . . Audubon Films has moved to larger quarters . . . Joe Schoenfeld, co-head with Phil Kellogg of William Morris' film department in Beverly Hills, off on a four-week biz trip to Europe.

Harvey R. Kaplan has resigned as veep-general sales manager of Medallion Pictures . . . Salome Jens, now appearing in "Desire Under The Elms" at the Off-Broadway Circle-in-The-Square, is rehearsing by day for her role in Ely Landau's upcoming pic, "The Fool Killer."

Barney Pitkin, general sales manager of Louis De Rochemont Associates since 1957, has resigned to form his own indie distrib company, Barney Pitkin Associates . . . Writer Eleanor Perry, who with her husband, director Frank Perry, received kudos for "David and Lisa," is doing the screenplay for 20th-Fox's "Incense to Idols." Together the Perrys also have a producer-director-writer deal with UA . . . The Women's Club of the Fifth Avenue Synagogue will sponsor the U. S. preem of Davis-Royal's "The L-Shaped Room" at the Fine Arts May 27.

Joe Levine is on the Coast this week for the casting of femme principals for his and Paramount's "Carpetbaggers" which has begun there. The Embassy prez is working more closely on this pic than any other previous coproduction and this latest Coast visitation in connection with the film may even force cancellation of his attendance at Cannes this week. Meanwhile, Lenny Lightstone, Embassy exec v.p., Ken Hargreaves of its London office and Bob Edwards from Rome are all operating at Cannes as planned.

Julius B. Weill, Colorama Features prez, and Leo F. Samuels, the company's sales v.p., off on a London-Paris-Rome swing for conferences and distrib deals on their upcoming filmization of Mickey Spillane's "Girl Hunters" which preems in New York in June . . . .

CULTURE SNOBS SNUB FILMS

Paul Anka Film Kudo

Toronto, May 14.

"Lonely Boy," a National Film Board entry dealing with the rise of Canadian-born Paul Anka, was named "Canadian Film of the Year" in the 15th annual competition of Canadian Film Awards. Picture was one of 175 submitted by 44 Canadian producers in 12 categories.

Running 27 mins., b & w NFB film has been shown twice on Canadian Broadcasting Corp.'s "Lively Arts" and "Junior Magazine" series on trans-Canada English-language webs; is currently being sought as a short by American and Canadian distributors.

Awards were made in Toronto by joint sponsorship of Canadian Film Institute, the Canada Foundation and the Canadian Assn. for Adult Education, with screenings arranged for the press in the Hotel Westbury here.

"Lonely Boy" was codirected for the NFB by Wolf Koenig and Roman Kroiter, with Tom Daly as producer. Citation read: "For its achievement as a work of art as much as a document on a phenomenon of our times, distinguished by its conception, camera work and editing."

Joe Samuels of National Film Board is headquartering at Contemporary Films in Manhattan seeking U.S. distribution for Anka film.

Hedy's Endless 'Ecstasy,' Immune To Suppression, May Put Back Cuts

Sam Cummins, pioneer exploitation picture impresario whose Jewel Productions still owns "Ecstasy," along with Gustav Machaty, its original Czech producer, may release the picture now that revised censorship attitudes may permit reinstatement of four heretofore censored scenes. Cummins feels that the "what was cut out?" interest in the old Hedy Lamarr-starrer will make another reissuance worthwhile.

This thought was sparked by some Coast interest in possibly remaking "Ecstasy" which became chiefly notable for a nude bathing scene of its star. At that time this caused mittel-Europa munitions tycoon Fritz Mandl (then married to Miss Lamarr) to seek to buy up all prints showing his wife en deshabille. However, he was never successful in acquiring the negative.

Cummins, who resides in New Rochelle and has extensive Florida realty interests, recalled, "We never had a pressagent on 'Ecstasy.' The courts made ours the best publicity possible because, if some state censor board was not seeking to enjoin the film's exhibition, we'd start a suit against them to generate such publicity."

Mandl's & Metro's Pitches

When Miss Lamarr (nee Hedy Kiesler) was married to Austria munitions maker Fritz Mandel he was allegedly influential at the 1934 Venice Film Festival in downgrading critical attention so that the top prize did not go to "Extase" (original title). Later he offered Cummins $250,000 for all existing prints and when Metro put Miss Lamarr under contract (and changed her name professionally) it also offered Cummins $100,000 to keep the film off the market. Latter was agreeable, at that time, but he recalls, in a Dec. 9, 1953 VARIETY story "that some genius at MGM figured it was silly to plug up all that sexy publicity revolving around its newly named star, Hedy Lamarr."

A May 26, 1954 news story in VARIETY pointed up that, after 20 years, Machaty was declared owner of the basic copyright of the controversial Czech film which, until that time, had grossed $3,000,000 in the world market. It was an exploitation quickie when made originally at short money.

Elekta-Film, A.G., a Czech outfit, had certain rights which had expired in 1937, according N. Y. Supreme Court Justice Morris Eder's decision in 1953. During the World War II years there was an impression that, because Czechoslovakia had been "nationalized" by the Nazis, all property rights ceased. It was during this period that one Jack O. Lamont, of Mexico City, had been licensed by the Czech Legation in that city for distribution but finally Cummins' Jewel Productions was ruled the sole distrib.

Cummins has always had two versions available, the other being less expurgated than heretofore allowed in then "usual" American outlets. The amelioration of censorship, viz., the "Connection" and other rulings, may open up new markets.

For a time Irwin S. Joseph's Excelsior Films felt it held U. S. distrib rights, via Lamont's licensing thereof.

At that time, with all the censorship fuss, Cummins sought out and found a new market, the Campus Circuit; the college kiddies ate it up under the guise of "cinema art." They and he (Cummins) knew different, but they chose to see esoteric values he wasn't one to give them a battle.

Equity Implements 'Studio Showcase'

Hollywood, May 14.

Six motion picture studios have given initial approval to an Actors' Equity plan to establish live theatre presentations at the studios to provide "showcase" opportunities for actors here, according to the Union's prexy, Ralph Bellamy.

Four Star, Universal, MGM, Columbia, Walt Disney and Desilu have "expressed tremendous interest in the project," noted Bellamy. He said the Actors' Equity governing board has approved the "Studio Showcase Theatre" plan conceived by actor Tom Ewell.

Michael Ellis, Broadway producer currently with Bucks County Playhouse in Pennsylvania, has been offered post of exec producer to oversee the project, arriving here May 16 for meetings.

Plans would call for any member of the Four A's unions, as well as Equity, to be eligible to participate in the operation without joining Equity.

BUT MAY PARK 'EM ON ROOF

By LES CARPENTER

Washington, May 14.

Steps are being taken to correct the startling omission of motion pictures as an art form from the proposed National Cutural Center here. (Films have nearly always been omitted from cultural promotions around U. S. because latter are beneath the chi-chi crowd.)

George Stevens Jr., head of motion pictures for the U.S. Information Agency, seems to have gotten the ball rolling. He conferred with Roger Stevens (no kin), chairman of the Cultural Center's board of trustees.

Stevens and Stevens apparently saw the situation eye-to-eye, with Roger S. suggesting that a motion picture theatre might easily be added to the roof of the building which has already been designed by Edward Durrell Stone.

The extra cost involved in adding a film theatre could pose a problem among the trustees, since hardly any of the $30,000,000 needed for the original version of the building has been raised. There is not yet an estimate of how much the inclusion of a 300 to 700 seat motion picture theatre would involve, but it is assumed that in terms of $30,000,000 it will be relatively small.

Cultural Center planners and trustees, made up almost exclusively of long-hair buffs, have apparently assumed from the beginning that the legitimate theatre designed by Stone could also be used for screening motion pictures. But George Stevens Jr. looked at the plans and recognized it would be next to impossible to make the legit house double as a film theatre.

As a further insult-by-omission for motion pictures, Cultural Center trustees have authorized publication of a book on the arts, "Creative America," which, it is understood, is an elegant study of culture in the U.S. without a mention of motion pictures. The book is a fund raising stunt. It will carry advertising. Proceeds from that as well as any profit on its sales will go to financing construction of the Center.

LeMoyne Billings, N.Y. advertising man and close friend of President Kennedy, is in charge of the book. He is a trustee.

Discussing the absence of a film theatre, Stevens commented: "It is strange to me that here, where motion pictures were born and developed, they are not considered to be among the arts. It is different in Europe."

More & More TV Personalities Are Showing Up in Feature Pix

Hollywood, May 14.

TV personalities, once scorned and skipped by theatrical film producers on grounds their appearance in series eliminated their b.o. appeal, are being utilized more widely than ever before in motion pictures today.

Where once theatrical film producers would take only the star of a hit series (and even this was done rarely), producers today evidently are aware that tv exposure helps, rather than hurts, as far as b.o. is concerned. Consequently, tv personalities appearing in 13 series this season are or will be working in pix, also six such thesps who will topline skeins next semester.

Thus, tv's two medicos, Dick ("Dr. Kildare") Chamberlain and Vincent ("Ben Casey") Edwards spend their time away from tv before film cameras, Chamberlain a topliner in Metro's "Twilight of Honor," and Edwards in "The Victor."

Others of this season's tv personalities busy in pix: Dick Van Dyke, starred in "Bye, Bye Birdie," next stars in Disney's "Mary Poppins"; Morey Amsterdam of the Van Dyke series, in AIP's "The Beach Party"; Chuck Connors, of "The Rifleman," and starring in the new "Arrest and Trial" series, finished "Flipper," next toils in "Move Over, Darling," at 20th-Fox.

Gene Kelly, to star with Frank Sinatra in "The New Yorkers"; Stanley Holloway of "Our Man Higgins," to be in "My Fair Lady"; Troy Donahue and Connie Stevens of Warners' "Hawaiian Eye," in several WB pix.

Other vidstars of the season now ending working fairly regularly in pix are Joey Bishop, Jack Lord, Fred MacMurray, Marty Ingels, Edmond O'Brien, Nick Adams, Nancy Kulp, a regular in "The Beverly Hillbillies," is in Jerry Lewis' "Who's Minding the Store." So is Ray Walston, who stars next season in a new series, "My Favorite Martian."

Others with new series now working in pix are Imogene Coca, to debut in "Grindl," now in "Under the Yum Yum Tree"; Dan O'Herlihy, "The Travels of Jamie McPheeters," in "Fail-Safe"; Robert Loggia, in "The Robert Taylor

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Danes Dig 'Day'

Copenhagen, May 14.

"The Longest Day" grossed what's described here as a record-breaking $12,000 in first week of its Danish premiere engagement at Imperial Theatre. Pic also doing biz in two other Danish dates in Aarhus and Fredericia.

These are pic's final European premieres.

Money on 'Bounty' Not for Downbeat

While Metro's "Mutiny on the Bounty" was a major cause of deficit operations last year, this production nonetheless will be the third largest grosser in the history of the film company, according to Morris Lefko, v.p.-general sales manager. It follows "Gone With the Wind" and "Ben Hur."

Film took in over $8,000,000 on roadshow in slightly over 80 situations plus another $1,000,000 in its first month of general release.

Lefko relates that over 600 dates have been set on a non-reserved seat basis between now and the end of the summer, while roadshow dates still are being booked. Production is continuing as a reserved-seat outing at Loew's State, New York.

"Bounty" despite the red ink thus far is having an impact on MGM fiscalitis. Major setback item is that it cost $19,000,000 to produce.

Eastern Settlement For Directors and Producers; Terms Kept Enshrouded

Climaxing over two months of negotiations, Screen Directors International Guild of New York and the eastern Film Producers Assn. reached agreement on a new three-year contract early Thursday (9) morning after an all-night dickering. Pact, which is retroactive to the March 7 expiration date of the old agreement, provides increased pay and fringe benefits for the Guild.

Exact terms of the settlement aren't revealed and are subject to the approval for the SDIG board and membership. Wage scale increases, increased welfare and pension payments, increased provisions for "staff" directors and stepped-up compensation for freelancers were among demands.

Guild board meets this week and

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Allied States Hits At No-Adjustment Terms Re 'Bounty' and 'Grimm'

Allied States Assn. Report, in its forthcoming issue, will caution exhibitors about signing contracts for upcoming pix providing for premium percentage terms and extended playing time unless there is a prior agreement to adjust terms if they are not justified by boxoffice performance.

Deals being made on release of "Mutiny on the Bounty" and "The Wonderful World of the Brothers Grimm," according to Allied, will be same as on "King of Kings," with MGM stating these will be "only firm deals and no adjustments will be made if boxoffice grosses fail to justify the contract terms."

Initial general admission engagements of "Mutiny" are being asked on a minimum three weeks of summer playing times at 60% terms first week, 50% second and 40% third. The 60%, under certain circumstances according to MGM sales manager Morris Lefko, might be adjusted down to 50% but no less for first week. Same terms are on "Grimm."

Allied bulletin states such terms show "it is obvious that the film company has no faith in the ability of the picture to justify its terms and, in effect, is telling the exhibitor 'heads I win, tails you lose.'"

Allied execs, Ben Marcus, chairman of exec committee, and Milton H. London, exec director, and Jack Armstrong have met with MGM prexy Robert O'Brien and Lefko to resolve sales policy difference of opinion.

Long Island Studio Making Progress; Foresee Much More Eastern Shooting

Check on the proposed Long Island Studios, the Michael Myerberg-William Zeckendorf multi-stage project at Roosevelt Field, L. I., reveals that considerable progress has been made. The first stage at the studio is expected to be ready by the end of the month, with three more completed by the end of June.

This per Myerberg whose own film project, the adaptation of Joyce MacIver's anti-headshrinker book "Frog Pond," has now been postponed until October. However, Myerberg expects that the studio will be working before his own production rolls there and says that other individuals besides himself are also planning to use the facilities and that some of these have already been negotiating for properties and use of the studio. Some of these will begin ahead of "Frog Pond," he estimates.

Myerberg points out that there are two sections to the L. I. Studios operation, one covering his own productions and another a leasing company which will rent out stages for indie use. Three additional stages to the five expected to be ready by the end of June should be completed and operational by Nov. 1. And there will be more still. Showman estimates Roosevelt Field will offer the largest cubic footage of space presently available for film-telepix lensing.

Myerberg declares L. I. Studios' will be "as modern as anything the Coast has." Plant will contain the latest in sound equipment. Automation will play a large part in the functioning there.

Showman doesn't feel the Coast plans for Malibu super-studio will effect this eastern plant. In fact, he is predicting an increase in east coast facilities, crystal balling around 100 active modern stages in the east within the next five to ten years. He shrugs off skepticism about the L. I. Studios project saying that he'd rather not answer it in words at present, preferring to wait a few weeks and demonstrate the idea's progress by showing off the actual physical developments.

It is also remembered that Myerberg a while ago worked out a plan with local film unions calling for certain concessions on their parts in return for a financial participation in the results of his production labors. This plan, too, awaits a test but Myerberg is confident that this will be effective. This union participation applies only to Myerberg's own projects and does not effect the work of other producers using the Roosevelt Field facilities.

The Mouse on The Moon
(BRITISH—COLOR)

Erratic space travel sequel to "Mouse That Roared." Some witty, amusing sequences and performances but some too prolonged; popular British cast could whip up wicked biz.

London, May 7.

United Artists release of a Walter Shenson production. [illegible]

[illegible]

On paper the idea for this second trip to the mythical Duchy of Grand Fenwick (the first was "Mouse That Roared") sounded a likely gag. An up-to-the-minute [illegible] of space travel, the Big Powers and [illegible] politics. But though a long and able cast work hard, the proceedings rarely become as funny as they are [illegible] [illegible]

That's not to say the pic won't do well and make a lot of new friends as well as [illegible]

The Duchy of Grand Fenwick, smallest country in the world, is still badly in the red. The wily Prime Minister (Ron Moody) is worried. [illegible]

[illegible]

Washington comes through with a million bucks as a gift. [illegible]

From then on it's [illegible]

[illegible]

Ron Moody (the original Fagin in "Oliver") [illegible] the Prime Minister for all that it is worth. [illegible] Margaret Rutherford as the Duchess [illegible]

[illegible] doesn't extend Miss Rutherford (Gloriana). Bernard Cribbins as the P.M.'s son with ambitions to be an astronaut is badly cast and can extract little from a role which he appears uncertain to play straight or for yocks. Terry-Thomas has some typical silly-ass scenes as the fatuous "bird watching" British spy and David Kossoff provides his own gentle brand of charm and philosophical comedy in the role of the idealistic scientist.

June Ritchie the [illegible] love interest gets lost in the proceedings. But in a long list of supporting players John Phillips the [illegible] John Le Mesurier as a British politician; Eric Barker, Roddy McMillan, Peter Sallis and Hugh Lloyd score effectively. There is also a [illegible] guest appearance by Frankie Howerd as a [illegible] [illegible]

Special effects, Ron Grainer's lively score, Wilkie Cooper's Eastmancolor camerawork and the general atmosphere of olde-worlde charm provided by the [illegible] Duchy are all aids to a pic that will probably sell well on title and cast. But it could have been so much more of a comedy lark. Rich.

In The Cool Of The Day
(PANAVISION—COLOR)

Overplotted romantic meller. Dim b.o. prospect.

Hollywood, May 1.

[illegible]

Feeble, ill-conceived attempt to revive a style that is an anachronism in this highly-selective, neo-realistic era. John Houseman production was written for the screen by Meade Roberts from the novel by Susan Ertz. It concerns the romantic encounter [illegible]

[illegible]

Most of this romantic schmaltz is set against some interesting Greek scenery [illegible]

[illegible]

Miss Lansbury gets off the best acting in the film as Finch's sour, [illegible]

This drab film was directed by Robert Stevens. Tube.

The Young And The Brave

War drama with boy-and-his-dog approach. Too weak for top slots, will do as lower berther.

Hollywood, May 8.

[illegible]

"The Young and the Brave" is a cross between two staples of the [illegible] picture field—the [illegible] war drama and the [illegible] [illegible]

A trite, listless scenario by Beirne Lay Jr., from a story by Ronald Davidson and Harry M. Slott, [illegible]

[illegible]

Francis D. Lyon's direction is [illegible]

[illegible] Tube.

Das Feuerschiff
(The Lightship)
(GERMAN)

Berlin, May 14.

[illegible]

"Lightship" looms as one of the better German pix of the season. Adapted from a tale by the German writer Siegfried Lenz, the philosophical ingredients of the original remain on the surface. [illegible]

[illegible]

(Continued on page 20)

Critics Section Films At Cannes

Pour La Suite Du Monde
(For the Continuance of the World)
(CANADIAN)

Cannes, May 14.

[illegible]

Cannes presented and direct documentary pic, as a French-Canadian island [illegible]

[illegible]

It is technically acceptable, if there are some grainy patches. Canadian-French accents have had it subtitled in French. Mosk.

Hallelujah The Hills

Witty, quirky, offbeat [illegible] pic that could make for arty [illegible] but could be worth it.

Cannes, May 14.

[illegible]

Formerly this offbeat N.Y. film [illegible]

There is not much of a story. It is mainly a joyous rush of images by a new director who has assimilated his classics and regular run of films. Two clean-cut, adventurous young American stalwarts vie for the hand of a [illegible] young girl only to have her snapped up by a [illegible]

[illegible]

He displays a flair for visual [illegible]

[illegible]

Deja S'Envole La Fleur Maigre
(The Frail Flowers Are Disappearing)
(BELGIAN)

Cannes, May 14.

[illegible]

Film takes a look at various [illegible]

[illegible] Mosk.

Barravento
(The Eddy Current)
(BRAZIL)

Cannes, May 14.

[illegible]

Pungent tale of an [illegible]

[illegible]

(Continued on page 21)

ITALY'S ONTARIO ONSLAUGHT

Hollywood Reacts to Malibu Idea

Hollywood, May 14.

Favorable reaction to the proposed Malibu Beach 20th-Fox-Columbia Pictures-Metro one-studio-for-all complex was registered last week by guild and studio executives, who saw it as a possible means to lower production costs and make it possible to create more West Coast production.

Significant response to the plan came from George Yousling, head of entertainment financing for Security First National Bank. Noting the bank currently is "loaning more money than ever to motion pictures because the costs have gone up so drastically," Yousling said the proposed plan "should assure continuation of the industry here." He asserted it would "work to everybody's benefit to have a modern studio and should have a marked effect in lowering production costs."

Yousling noted that plan was not fully detailed in the studios' announcement but remarked of current facilities, "this property has tremendous value and its sale would leave no financing problems for a new facility." Banker stressed, "We do want to serve the industry and intend to continue to serve it."

Among execs polled, Allied Artists prexy Steve Broidy enthusiastically allowed "it makes a lot of sense economically and should prove a tremendous factor in getting efficiency and economy without affecting the individual companies involved." He could see no reason "why people would lose jobs," as had been mentioned by some observers earlier, because "the incorporation of facilities and proper use of space would lower cost and be compatible to making more pictures." Broidy stressed, thus, "it would be automatic that if you can make money making pictures here, you'll make them here."

Paramount studio head Jack Karp felt the presentation was "very sketchy". He knew "only what I read in the papers." But "it makes some sense in cutting down operations cost." Karp, however, curtailed comment until he found "how they intend to implement the project." He said it came as a complete surprise.

Jack L. Warner, head of Warner Bros. which is not involved in the project, declined comment on the plan.

Joseph Youngerman, topping the Screen Directors Guild, however, was equally interested in the outcome of the proposition, noting "if it happens it could favorably lower costs and add to Hollywood production. Producers Guild prexy Lawrence Weingarten, just out of the hospital after surgery, said he knew nothing more than he had heard and would prefer to study the proposal before commenting.

Exhibitors could only profit from the eventuality of such a production facility, according to a reaction from Statewide Theatres head Fred Stein. Theatreman asserted it should "strengthen their position and anything that makes their companies more equally sound must benefit exhibitors with product that can keep their doors open." Stein said he knew the area being considered (the 20th-Fox Malibu ranch) and said "it has plenty of room to house such a production complex."

IT'S 136 FILMS VS. YANKS 202

By ROBERT McSTAY

Toronto, May 14.

American-made films are only 38.9% of Ontario's import—lowest in the history of the motion picture industry. Italian and German films experienced a 50% increase.

This revelation was highlight of the annual report of the Board of Censors, ending March 31 this year, submitted by O. J. Silverthorn, director, to Bryan Cathcart, head of the Department of Travel and Publicity, under whose aegis film activities fall.

(Approximately 40% of Canada's film rental income is earned in Ontario, which has some one-third of Canada's population).

Lashing out in his final report, Silverthorne charged that certain producers, directors and writers abused their new freedom—which came about through the weakening of censorship in the U. S. by the U. S. Supreme Court and by the liberalized Hollywood Production Code. He declared the use of brutality, sex and violence elements went beyond the necessities of dramatic realism.

Theory of Cuts

"Such perversion of art for sensational purposes is difficult to deal with, for it frequently runs throughout the fabric of the plot," he said. "In such cases, the censorship board makes eliminations rather than rejections, as banning any film today only arouses controversy over the individual's freedom of choice and brings the film in question a publicity value it does not deserve."

Mentioning that the motion picture has now moved into a freedom of expression previously denied it by various forms of censorship, he pointed out the fact that public opinion has changed considerably over the past years; that the same freedom of expres-

(Continued on page 20)

All Present Thinking Says Film Industry Out of World's Fair

It now seems highly doubtful that the Motion Picture Assn. of America will be participating in any way in the 1964 New York World's Fair. This is implicit in a report from last week's meeting of the MPAA's ad-pub directors' committee to the effect that after studying various proposals, committee decided the "industry should move very carefully and only consider participation" if it could present "a spectacular exhibit" that would reflect credit on the industry.

Committee members decided that since the film industry would be competing with very expensive exhibits from other industries, it might be better not to participate if it could not participate on a comparable level.

The ad-pub committee, turning to another area, has proposed that a portion of prez Eric Johnston's upcoming $100,000 pubrel program include special material for a "New Look of Hollywood" campaign for radio, tv and syndicated columnists. Idea would be to film and record special short featurettes, utilizing Johnston, pointing up various aspects of the "new" Hollywood.

Ad-pub committee also has recommended the sponsoring of an annual award to recognize those newspapers which do a good job on improving "the content and appearance" of their motion picture pages.

U Books TWA Solid

The birds is taking wing. All of the first-run films being used by TWA for its in-flight film showings for the month of May are Universal releases, among them Alfred Hitchcock's "The Birds." Other pix to be shown are "The Ugly American" and "Tammy and the Doctor."

The current one-month monopoly by one picture company is the first time such a thing has occurred, incidentally, and U and TWA are tieing this into special displays to be used at ticket offices throughout the world.

Partial Restoration Of Fund Slash Given San Francisco's Fest

San Francisco, May 14.

San Francisco Film Festival will get $10,000 in aid this year from the hotel tax fund which supports local cultural enterprises. This is half what it got last year but ends the recommendation that it get nothing. The big nosegay in the face had been suggested by a band of local financiers but their recommendations were ignored by Chief Administrative Officer Sherman Duckel.

Chairman of the Film Festival Board of Directors, Harold Zellerbach, cabled Duckel from Italy advising him to ignore the economy-minded consultants headed by his brother, J. D. Zellerbach. Duckel accepted 50% of the hint.

Duckel decided against giving the symphony and opera the $100,000 each that the Zellerbach committee recommended, knocking them down to $80,000 each (still $5,000 better than they did last year).

Frisco Ballet, which piled up a big deficit on tour this year, had sought $71,000; Duckel had suggested $30,000, the Z committee recommended $20,000; but Duckel stood pat. This may mean the Ballet will have to cancel performances scheduled for 1964 in the Lincoln Center in New York, according to James Ludwig, president of the Ballet Guild (and of Saks Fifth Avenue here).

Spring Opera, whose current season is drawing raves—and deficits, as usual with opera—is a loser; Duckel went along with the committee's suggestion of its yearly $8,000, rather than the $15,000 he originally earmarked.

Actor's Workshop gets its annual $10,000, a number of smaller groups come out about as usual, and two new ones made the list for small amounts.

The hotel tax is expected to raise a little over $1,000,000 this year, of which $385,000—a reduced amount—goes to the Convention and Visitors Bureau for ballyhoo. The balance goes into a special fund as bait for national political conventions.

O'Brien Confirms MGM, Col & 20th Studio Proposal

London, May 14.

Robert H. O'Brien, Metro's topper, hosted a lunch party at the Metro Elstree studios for execs and the press, during his quick London whirl. Whatever had been O'Brien's original message for the scribes was lost as he faced a barrage of questions solely concerning the projected Metro-Col-20th Malibu Beach studio deal.

But, despite much probing, O'Brien would not, and obviously could not, add anything to the exclusive VARIETY report. He merely confirmed that such "exploratory talks were in progress. He reiterated his faith in Hollywood as the world centre for film production. When faced with the direct question: "This project seems not to be so advanced as we had thought. Could it be that it might never come off?" he countered with: "In the film industry, as in any other, anything can fail to come off until it is completed."

However, O'Brien firmly denied that the fact that he, Darryl F. Zanuck and Abe Schneider were all staying at the same hotel was purely coincidental. "Yes," O'Brien agreed "I expect I shall be meeting up with them, but I probably would have done so anyway. It certainly has no bearing on this matter."

However, later in the day the three top brass issued a joint statement claiming that the new studios will enable Hollywood to compete more effectively in today's world markets and prove that it remains the capital of international entertainment.

Friends of Lincoln Fest

Jack L. Warner, prexy of Warner Bros., director William Wyler and Richard Brandt, prez of Trans-Lux Corp., have been added to the sponsoring committee of the first annual film fest of the Lincoln Center of the Performing Arts.

Steady-to-Portside Ad Policy by Columbia Pics For 'Bye, Bye Birdie'

Columbia will wind up spending over $1,000,000 for advertising for "Bye Bye Birdie." This kind of outlay represents a departure from past policy, states Robert S. Ferguson, ad-pub v.p. In earlier days, related Ferguson, a big ad splurge would be made on a picture at the outset of its marketing and, then, having established the feature, the company would "lay low"—that is, hold back on the ad expenditures.

Now Col is continuing the campaign, theorizing that the more that's invested in paid-for space the greater the boxoffice. Ferguson reasons there's no ceiling on the b.o. when it's firmly established that the public wants a certain pic, as in the case with "Birdie," and the bigger the ad spread the bigger the income.

Col already has shelled out $130,000 for the ads in New York, unusually high, said Ferguson. The overall splurge will be second highest in Col history, second to "Lawrence of Arabia."

Something extra was spent in Gotham because of the newspaper strike. Company committed itself to subway cards and poster displays, not knowing the papers would be back in business.

ANTITRUSTER GOAL: A BID FOR 'PEKING'

San Francisco, May 14.

United California Theatres, operators of Alexandria and Coronet theatres, filed antitrust suit in Federal court here against downtown film houses and distributors. Defendants are Allied Artists and Samuel Bronston Productions, with four chains: AB-Paramount (Paramount, St. Francis); RKO (Golden Gate); Loew's (Warfield); North Coast Theatres Corp. (United Artists, Esquire). Suit charges they illegally conspired to split up showing of firstruns and keep them on Market Street.

Injunction and damages are sought, plus opportunity to bid on "55 Days at Peking," apparently basis of suit.

Manhattan Slants On Malibu Studio

Projected plans on the part of Metro, 20th-Fox and Columbia to jointly operate one studio in Malibu Beach, California, on a pro rata landlord basis, as detailed last week, set off an avalanche of trade speculation and second guessing in New York, too.

Said one important eastern circuit executive: "They emasculated us almost 20 years ago, these film companies, because we were associated with them and now they themselves are banding together."

He added: "But I hope it works if it means more pictures for the exhibitors. Heaven knows we need them. But how long will it take? Three years? Or five or ten?"

Other thoughts heard around Gotham:

Union people are inclining to the belief that one studio instead of three will cut down on employment. The answer to this, from one film company president, is that the troika operation via efficiency and modernization will stimulate production and employment. Actually, it was said, there will be more pictures made at the one studio, which replaces the three, than had been made at the three.

The theory in this instance is that negative cost savings will accrue not only to the three but "outsiders" as well and this will encourage the making of a great number of pictures.

Heard from numerous responsible people in the trade: It's been a long time coming.

The thought here is that Metro and 20th have actively discussed a studio merger, as also have Col and 20th. This goes back a few years and the man behind it was former 20th president Spyros P. Skouras.

But they just couldn't see eye to eye, and now apparently they can.

RALKE COUNTERSUES; DISNEY 'SECRETS' FUSS

Los Angeles, May 14.

William C. Ralke, local audio-visual equipment designer, filed a $1,500,000 countersuit Friday (10) against Walt Disney Productions charging "unfair competition." Suit, filed in L.A. superior court, was response by Ralke to alleged trade secret suit brought by Disney last week against Ralke and two firms he heads, Ralke Co. Inc. and Western Audio Visual Engineering & Sales Co.

Countersuit accused Disney of "harrassing, intimidating and alienating Ralke's current and potential customers." Charge was also made that "Disney had attempted in at least one instance to induce a Ralke customer to breach his contract."

Landau's Casting His 'Fool' Killers With Newcomers

Having previously stated the intention of working new talent into his pix whenever possible, Ely Landau has cast a string of film newcomers into his "The Fool Killer," which begins lensing this week in Tennessee. Salome Jens, Dana Elcar, David Doyle, Jean Stapleton, Charlotte Jones and Edwin Wolfe have been added to the cast of the pic.

Previously set were Anthony Perkins in lead and Hal Holbrook of Mark Twain impersonation fame who, like many of the others, will be making his film debut in the Jose Quintero-directed project. "I believe that in casting well-known names for certain film roles, each name personality imposes an element of expectancy on an audience—a preconception that must always, to a degree, lessen the excitement of genuine discovery," Landau commented on the casting.

Eddie Albert Jr., 12-year-old son of the actor, gets his first acting role in the Ely Landau production of "Fool Killer," which began lensing in Knoxville, Tenn., this week under the direction of Jose Quintero.

Boy will get featured billing. He has had no previous experience in any medium.

CHINESE SHARES A FILM

Believed First Time Since 1920s—It's 'Mockingbird'

Los Angeles, May 14.

For what is reported the first time in its history dating back into the '20s the Chinese Theatre on Hollywood Blvd. has departed from its policy of operating as an exclusive-run house and this week joined the city-wide multiple booking of "To Kill a Mockingbird."

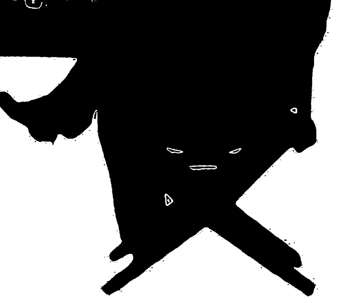
Fox West Coast Theatres, which owns situation, reportedly decided to make move when poor reaction to "I Could Go On Singing" caused sudden yanking of Judy Garland starrer and no other suitable film was available.

The World's Foremost Frightmaker Looks You In With a Thousand Screams!

THE BIG SCARE THAT MEANS BIG BUSINESS!

MURRAY HAMILTON · JOYCE TAYLOR · HUGH MARLOWE · KHIGH DHIEGH · KATHY DUNN as Candace Hull · LYNNE SUE MOON as Mai-Ling

THE TEENAGE DIPLOMATS Screenplay by ROBERT DILLON · Produced and Directed by WILLIAM CASTLE A WILLIAM CASTLE PRODUCTION in COLOR



LOCK IT IN FOR SUMMER

with the man from COLUMBIA!

Chi Biz Steady; 'Trial' Socko $11,000; 'Exit' Nifty 9½G, 2d; 'Critics' $17,000; 'Balcony' Lusty 10G, 3d; 'Birds' $13G

Chicago, May 14.

Cool, cloudy weather is steadying Chi firstrun biz and holdovers are resisting the normal trade taper. Preem action is light, but "The Trial" is teeing off socko at Esquire. Monroe tandem of "West End Jungle" and "Flame In Streets" shapes big.

"Hercules and Captive Women" is nabbing a steady second Woods round while "No Exit" is copping a nifty second session daydating the Town and World. "Four Days of Naples" is sharp in Carnegie second round.

"Critic's Choice" is okay in third Chicago frame. "The Balcony" is fancy for same Loop lap. "Come Fly With Me" is soft in Oriental third. "Ugly American" is sturdy in fourth Roosevelt stanza. "Sundays and Cybele" is notching a fancy fourth moveover frame at Surf.

"The Birds" is bright in sixth State-Lake session. "To Kill Mockingbird" looms lusty in 11th United Artists outing. "David and Lisa" continues potent in Cinema 13th round.

Hardticketed "How West Was Won" is posting a socheroo 11th McVickers canto. "Lawrence of Arabia" is rated big in 10th Cinestage frame. "Mutiny On Bounty" is nabbing an okay 25th Todd stanza.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80) — "Four Days of Naples" (MGM) (2d wk). Sharp $9,000. Last week, $7,000.

Chicago (B&K) (3,900; 90-$1.80) —"Critic's Choice" (WB) (3d wk). Good $17,000 or close. Last week, $17,500.

Cinema (Stern) (500; $1.50) — "David and Lisa" (Cont) (13th wk). Splendid $5,700. Last week, $6,000.

Cinestage (Todd) (1,000; $2.40-$3.80)—"Lawrence of Arabia" (Col) (10th wk). Great $10,000 or near. Last week, $10,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"The Trial" (Astor). Sock $11,000. Last week, "Lovers of Teruel" (Cont), $5,000.

Loop (Brotman) (606; 90-$1.80)—"The Balcony" (Cont) (3d wk). Sizzling $10,000 or near. Last week, $13,000.

McVickers (Beacon) (1,100; $1.75-$3.30) — "How West Was Won"

(Continued on page 13)

'West' Still Paces Pitt, Huge $14,000; 'Ugly' Hep 10G, 'Canary' Meek 7G

Pittsburgh, May 14.

"How West Was Won" is holding great as Pitt's top grosser in eighth week at the Warner. Other hardticketer, "Lawrence of Arabia," looms lofty in second round at Fulton. Newcomer "Ugly American" rates good at Gateway. Other new entry, "Yellow Canary," shapes soft at Stanley. "Long Day's Journey Into Night" is socko in first at arty Squirrel Hill. "Freud" is tall in third at the Shadyside.

Estimates for This Week

Fulton (Assoc) (1,600; $1.50-$2.75) — "Lawrence of Arabia" (Col) (2d wk). Excellent $10,000. Last week, $10,500.

Gateway (Assoc) (1,900; $1-$1.50) "Ugly American" (U). Good $10,000. Last week, "To Kill Mockingbird" (U) (6th), $7,000.

Penn (UATC) (3,472; $1-$1.50)— "Apartment" (UA) and "Facts of Life" (UA) (reissues). Tepid $5,000. Last week, "Madame" (Embassy), $5,700.

Shadyside (MOTC) (630; $1.50)— "Freud" (U) (3d wk). Lofty $3,000. Last week, $4,100.

Squirrel Hill (SW) (833; $1.50)— "Long Day's Journey Into Night" (Embassy). Sock $4,500. Last week, "David and Lisa" (Cont) (9th wk), $2,000.

Stanley (SW) (3,700; $1-$1.50)— "Yellow Canary" (20th). Thin $7,000. Last week, "Come Fly With Me" (MGM), $7,300.

Warner (SW) (1,300; $1-$2.75)— "How West Was Won" (MGM) (8th wk). Powerful $14,000. Last week, $14,300.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Mill' Trim 35G, Toronto; 'Robe' 5G

Toronto, May 14.

Only newcomer at the major deluxers is "Mill of Stone Women" at four-house Rank tiein, which is off to a good weekend start. However, holdovers still are taking the real coin. Hefty is "Critic's Choice," in second frame. "The Robe," back at popscale, looks okay. Second stanza of "My Six Loves" shapes dull. "To Kill a Mockingbird," in 10th stanza, shapes solid.

Estimates for This Week

Carlton (Rank) (2,318; $2-$3)— "Lawrence of Arabia" (Col) (13th wk). Big $24,000. Last week, $28,000.

Danforth, Humber, Fairlawn, Savoy (Rank) (1,330; 1,105; 1,200; 700; $1.25-$1.50)—"Mill of Stone Women" (Col). Good $35,000. Last week, "Could Go On Singing" (UA), $28,000.

Eglinton (FP) (918; $2-$3)—"How West Was Won" (MGM) (7th wk). Still hearty at $9,500. Last week, same.

Hollywood (FP) (1,080; $1.25-$1.50)—"Critic's Choice" (WB) (2d wk). Solid $9,000 or near. Last week, $11,000.

Hyland (Rank) (1,105; $1.25-$1.50) — "Crooks Anonymous" (20th) (5th wk). Very good $6,000. Last week, $6,000.

Imperial (FP) (3,216; $1-$1.50)— "My Six Loves" (Par) (2d wk). Dull $9,000. Last week, $13,000.

Loew's (Loew) (1,041; $1-$1.50) —"To Kill Mockingbird" (U) (10th wk). Swell $7,500. Last week, $8,500.

Tivoli (FP) (956; $1—$1.25)— "The Robe" (20th) (reissue). Fine $5,000 or near. Last week, "Longest Day" (20th) (20th wk) in eight days, $6,000 at $2.50 top.

Towne—(Taylor) (693; $1-$1.50) —"Wrong Arm of Law" (IFD) (3d wk). A great $6,000. Last week, $7,500.

University (FP) (1,352; $1.50-$2.50) — "Mutiny on Bounty" (MGM) (24th wk). Good $6,000. Last week, $6,300.

Uptown (Loew) (2,250; $1-$1.50) —"The Birds" (U) (5th wk). Splendid $9,000. Last week, $10,000.

'Dr. No' Nice $11,000, Denver; 'Madame' 7G

Denver, May 14.

Holdovers and longruns still are strong here currently but some of new entrants are displaying possibilities. "Dr. No" is top newcomer with nice takings at Paramount. "Free, White and 21" is doing well at 600-seat Towne. "Come Fly With Me" is only fair in second at Denham. "To Kill a Mockingbird" is great in sixth round at Centre while "Lawrence of Arabia" shapes big in same week at Aladdin. "How West Was Won" looks capacity in 10th session at the Cooper.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.75) —"Lawrence of Arabia" (Col) (6th wk). Big $8,500. Last week, $9,500.

Centre (Fox) (1,270; $1.25-$1.65) —"To Kill Mockingbird" (U) (6th wk). Great $8,000. Last week, $9,000.

Cooper (Cooper) (814; $1.65-$2.50)—"How West Was Won" (MGM) (10th wk). Capacity or near

(Continued on page 13)

'Bikini' NSH $7,000, Seattle; 'West' 12G, 5

Seattle, May 14.

Proceedings at most firstruns currently are on the dull side or worse. "Operation Bikini" shapes mildish at Coliseum as opener while "Mondo Cane" is rated drab at Paramount. "Come Fly With Me" is equally sad at Orpheum, also in first. "How West Was Won" still is great in fifth week at Martin Cinerama. Also in fifth, "Lawrence of Arabia" looks nice at Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick) (730; $1.50-$2) — "Mutiny on Bounty" (MGM) (21st wk). Good $5,000. Last week, $5,100.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50) — "Operation Bikini" (AI) and "When Girls Take Over" (Indie). Mild $7,000 or less. Last week, "Love Is Ball" (U) and "Hero's Island" (UA), $6,000.

Fifth Avenue (Fox-Evergreen) (2,500; $2-$2.50) — "Lawrence of Arabia" (Col) (5th wk). Nice $9,000. Last week, $11,000.

Martin Cinerama (Martin Theatres) (887; $1.25-$2.20) — "How West Was Won" (MGM) (5th wk). Great $12,000. Last week, $11,200.

Music Box (Hamrick) (730; $1.30-$1.75) — "To Kill Mockingbird" (U) (6th wk). Good $6,300. Last week, $6,000.

Music Hall (Hamrick) (2,200; $1.25-$1.50)—"Dame With a Halo" (MGM) and "7 Seas to Calais" (MGM). Terrible $3,000. Last week, "Could Go On Singing" (UA), $4,000.

Orpheum (Hamrick) (2,600; $1.25-$1.50)—"Come Fly With Me" (MGM) and "Rififi in Tokyo" (MGM). Sad $4,000. Last week, "40 Pounds of Trouble" (U) and "Mystery Submarine" (U), $5,300.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50) — "Mondo Cane" (Times) and "Stark Fear" (Emb). Drab $6,500. Last week, "The Birds" (U) (5th wk), $4,000 in 5 days.

'West' Virile 10G, Balto; 'Ugly' 8G, 2

Baltimore, May 14.

Downtown scene is slow this week with holdovers dominating. "Ugly American" is nice in second at Hippodrome. "How West Was Won" shapes stout in fifth round at the Town. "To Kill A Mockingbird" looms fine in 11th week at Mayfair.

"Longest Day" is up in 17th frame at the New. "David and Lisa" is holding nicely in eighth round at Playhouse and "The Balcony" looks good in third at the Little.

Estimates for This Week

Aurora (T-L) (300; 50-$1.50) — "No Sun in Venice" (Kings) and "Passionate Summer" (Kings) (reissues). Slow $1,200. Last week, "Truth" (Kings) and "Night Heaven Fell" (Kings) (reissues), $2,000.

Charles (Fruchtman) (500; 50-$1.50) — "Freud" (U) (4th wk). Holding at good $4,000. Last week, $4,500.

Five West (Schwaber) (435; 90-$1.50) — "Come Fly With Me" (MGM) (4th wk). Slow $1,100. Last week, $1,200.

Little (T-L) (300; 50-$1.50) — "Balcony" (Cont) (3d wk). Good $2,200. Last week, $2,700.

Hippodrome (T-L) (2,200; 50-$1.50)—"Ugly American" (U) (2d wk). Nice $8,000. Last week, $11,000.

Mayfair (Fruchtman) (700; 50-$1.50)—"To Kill Mockingbird" (U) (11th wk). Holding at nice $5,000. Last week, $6,300.

New (Fruchtman) (1,600; $1.50-$2.50)—"Longest Day" (20th) (17th wk). Fast $6,000. Last week, $7,000.

Playhouse (Schwaber) (385; 90-$1.50)—"David and Lisa" (Cont) (8th wk). Nice $2,000. Last week, $2,500.

Stanton (Fruchtman) (2,800; 50-$1.50)—"Birds" (U) (6th wk). Fair $4,000. Last week, $5,000.

Town (T-L) (1,125; $1.50-$2.50)— "How West Was Won" (MGM) (5th wk). Fancy $10,000. Last week, $12,000.

Rex (Freedman) (500; $1.50)— "My Bare Lady" (Indie). Good $3,000. Last week, "Sin You Sinners" (Indie) (2d wk), $1,500.

Additional Picture Grosses On Pages 11 and 13

B'way Biz Sluggish; 'Sanjuro' Socko $9,000; 'Court' 16G, 'Fox' Mighty 7G; 'Birdie' 122G, 'Ugly' Attractive 31G

Not helped by any new, big pictures, or with the change to much cooler weather over the past weekend, Broadway firstrun trade is mostly on the skids this round. Rain last Friday night and also intermittently on Saturday cooled the atmosphere but did not warm up biz at the deluxers as had been expected. Newcomers mostly are at smaller or arty theatres.

"Day In Court" is doing nicely at the Embassy but is not shaping up too well at the arty Trans-Lux 52d Street. Total for the two houses likely will be less than $16,000 in initial week. "Sanjuro," of which much has been expected, landed socko $9,000 on opening at the tiny Toho Cinema, by far the best showing ever at this theatre.

Opening round of "Sparrows Can't Sing" hit a bangup $11,000 at the Cinema One. "Black Fox" still is great $7,100 for second stanza at the bandbox Carnegie Hall Cinema after an equally smash opening week.

Biggest coin total will go to "Bye Bye Birdie" with stageshow at the Music Hall where a good $122,000 is in prospect for the current (6th) session. It will be replaced tomorrow (Thurs.) by "Spencer's Mountain" and new stageshow. This figure would give "Birdie" a total gross of $1,007,000 for the six weeks.

"Come Fly With Me" is winding its second round with slight $16,000 or near at the Paramount. "Love Is a Ball" is down to lean $14,000 or less in third stanza daydating the Astor and Trans-Lux 85th Street.

"Ugly American" looks to hold with smash $31,000 in fifth session, daydating the Rivoli and Trans-Lux East. "The Birds" is heading for a big $21,000 daydating the Palace and Sutton in seventh week.

Both the Victoria and DeMille have oldies. The latter opens "Yellow Canary" today (Wed.).

"Lawrence of Arabia" held with smash $30,000 in 21st stanza at the Criterion while "How West Was Won" wound its seventh week at the Cinerama with a socko $30,000. These two pix paced the hardticketers, all of them showing the effects of the general downbeat this session.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2) —"I Could Go on Singing" (UA). Opens today (Wed.). Last week, "Love Is a Ball" (UA) (3d wk), mild $9,000 or less after $10,000 for second.

Cinerama (Loew) (1,552; $1.50-$3.50)—"How West Was Won" (MGM) (8th wk). Seventh session completed Sunday (12) was great $30,000 with no added performances after $30,500 on 11 shows in sixth week.

Criterion (Moss) (1,520; $1.80-$4.80)—"Lawrence of Arabia" (Col) (22d wk). The 21st round finished Sunday (12) was wham $30,000 after $41,000 for 20th week.

DeMille (Reade) (1,463; 90-$2.50) —"Yellow Canary" (20th). Opens today (Wed.). Last week, reissues.

Embassy (Guild Enterprises) 500; $1.50-$2.50)—"Day in Court" (Indie). Initial session ending today (Wed.) looks like solid $11,000. Holding, of course.

Palace (RKO) (1,642, $1.25-$2) — "The Birds" (U) (7th wk). Current round winding today (Wed.) is heading for smash $15,000 or close after $17,000 for sixth week. Stays on indef.

Forum (Norell) (813; $1.25-$1.80) —"Mondo Cane" (Times) (7th wk). Sixth stanza ended yesterday (Tues.) was great $12,000 or close after $14,500 for fifth week, daydating Little Carnegie

Paramount (AB-PT) (3,665; $1-$2) —"Come Fly With Me" (MGM) (3d wk). First holdover week finished yesterday (Tues.) held at slow $16,000 or near. First was $18,000. "Hud" (Par) comes in next but not until end of month.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Bye Bye Birdie" (Col) and stageshow (6th-final wk). This round winding up today (Wed.) looks like good $122,000 or over after $133,000 in fifth week. "Spencer's Mountain" (WB) and new stageshow open tomorrow (Thurs.)

Rivoli (UAT) (1,545, $1.50-$2.50) —"Ugly American" (U) (5th wk). Current week finishing today (Wed.) looks to hold with smash $18,000 or near after $21,000 for fourth. Stays on until a few days before "Cleopatra" (20th) opens on hardticket June 12.

State (Loew) (1,850; $1.50-$3.50) —"Mutiny on Bounty" (MGM) (26th wk). This round finishing tomorrow (Thurs.) looks like solid $16,500 after $18,000 for 25th week. Holds on, likely through summer, with pic going on two-a-day June 12.

Victoria (City Inv.) (1,003; $1.25-$2)—Using reissues currently, with new product due in later this month.

Warner (SW) (1,813; $1.50-$3.50) —"Longest Day" (20th) (32d wk). Present stanza ending tomorrow (Thurs.) looks like good $14,000 or near after $17,000 for 31st week. Stays until "List of Adrian Messenger" opens May 29 on continuous-run.

First-Run Artics

New Baronet (Reade) (430; $1.25-$2) — "Your Shadow Is Mine" (Cont). Opened Monday (13). In ahead, "Balcony" (Cont) (8th wk), fair $4,000 but for a solid extended-run here.

Carnegie Hall Cinema (F&A) (230; $1.50-$2) — "Black Fox" (Capri) (2d wk). Second week ended Sunday (12) was wow $7,100 after great $8,500 for first.

Coronet (Reade) (580; $1.50-$2) —"Wrong Arm of Law" (Cont) (7th wk). Sixth stanza finished Monday (13) was great $8,400 after $9,000 in fifth week.

Fine Arts (Davis) (468; $1.80-$2) —"Sundays and Cybele" (D-R) (27th wk). The 26th session completed Sunday (12) was nice $4,500 after $5,500 for 25th week. "L-Shaped Room" (D-R) opens May 27.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Winter Light" (Janus). Opened Monday (13). In ahead, "Four Days of Naples" (MGM) (8th wk-5 days), okay $4,200 after $5,500 in seventh full week.

Cinema One (Rugoff Th.) (700; $1.50-$2)—"Sparrows Can't Sing" (Janus) (2d wk). First session ended Sunday (12) was bangup $11,000.

Cinema Two (Rugoff Th.) (300; $1.50-$2)—"2 Daughters" (Janus) (2d wk). This week ending today (Wed.) is heading for nice $6,500 or close after $8,000 for opener. Continues.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Wrong Arm of

(Continued on page 13)

Milw'kee Off; 'Fly' Fair 6G 'Ugly' 7½G; 'West' Great $12,000 in 4th

Milwaukee, May 14.

Daylight saving time, good weather and a lack of strong product are blamed here for spotty business this week. However, "How the West Was Won" continues smash in fourth week at Palace "Ugly American" is rated fair in first at Riverside. "Come Fly With Me," looks fair at Towne.

Estimates for This Week.

Downer (Cinema, Inc.) (800; $1) —"The Trial" (Astor). So-so $2,000.

Palace Cinerama (Prudential) (1,000; $1.55-$3.50) — "How West Was Won" (MGM) (4th wk). Great $12,000. Last week, $13,000.

Riverside (Standard) (2,500; 90-$1.25) — "Ugly American" (U). Fair $7,500 or over.

Strand (Prudential) (700; $1.80-$3.25) — "Lawrence of Arabia" (Col) (4th wk). Okay $6,000 or over. Last week, $8,000.

Times (Marcus) (600; $1) — "Freud" (U). Good $3,000. Last week, "Long Day's Journey Into Night" (Levine), $1,800.

Towne (Stand) (1,575; 90-$1.25) — "Come Fly With Me" (MGM). Fair $6,000 or close.

Warner (SW) (2,424; 90-$1.30) — "Day of Triffids" (AA). Sad $3,100. Last week, "Operation Bikini" (AI) and "Wonderful to Be Young" (Par), $4,700.

Wisconsin (Prude) (2,777; 90-$1.30)—"Diary of a Madman" (UA) and "Amazons of Rome" (UA). Poor $4,000. Last week, "Could Go on Singing" (UA), $3,500.

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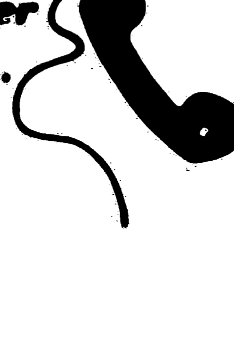

call the man from COLUMBIA!

'Stallions' Fast 11G, Philly; 'Trial' Loud $7,000; 'Ugly' Okay 13G, 2d

Philadelphia, May 14.

Mother's Day is credited here with saving this from being a dull week at firstruns. "Miracle of White Stallions" is standout among new entrants with a socko session at the Goldman. "The Trial" is doing nicely, dardating two small houses. "Giant," back on release, looms okay at Stanton.

"Sundays and Cybele" still is hep in fifth round at Yorktown. "Ugly American" shapes okay in second week at Stanley. "Lawrence of Arabia" is rated strong in 20th stanza at Midtown. "How West Was Won" shapes fancy in 10th Boyd session. "To Kill Mockingbird" is breezy in eighth at the Randolph.

Estimates for This Week

Arcadia (S&S) (625; $1.20-$2)—"Courtship of Eddie's Father" (MGM) (6th wk). Good $4,000. Last week, $5,000.

Boyd (SW) (1,536; $2-$2.75)—"How West Was Won" (MGM) (10th wk). Fast $16,000. Last week, $18,000.

Bryn Mawr (Goldman) (600; $1.40)—"Trial" (Astor). Fair $2,000. Last week, "Love and Larceny" (Major) (2d wk), $1,800.

Fox (Goldman) (2,200; 99-$1.80)—"Birds" (U) (6th wk). So-so $6,300. Last week, $7,300.

Goldman (Goldman) (1,000; 99-$1.80)—"White Stallions" (BV). Rousing $11,000. Last week, "Longest Day" (20th) (20th wk), $5,300.

Lane (SW) (1,000; $1.40)—"David and Lisa" (Cont) (12th wk). Neat $3,000. Last week, $4,000.

Midtown (Goldman) (1,200; $2.20-$3)—"Lawrence of Arabia" (Col) (20th wk). Strong $11,000. Last week, $11,300.

Randolph (Goldman) (2,200; 99-$1.80)—"To Kill Mockingbird" (U) (8th wk). Breezy $7,000. Last week, $8,000.

Stanley (SW) (2,100; 99-$1.80)—"Ugly American" (U) (2d wk). Okay $13,000 or near. Last week, $18,000.

Stanton (SW) (1,483; 99-$1.80)—"Giant" (WB) (reissue). Okay $6,000. Last week, "Madame" (Embassy) (2d wk), $6,000.

Studio (Goldberg) (400; 99-$1.80)—"Shangri-La" (Indie) and "Sunlovers" (Indie). Fine $4,200. Last week, "Once Upon Knight" (Indie) and "Surfside 77" (Indie), $3,300.

Trans-Lux (T-L) (500; 99-$2)—"Four Days of Naples" (MGM) (2d wk). Dim $2,300. Last week, $3,300.

World (Rugoff) (400; 99-$1.80)—"Trial" (Astor). Sock $4,000 or over. Last week, "Love and Larceny" (Major) (2d wk), $2,300.

Yorktown (SW) (825; $1.40)—"Sundays and Cybele" (Davis) (5th wk). Hep $3,100. Last week, $3,600.

'Birds' Boffo $14,000 In L'ville; 'Fair' Good 7½G

Louisville, May 14.

"The Birds" shapes standout newcomer at the Kentucky looks set for whammo biz, with socko session likely after a seven-week run of "To Kill Mockingbird." Excellent weather helping firstruns currently. "It Happened at World's Fair," new entry at the Ohio, looks good. "Yellow Canary" at United Artists is mild.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"The Birds" (U). Off to fast start, with socko $14,000 likely. Last week, "To Kill Mockingbird" (U) (7th wk), $4,300.

Mary Anderson (People's) (1,100; 75-$1.25)—"Madame" (Embassy). Light $3,500. Last week, "Music Man" (WB) and "Baby Jane" (WB) (reissues), $3,000.

Ohio (Settos) (900; 75-$1.25)—"It Happened At World's Fair" (MGM). Good $7,500. Last week, "Six Loves" (Par) (4th wk), $4,300.

Penthouse (Fourth Ave.) (600; $1.25-$2.20)—"Lawrence of Arabia" (Par) (5th wk). Neat $8,500 after fourth week's $11,000.

Rialto (Fourth Ave.) (1,100; $1.25-$2.20)—"Mutiny on Bounty" (MGM) (2d wk). Holding nicely with top price cut to $1.50. Looking for okay $6,500 after second week's $8,000.

United Artists (Fourth Ave.) (1,000; 75-$1.25)—"Yellow Canary" (20th). Mild $7,000. Last week, "Man From Diners' Club" (Col), $6,000.

Key City Grosses

Estimated Total Gross
This Week $2,412,300
(Based on 24 cities and 206 theatres.)

Last Year $2,000,300
(Based on 23 cities and 204 theatres, chiefly first runs including N.Y.)

'Bounty' Trim 15G, St. L.; 'Canary' 7G

St. Louis, May 14.

There are some new entries here this session but the showing they are making is uneven. "Mutiny on Bounty," playing at popscale, shapes neat as opener at State while "The Trial" looms good in first at the Pageant. "Yellow Canary" is rated light on initialer at Loew's Mid-City.

"Ugly American" is big in second at the St. Louis while "The Birds" shapes solid in third at the mammoth Fox. "How West Was Won" looks socheroo in fifth at Martin Cinerama. "Lawrence of Arabia" is rated nice in seventh at Ambassador.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.50-$2.75)—"Lawrence of Arabia" (Col) (7th wk). Nice $8,300. Last week, $9,000.

Apollo Art (Grace) (700; 90-$1.25)—"Illicit Interlude" (Indie) and "Secrets of Women" (Indie). Okay $1,300. Last week, "Dreams" (Indie) and "Smiles Summer Night" (Indie), $1,500.

Esquire (Johnson-Komm) (1,800; 90-$1.25)—"Come Fly With Me" (MGM) (2d wk). Average $8,000. Last week, $12,000.

Fox (Arthur) (5,000; 90-$1.25)—"Birds" (U) (3d wk). Fine $18,000. Last week, $25,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Yellow Canary" (20th). Light $7,000. Last week, "Imitation of Life" (U) and "Written on Wind" (U) (reissues), $7,000.

State (Loew) (3,000; 60-90)—"Mutiny on Bounty" (MGM). Neat $15,000. Last week, "Five Miles to Midnight" (UA) and "Pirates Blood River" (Col), $9,000.

Martin Cinerama (Martin) (913; $1.25-$2.50)—"How West Was Won" (MGM) (5th wk). Fast $13,500. Last week, $14,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Trial" (Astor). Good $3,500. Last week, "Freud" (U) (5th wk), $2,000.

St. Louis (Arthur) (3,800; 75-90)—"Ugly American" (U) (2d wk). Big $15,000. Last week, $18,000.

Shady Oak (Arthur) (700; 90-$1.25)—"Long Day's Journey Into Night" (Embassy) (4th wk). Fine $3,000. Last week, $3,000.

'Rama' Fair $6,000 In Prov.; 'Ugly' 6½G, 2d

Providence, May 14.

Cool weather is helping mainstem houses a bit this round. New entries are slow. Majestic with "Nine Hours to Rama" shapes fair. Second of "Ugly American" is good at Albee. Elmwood is nice in sixth with "Lawrence of Arabia." State's "I Could Go On Singing" is drab in four days.

Estimates for This Week

Albee (RKO) (2,200; 90-$1.25)—"Ugly American" (U) and "Showdown" (U) (2d wk). Good $6,500. Last week, $8,000.

Elmwood (Snider) (724; $2-$2.50)—"Lawrence of Arabia" (Col) (6th wk). Nice $6,000. Fifth was $7,500.

Majestic (SW) (2,200; 90-$1.25)—"Nine Hours to Rama" (20th) and "30 Years of Fun" (20th). Fair $6,000. Last week "Long Day's Journey Into Night" (Emb), $7,000.

State (Loew) (3,200; 65-90)—"I Could Go On Singing" (UA) and "Big Risk" (Indie). Dull $3,000 in four days. Last week, "Mutiny On Bounty" (MGM) (4th wk), $6,700 in 9 days.

Strand (National Realty) (2,200; 65-90)—"Man Who Knew Too Much" (Par) and "Trouble With Harry" (Par) (reissues). Mild $4,000 or near. Last week, "To Kill Mockingbird" (U) (subrun), $2,000.

'Ugly' Handsome $13,000, Cleve.; 'Free, White' 12G

Cleveland, May 14.

Grosses at deluxers here currently are rising as the temperature goes up. New screen fare, of course, also helps. "Ugly American" is top newcomer with a handsome take at the Allen. "Free, White and 21" looks okay on opener at the Hipp. "Sundays and Cybele" looms smart in second round playing two arty theatres. "How West Was Won" and "Lawrence of Arabia," both in fifth sessions, continue big.

Estimates for This Week

Allen (Stanley-Warner) (2,800; $1.30)—"Ugly American" (U). Handsome $13,000 or near. Last week, "Critic's Choice" (WB), $10,000.

Colony Art (Stanley-Warner) (1,364; $1.30)—"Long Day's Journey Into Night" (Levine) (4th wk). Nice $2,500. Last week, $4,300.

Continental Art (Art Theatre Guild) (825; $1.50)—"Phaedra" (Indie) (release). Routine $1,800. Last week, "Girl With Golden Eyes" (Indie), $1,700.

Heights Art (Art Theatre Guild) (925; $1.50)—"Sundays and Cybele" (Indie) (2d wk). Smart $2,000. Last week, $3,300.

Hippodrome (Eastern Hipp) (3,300; $1.25-$1.50)—"Free, White and 21" (AI). Okay $12,000. Last week, "Nine Hours To Rama" (20th), $6,000.

Ohio (Loew) (2,700; $1.25-$1.50)

(Continued on page 13)

Mpls. Spotty; 'Rama' Dim 3G, 'West' Wham 16½G 'Dr. No' Okay $10,000

Minneapolis, May 14.

There are numerous newcomers again currently, but the fresh arrivals, with a few exceptions, are displaying limited b.o. appeal. Typical of the product situation is the plight of the Lyric, ordinarily a Loop solo feature important firstrun. Last week, it had a twin bill of lesser pix; this stanza finds it with another dual bill but made up of reissues.

Among the newies, "Nine Hours to Rama" is sad at Century while "Dr. No" likely will be okay for first at Orpheum. Best showing is being made by "How West Was Won," mighty in ninth round. "Lawrence of Arabia" looks brisk in fourth. "To Kill a Mockingbird" still is big in 12th session. "Birds" and "Divorce, Italian Style" still are displaying exceptional pulling power.

Estimates for This Week

Academy (Mann) (1,000; $1.55-$2.65)—"Lawrence of Arabia" (Col) (4th wk). Brisk $9,000. Last week, $10,000.

Avalon (Frank) (800; $1)—"Babes in Woods" (Aurora) (3d wk) and "Mouse That Roared" (Col) (2d run). Okay $1,000. Last week, paired with "Babe" was "Carry On, Nurse" (Gov) (2d run) (2d wk), $1,200.

Century (Par) (1,300; $1-$1.25)—"Nine Hours to Rama" (20th). Dull $3,000 or close. Last week, "Wine and Roses" (WB) (12th wk), $4,000.

Cooper (CV) (806; $1.25-$2.50)—"How West Was Won" (MGM) (9th wk). Sensational $16,500. Last week, $17,500.

Gopher (Berger) (1,000; $1-$1.25)—"Paranoiac" (U). Slow $3,000. Last week, "Madame" (Embassy), $4,500.

Lyric (Par) (1,000; $1-$1.25)—"Lover Come Back" (U) and "Come September" (U) (reissues). Modest $2,500. Last week, "Showdown" (U) and "Stagecoach to Dancers Rock" (U), $3,200.

Mann (Mann) (1,000; $1.25-$1.50)—"Birds" (U) (5th wk). Dandy $6,500. Last week, $7,000.

Orpheum (Mann) (2,800; $1-$1.25)—"Dr. No" (UA). Looks oke $10,000. Last week, "Diary of Madman" (UA) and "Amazons Rome" (UA) (reissues), $4,500.

Park (Mann) (1,000; $1.50)—"Divorce, Italian Style" (Embassy) (6th wk). Neat $3,000. Last week, $3,500.

State (Par) (2,200; $1-$1.25)—"Yellow Canary" (20th). Very mild $4,000. Last week, "Day of Triffids" (AA), $4,200.

Suburban World (Mann) (800; $1.25)—"No Exit" (Zenith). Mild $1,800. Last week, "Bramble Bush" (WB) and "Place in Sun" (Par) (reissues), $1,000.

World (Mann) (400; $1.25-$1.50)—"To Kill Mockingbird" (U) (12th wk). Big $4,000. Last week, same.

L.A. Leans on Holdovers; 'Rama' Slow $10,000, 'Giant' 22G, 'West' Strong 28G, 12th; 'Birdie' 17G; 'Arabia' Capac. 30G

Broadway Grosses

Estimated Total Gross
This Week .. $446,900
(Based on 35 theatres)

Last Year .. $440,600
(Based on 29 theatres)

'West' Giant 24G, Det.; 'Arabia' 20G

Detroit, May 14.

Only two new bills, one of them a twin oldie, this week but the grossing conditions remain good because of the great holding-power of five top films. "How West Was Won" stays wow in 11th round at Music Hall. "Lawrence of Arabia" continues smash biz in 15th session at Madison.

"The Birds" is great in sixth flight at the Palms. "Miracle of White Stallions" is nice in third week at the Michigan. "To Kill a Mockingbird" stays big in sixth at Mercury. Top newcomer, "The Balcony" is socko at Trans-Lux Krim.

Estimates for This Week

Fox (Downtown Fox Corp) (5,041; $1.25-$1.40)—"Free, White and 21" (AI) and "The Huns" (Indie) (3d wk). Okay $9,000. Last week, $14,500.

Michigan (United Detroit) (4,000; $1.25-$1.40)—"White Stallions" (BV) and "Young Guns of Texas" (20th) (3d wk). Nice $12,000. Last week, $15,000.

Palms (UD) (2,995; $1.25-$1.40)—"The Birds" (U) (6th wk). Hotsy $17,000. Last week, $18,000.

Madison (UD) (1,408; $1.50-$3.30)—"Lawrence of Arabia" (Col) (15th wk). Wow $20,000 or near. Last week, $21,000.

Grand Circus (UD) (1,400; $1.25-$1.80)—"Mutiny on Bounty" (MGM) (4th wk). Steady $14,000. Last week, same.

Adams (Balaban) (1,700; $1-$1.25)—"Seducers" (Par) and "Girl Chasers" (Par). Down to fair $7,000. Last week, $10,000.

United Artists (UA) (1,667; $1.25-$1.50)—"The Apartment" (UA) and "One, Two, Three" (UA) (reissues). Slow $3,000. Last week, "Could Go On Singing" (UA) (2d wk), $1,900.

Music Hall (Beacon Enterprises) (1,212; $1.25-$2.80)—"How West Was Won" (MGM) (11th wk). Wham $24,000. Last week, $24,500.

Mercury (United Motion Theatre Co.) (1,460; $1-$1.80)—"To Kill Mockingbird" (U) (6th wk). Big $12,000. Last week, $12,300.

Trans-Lux Krim (Trans-Lux) (900; $1.05-$1.80)—"The Balcony" (Cont). Sock $12,000. Last week, "Long Day's Journey Into Night" (Indie) (3d wk), $6,200.

'Stallions' Soft 7G, Col.; 'Loves' Limp 5G

Columbus, O., May 14.

"Miracle of the White Stallions" will pace the field of new entries but its only mild at Palace. Picture of less appeal to children than usual Disney product. "My Six Loves" is rated sad at the Ohio. "Five Miles to Midnight" looms mild in first. "How West Was Won" continues wow in fifth at the Grand.

Estimates for This Week

Grand (RKO) (900; $1.50-$2.75)—"How West Was Won" (MGM) (5th wk) Wow $11,000 or over. Last week, $12,000.

New Main (Sugarman) (1,100; 50-$1.25)—"Five Miles to Midnight" (UA). Mild $1,000.

Ohio (Loew) (3,079; 50-$1.50)—"My Six Loves" (Par) and "Watch Your Stern" (Hendel), Sad $5,000. Last week, "Follow Boys" (MGM), $5,200.

Palace (RKO) (2,845; 50-$1.50)—"White Stallions" (BV) and "Great Van Robbery" (UA). Mild $7,000 or near. Last week, "Critic's Choice" (WB) and "Guns of Darkness" (WB), $6,000.

Los Angeles, May 14.

Firstruns are spotty here this session, biz being down from recent week's strong showings and only a few money pix are in sight. "Nine Hours to Rama" shapes dim $10,000 or close opening week in two theatres. However, the British import, "Carry On Regardless" is going for a slick $5,500 at the arty Crest.

"Giant"-"Summer Place," reissue combo, should do a stout $22,000 or close in four spots opening round. "How West Was Won" heads up the regular holdovers with a fine $28,000 in view for 12th Warner Hollywood span. "To Kill a Mockingbird" is rated fair in second frame for three houses, 20th week at Fox Wilshire.

"Bye Bye Birdie" still is bright $17,000 in sixth round while "Ugly American" is handy in sixth at Pantages. Top hardticketer is "Lawrence of Arabia," still capacity $30,000 in 21st at Warner Beverly.

Estimates for This Week

State, Hollywood (Metropolitan-FWC) (2,404; 756; $1-$1.25)—"Nine Hours to Rama" (20th) and "Broken Land" (Indie). Dim $10,000 or near. Last week, State with Pix, Village, El Rey, "Gypsy" (WB), various second feature pix (2d wk), $16,400. Hollywood, "Birds" (U), "40 Pounds of Trouble" (U) (reissue) (6th wk), $3,400.

Crest (State) (750; $2)—"Carry On, Regardless" (Gov). Fine $5,500. Last week, "Get On With It" (Gov) (5th wk), $1,800.

Orpheum, Pix, Wiltern, Village (Metropolitan - Prin - SW - FWC) (2,213; 756; 2,344; 1,536; $1-$1.40)—"Giant" (WB) and "Summer Place" (WB) (reissues). Stout $22,000 or near. Last week, Orpheum, Wiltern with Hawaii, Baldwin, "Diamond Head" (Col) (1st general release), "Two Tickets to Paris" (Col) (reissue), $24,400.

Four Star (UATC) (868; $1.50-$2)—"Four Days of Naples" (MGM) (2d wk). Classy $7,000. Last week, $9,300.

Fox Wilshire, Chinese, Loyola, Los Angeles (FWC-Metropolitan) (1,990; 1,408; 1,298; 2,040; $1-$2.40)—"To Kill Mockingbird" (U) (20th wk, Fox Wilshire; 2d wk, others). Fair $19,000. Last week, $26,000.

Hawaii, Baldwin (G&S-State) (1,106; 1,800; $1-$1.25)—"Diamond Head" (Col) (2d wk) and "Man from Diners' Club" (Col) (m.o.). Good $9,000.

Music Hall (Ros) (720; $2-$2.40)—"Wrong Arm of Law" (Cont) (3d wk). Soft $4,000. Last week, $4,800.

Lido, Iris (FWC) (876; $1-$2)—"The Trial" (Astor) (3d wk) Dull $4,000. Last week, $5,500.

Warren's, Beverly (Metropolitan-State) (1,757; 1,150; $1-$2.40)—"The Balcony" (Cont) and "Happened in Broad Daylight" (Indie) (3d wk). Lean $7,800. Last week, $11,400.

El Rey (FWC) (856; $1.25)—"Gypsy" (WB) and "40 Pounds of Trouble" (U) (reissue) (2d wk). Lean $3,200.

Pantages (RKO) (1,512; $1.25-$2.75)—"Ugly American" (U) (6th wk). Handy $11,000. Last week, $11,500.

Hollywood Paramount (State) (1,468; $1.50-$2.40)—"Bye Bye Birdie" (Col) (6th wk). Bright $17,000 or over. Last week, $20,000.

Vogue (FWC) (810; $1.25-$1.40)—"Mondo Cane" (Times) (6th wk). Okay $4,500. Last week, $5,400.

Warner Hollywood (SW) (1,291; $1.25-$2.80)—"How West Was Won" (MGM) (12th wk). Fine $28,000. Last week, $27,200.

Fine Arts (FWC) (631; $2-$2.40)—"David and Lisa" (Cont) (14th wk) Strong $5,000. Last week, $4,200.

Warner Beverly (SW) (1,316; $1.65-$3.50)—"Lawrence of Arabia" (Col) (21st wk). Capacity $30,000. Last week, ditto.

Egyptian (UATC) (1,392; $1.65-$3.50)—"Mutiny on Bounty" (MGM) (26th wk). Hefty $12,500. Last week, $12,400.

Carthay (FWC) (1,138; $1.50-$3.50)—"Longest Day" (20th) (31st wk). Stout $8,000. Last week, $8,200.

'Dr. No' Sturdy $30,000, K.C.; 'Birds' Big 13G, 2d; 'West' Wow 13½G, 7

Kansas City, May 14.

Trade has some bright spots this session, however "Dr. No" in a multiple-run setup shaping nifty. "My Six Loves" at the Uptown is slow. "Madame" at the Paramount looks modest.

Holdover of "The Birds" is big at Plaza and Granada. "How West Was Won" continues to stay socko with play from schools and extra shows.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; $1-$1.25)—"Longest Day" (20th) (4th wk). Okay $5,000; holds. Last week, including Granada (1,217), good $6,000.

Capri (Durwood) (1,260; $1.25-$2.50)—"Mutiny on Bounty" (MGM) (21st wk). Good $5,500. Last week, same.

Empire (Durwood) (800; $1.25-$2.50)—"How West Was Won" (MGM) (7th wk). Great $13,500; stays on. Last week, $13,000.

Kimo (Dickinson) (504; $1.25-$1.50)—"Yojimbo" (Seneca) (2d wk). Fair $1,700. Last week, $2,000.

Paramount (Blank-UP) (1,900; $1-$1.25)—"Madame" (Embassy). Modest $5,000; holds. Last week, "Baby Jane" (WB) and "Auntie Mame" (WB) (reissues), $6,000.

Plaza, Granada (FMW-NGC) (1,630; 1,217; $1-$1.25)—"Birds" (U) (2d wk Plaza, 1st at Granada). Solid $13,000. Last week, Plaza only, great $14,000.

Roxy (Durwood) (900), Isis, Vista (FMW-NGC) (1,300,700), Englewood, Aztec Overland (Dickinson) (1,000, 800, 700), Crest, Riverside (Commonwealth) (600 cars each), Hiway 40 (General) (1,000 cars), Boulevard (Resnick) (750 cars), Electric (Fulton) (1,000) ($1 each)—"Dr. No" (UA). Biggest multiple-run deal here in couple of seasons (11 spots). Hep $30,000. Last week, Isis, Vista, Crest, Riverside, Boulevard, Hiway 40, Electric, "Operation Bikini" (AI), okay $20,000.

Saxon (Durwood) (1,150; $1.25-$2)—"Lawrence of Arabia" (Col) (12th wk). Nice $7,000; holding. Last week, $8,000.

Uptown (FMW-NGC) (2,000; $1-$1.25)—"My Six Loves" (Par). Slow $7,000. Last week, "White Stallions" (BV) (4th wk), $4,500.

'Birds' Lofty $9,000 in Port.; 'West' 12G, 5th

Portland, Ore., May 14.

Long-playing blockbusters continue to be the backbone of first-run trade here currently. Two newcomers here this week are not going far at the wickets. "How West Was Won" looks standout with a smash take at the Hollywood in fifth. Also in fifth, "Lawrence of Arabia" is rated lofty. "The Birds" is great in second at Broadway.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Birds" (U) (2d wk). Lofty $9,000 or near. Last week, $12,000.

Fox (Evergreen) (1,600; $1.75-$2.25)—"Lawrence of Arabia" (Col) (5th wk). Solid $8,500. Last week, $10,000.

Hollywood (Evergreen) (1,100; $1.40-$2)—"How West Was Won" (MGM) (5th wk). Torrid $12,000. Last week, $13,000.

Laurelhurst (Cruikshank) (675; $1.25)—"Love Is Ball" (UA) and "40 Pounds of Trouble" (UA) (reissues) (2d wk). Bright $3,300. Last week, $5,000.

Music Box (Hamrick) (660; $1.50)—"Mutiny On Bounty" (MGM) (14th wk). Steady $4,000. Last week, $3,500.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Operation Bikini" (AI) and "The Choppers" (AI). Modest $5,000. Last week, "Nine Hours To Rama" (20th) and "Love Is Splendored Thing" (20th) (reissue), $4,000.

Paramount (Port-Par) (3,000; $1-$1.50)—"Hercules and Captive Women" (Indie) and "Battle Beyond Sun" (Indie). Sad $3,000. Last week, "The Hook" (MGM) and "Escape From East Berlin" (MGM), $5,000.

CLEVELAND

(Continued from page 11)

—"Come Fly With Me" (MGM) (m.o.). So-so $4,000. Last week, "Six Loves" (Par) (m.o.), $5,000.

Palace (F & A Theatres) (1,200; $1.25-$2.75)—"How the West Was Won" (MGM) (8th wk). Boff $11,-500. Last week, $12,300.

State (Loew) (3,400; $1.50)—"Trouble With Harry" (Par) and "Man Who Knew Too Much" (Par) (reissues). Thin $5,000. Last week, "Come Fly With Me" (MGM), same.

Stillman (Loew) (2,700; $1.50-$2)—"Lawrence of Arabia" (Col) (5th wk). Potent $10,300. Last week, $10,000.

Westwood Art (Art Theatre Guild) (600; $1.25)—"Sundays and Cybele" (Davis) (2d wk). Okay $1,500. Last week, $2,500.

Cold Hypos Hub; 'White' Bright $9,500, 'Critics' 12G, 'Arm' Strong 9G

Boston, May 14.

A cold wave and rainstorms helped keep the patrons in town and boosted the wickets' take some this week. Temperatures dropped more than 40 degrees from the 80's last Friday and Saturday. Chilly weather found downtown nabbing good weekend biz. "Free, White And 21" is torrid at Mayflower and a dozen nabes. "Critic's Choice" is fairly good at Paramount. "Come Fly With Me" shapes slow at Orpheum.

"Wrong Arm of Law" is nice at Exeter. "Please Not Now" is rated good at the Center. "How West Was Won" is holding great in seventh week at the Boston. "Ugly American" is holding fine in third round at Music Hall.

Estimates for This Week

Astor (B&Q) (1,117; 90-$1.50)—"I Could Go On Singing" (UA) (2d wk). Second week started Friday (10). First week, solid $8,000.

Beacon Hill (Sack) (900; $1-$1.50)—"Four Days of Naples" (MGM) (2d wk). Good $8,000. Last week, $10,000.

Boston (Beacon Ent.) (1,354; $1.25-$2.50)—"How West Was Won" (MGM) (7th wk). Wow $22,-000. Last week, same.

Capri (Sack) (900; 975; $1.50)—"David and Lisa" (Cont) (m.o.) (8th wk). Fine $6,000. Last week, $6,000.

Center (E. M. Loew) (1,200; 90-$1.50)—"Please, Not Now" (20th) and "House of Damned" (20th). Good $7,000 or near. Last week, "Love and Larceny" (Indie) and "Young Willing and Eager" (Indie), $5,000.

Exeter (Indie) (1,376; 90-$1.25)—"Wrong Arm of Law" (Cont). Fine $9,000. Last week, "Playboy of Western World" (Indie) (4th wk), $5,000.

Fenway (Indie) (1,300; 90-$1.50)—"Sundays and Cybele" (Davis) (subrun) (5th wk). Oke $5,000. Last week, same.

Gary (Sack) (1,277; $1.50-$3)—"Lawrence of Arabia" (Col) (21st wk). Grand $14,000. Last week, $14,200.

Mayflower (ATC) (689; 90-$1.50)—"Free, White and 21" (AI) and "Jacktown" (Indie). Hotsy $9,500, backed by heavy exploitation of voting gimmick. Also playing in 12 drive-ins with four more openings this week. Last week, "Man From Diners' Club" (Col) (4th wk), $3,000.

Memorial (RKO) (3,000; 90-$1.50)—"Birds" (U) (6th wk). Slick $7,000. Last week, $9,000. "Paranoiac" (U) opens May 15.

Orpheum (Loew) (2,900; 90-$1.49)—"Come Fly With Me" (MGM) and "Joseph and Brethren" (Indie). Slow $10,000. Last week, "Madame" (Embassy) and "Face in Rain" (Embassy), $8,000.

Music Hall (Sack) (4,200; 90-$1.50)—"Ugly American" (U) (4th wk). Third week ended Monday was fine $13,000.

Paramount (NET) (2,357; 90-$1.49)—"Critic's Choice" (WB) and "Black Gold" (WB). Peppy $12,000 or near. Last week, "Papa's Delicate Condition" (Par), $8,000.

Pilgrim (ATC) (1,000; 75-$1.25)—"Babes in Woods" (Indie) and "World By Night" (Indie) (2d wk). Neat $7,000. Last week, $8,000.

Park Square (Indie) (500; $1.50)—"Divorce, Italian Style" (Embassy) (20th wk). Oke $5,000. Last week, same.

Saxon (Sack) (1,100; $1.50-$3)—"Mutiny on Bounty" (MGM) (20th wk). Good $10,000. Last week, $12,000.

State (Trans-Lux) (730; .75-$1.25)—"West End Jungle" (Indie) and "Career Girl" (Indie) (rerun) (2d wk). Slick $8,000. Last week, $10,000.

BROADWAY

(Continued from page 9)

Law" (Cont) (5th wk). Fourth session ended Monday (13) was solid $4,000 after $4,300 in third week.

Normandie (T-L) (592; $1.50-$2)—"Marriage of Figaro" (Union) (3d wk). Second round ended Sunday (12) was mild $2,400 after $3,500 opener. New pic opens May 22, or thereabouts.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Mondo Cane" (Times) (7th wk). Sixth round finished yesterday (Tues.) was smooth $7,200 or near after $8,300 in fifth week.

Guild (Guild) (450; $1-$1.75)—"Reason For Love" (G. Rabkin) (2d wk). Initial week ended yesterday (Tues.) was fine $8,500 or close.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"Julius Caesar" (MGM) (reissue). Opened Monday (13). In ahead, "The Law" (Embassy) (2d wk), was okay $5,000 or close.

Paris (Pathe Cinema) (568; $1.50-$2)—"Divorce, Italian Style" (Embassy) (20th wk). The 20th round finished Sunday (12) was sturdy $8,500 after $10,000 for 22d week.

New RKO 23d Street (RKO) (1,000; $1.50-$2)—"Mind Benders" (Indie) (2d wk). Second week finished yesterday (Tues.) was thin $4,500 after $5,500 for opener.

Plaza (Laport) (525; $1.50-$2)—"David and Lisa" (Cont) (22d wk). The 21st session ended yesterday (Tues.) was $10,000 or close after $11,200 in 20th week.

Tower East (Loew) (560; $1.50-$2)—Playing sub-sequent runs for time being.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Birds" (U) (7th wk). Current stanza ending today (Wed.) looks to hit fine $8,000 after $7,000 in sixth. "Heavens Above" (Janus) comes in May 20.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Day in Court" (Indie). First four days ended Monday (13) was mild $3,500, with $5,500 expected on week.

Trans-Lux East (T-L) (600; $1.25-$2)—"Ugly American" (U) (4th wk). Fifth stanza finishing today (Wed.) looks like great $13,000 or close after $14,000 for fourth. Daydating with Rivoli.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"I Could Go on Singing" (UA). Opens today (Wed.). Last week, "Love Is Ball" (UA) (2d wk), was okay $4,500 or near after $6,500 for second.

Toho Cinema (Toho) (300; $1.50-$2)—"Sanjuro" (Toho) (2d wk). Initial stanza ended Monday (13) was smash $8,000, biggest here since this tandem cinema opened under present management 16 weeks ago.

World (Portento) (300; 90-$1.50)—"Bad, Hot, Cool Burlesque" (Mishkin) (6th wk). Current round finishing tomorrow (Thurs.) is heading for fair $5,000 or close after $5,500 for fifth.

DENVER

(Continued from page 9)

at $10,000. Last week, ditto.

Denham (Indie) (600; $1.25-$1.49)—"Come Fly With Me" (MGM) (2d wk). Fair $4,000. Last week, $5,000.

Denver (Fox) (2,432; $1.25)—"Madame" (Embassy) and "Very Private Affair" (MGM). Slow $7,000. Last week, "Operation Bikini" (AI), $8,300.

Esquire (Fox) (600; $1.25)—"Nine Hours to Rama" (20th). Good $3,000. Last week, "Monkey in Winter" (MGM), $1,300.

Orpheum (RKO) (2,600; $1.25)—"The Birds" (U) (6th wk). Steady $6,000. Last week, $8,200.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Dr. No" (UA). Fine $11,000. Last week, "Paranoiac" (U), and "Showdown" (U), $8,000.

Towne (Indie) (600; $1.25-$1.49)—"Free, White and 21" (AI). Fancy $4,000. Last week, "Long Days' Journey Into Night" (Embassy) (2d wk), $2,000.

Vogue (Art Theatre Guild) (400; $1.25)—"Sundays and Cybele" (Davis) (2d wk). Fair $1,800. Last week, $2,500.

D.C. Sticky, But 'Benders' Good 9G; 'West' $15,000 'Arabia' 12G, Both Boff

CHICAGO

(Continued from page 9)

(MGM) (11th wk). Loud $24,000. Last week, $28,000.

Monroe (Jovan) (1,000; 65-90)—"West End Jungle" (Indie) and "Flame In The Streets" (Indie) (reissue). Fast $6,000. Last week, "Hot in Paradise" (Indie) and "Tempest In The Flesh" (Indie) (2 wk), $5,000.

Oriental (Indie) (3,400; 90-$1.80)—"Come Fly With Me" (MGM) (2d wk). Mild $11,300. Last week, $13,300.

Roosevelt (B&K) (1,400; 90-$1.80)—"Ugly American" (U) (4th wk). Solid $13,000. Last week, $15,300.

State-Lake (B&K) (2,400; 90-$1.80)—"The Birds" (U) (6th wk). Smart $12,000. Last week, $16,000.

Surf (H&E Balaban) (684; $1.50-$1.80)—"Sundays and Cybele" (Davis) (m.o.) (4th wk). Excellent $4,000. Last week, $5,000.

Todd (Todd) (1,089; $2.20-$3.50)—"Mutiny On Bounty" (MGM) (26th wk). Okay $9,000. Last week, $9,000.

Town (Teitel) (640; $1.25-$1.80)—"No Exit" (Indie) (2d wk). Bright $6,300. Last week, $7,000. Daydating with World.

United Artists (B&K) (1,700; 90-$1.80)—"To Kill Mockingbird" (U) (11th wk). Hep $14,000. Last week, $16,300.

Woods (Essaness) (1,200; 90-$1.80)—"Hercules and Captive Women" (Indie) (2d wk). Bustling $14,000. Last week, $18,000.

World (Teitel) (600; 90-$1.25)—"No Exit" (Indie) (2d wk). Lively $4,000. Last week, $5,500.

'Canary' Good at $8,000, Cincy; 'Mock'bird' Wow 7½G; 5th, 'West' 12G, 9

Cincinnati, May 14.

Firstruns are shaping for another so-so round currently with a bit lift by some new entries taking up the cancell of the holdovers. "Yellow Canary" looks good as opener at the Albee and "No Exit" shapes very nice at Grand. Hitchcock encores in "Man Who Knew Too Much" and "Trouble With Harry" for okay showing at the Palace. Reserved-seaters "How West Was Won" at Capitol and "Lawrence of Arabia" at the Valley hold firmly. "West" still is sock in 9th week.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Yellow Canary" (20th). Good $8,-000. Last week, "Ugly American" (U) (2d wk), $7,000.

Capitol (SW-Cinerama) (1,340; $1.25-$2.75)—"How West Was Won" (MGM) (9th wk). Sock $12,000 after $12,500 in eighth.

Esquire Art (Cin-T-Co) (300; $1.25)—"Freud" (U) (2d wk). Hep $1,800. Last week, $2,000.

Grand (RKO) (1,300; $1-$1.25)—"No Exit" (Indie) and "Invitation to Murder" (Indie). Nice $7,000. Last week, "The Birds" (U) (5th wk), $4,200 at $1-$1.50 scale.

Hyde Park Art (Cin-T-Co) (300; $1.25)—"Freud" (U) (2d wk). Okay $1,300 after $1,800 opener.

Keith's (Cin-T-Co) (1,300; $1.25-$1.50)—"To Kill Mockingbird" (U) (5th wk). Smash $7,500. Last week, $8,000.

Palace (RKO) (2,600; $1-$1.25)—"Man Who Knew Too Much" (Par) and "Trouble With Harry" (Par) (reissues). Passable $7,000. Last week, "Nine Hours to Rama" (20th), $7,300.

Twin Drive-In (Cin-T-Co) (800 cars each side; $1)—West: "Operation Bikini" (AI) and "Stakeout" (Indie). Good $5,000. Last week, "Wild Guitar" (Indie) and "Two and Two Make Six" (Indie), $4,800. East: "Love Is A Ball" (UA) and "Five Miles to Midnight" (UA) (subruns), okay $4,000 at 85c. Last week, "Son of Flubber" (BV) and "The Lion" (20th) (subruns), $4,-300.

Valley (Cin-T-Co) (1,275; $1.50-$2.50)—"Lawrence of Arabia" (Col) (5th wk). Nice $8,000 after $9,300 for fourth frame.

Washington, May 14.

Trade is as sticky as the humidity in a round which saw the mercury soaring into the 90's. "Love and Larceny" opened nicely at Apex and "Mind Benders" looks good in first at Keith's.

"Sundays and Cybele" shapes socko at Playhouse as opener. "Lawrence of Arabia" is boff in 11th at the Ontario. "How West Was Won" looms great in ninth at Uptown.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Man From Diners' Club" (Col) (2d wk). Fair $7,300 after $8,000 opener.

Apex (KB) (940; $1.49-$2.75)—"Love and Larceny" (Indie). Strong $7,000. Last week, "Longest Day" (20th) (subrun) (12th wk), $6,400.

Capitol (Loew) (3,240; $1-$1.49)—"Corridors of Blood" (MGM) and "Werewolf in Girl's Dormitory" (MGM). Fair $10,000 or less. Last week, "Ben-Hur" (MGM) (reissue), $8,300.

Dupont (Mann) (400; $1-$1.65)—"Love at Twenty" (Embassy) (2d wk). Quiet $3,000 after $4,000 initialer.

Keith's (RKO) (1,850; $1-$1.49)—"Mind Benders" (AI). Good $9,-000. Last week, "Judgment at Nuremberg" (UA) (reissue), $6,300.

MacArthur (KB) (900; $1.25-$1.49)—"Playboy of Western World" (Janus) (3d wk). Fair $4,-000. Last week, $4,800.

Ontario (KB) (1,240; $1.75-$3)—"Lawrence of Arabia" (Col) (11th wk). Sock $12,000. Last week, $15,390.

Palace (Loew) (2,360; $1-$1.49)—"Come Fly With Me" (MGM) (2d wk). Trim $8,500 after initialing at $10,000.

Playhouse (TL) (450; $1.25-$1.80)—"Sundays and Cybele" (Davis). Sock $9,000 or close. Last week, "David and Lisa" (Cont) (14th wk), $4,500.

Plaza (TL) (278; $1.49-$1.80)—"Les Nymphettes" (Indie). Boff $7,000. Last week, "Stranger Knocks" (TL) (11th wk), $4,000.

Town (King) (800; $1-$1.49)—"To Kill Mockingbird" (U) (13th wk). Busy $7,500. Last week, $7,000.

Trans-Lux (TL) (500; $1.49-$2)—"Birds" (U) (5th wk). Nifty $8,000. Last week, $11,000.

Uptown (SW) (1,300; $1.65-$2.75)—"How West Was Won" (MGM) (9th wk). Socko $15,000. Last week, $15,500.

Warner (SW) (1,300; $1.00-$2.75)—"Ugly American" (U) (2d wk). Good $7,500. Last week, $8,500.

'Arabia' Fine $7,000 in Dull Buff; 'West' 8½G

Buffalo, May 14.

Pickings are mighty thin at most firstruns here this round. "I Could Go On Singing" looms dull in five days at the Buffalo in first week. "Yellow Canary" is nearly as thin as opener at Center. "Operation Bikini" looks mild in first at Paramount. "Lawrence of Arabia" is best of all with nice takings in fourth stanza at the Granada.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25)—"I Could Go On Singing" (UA). Dull $4,000 in 5 days. Last week, "Constantine and Cross" (Emb) (6 days), $3,800.

Center (AB-PT) (2,500; 90-$1.25)—"Yellow Canary" (20th). Thin $4,000. Last week, "Nine Hours to Rama" (20th), $4,700.

Century (UATC) (2,700; 90-$1.25)—"Ugly American" (U) (2d wk). Modest $5,000. Last week, $7,500.

Paramount (AB-PT) (3,000; 90-$1.25)—"Operation Bikini" (AI). Thin $7,000. Last week, "The Robe" (20th) (reissue) and "30 years of Fun" (20th), $5,600.

Teck (Loew) (1,200; $1.75-$2.50)—"How West Was Won" (MGM) (5th wk). Fairish $8,500. Last week, $7,000.

Cinema (Martina) (450; 90-$1.49)—"The Birds" (U) (6th wk). Off to $1,500. Last week, $2,000.

Amherst (Dipson) (1,000; 90-$1.49)—"Birds" (U) (6th wk). Okay $1,600. Last week, $1,000.

Granada (Schine) (1,000; $1.50-$2.75)—"Lawrence of Arabia" (Col) (4th wk). Nice $7,000. Last week, $8,500.

M-G-M's 2 ROADSHOW AT

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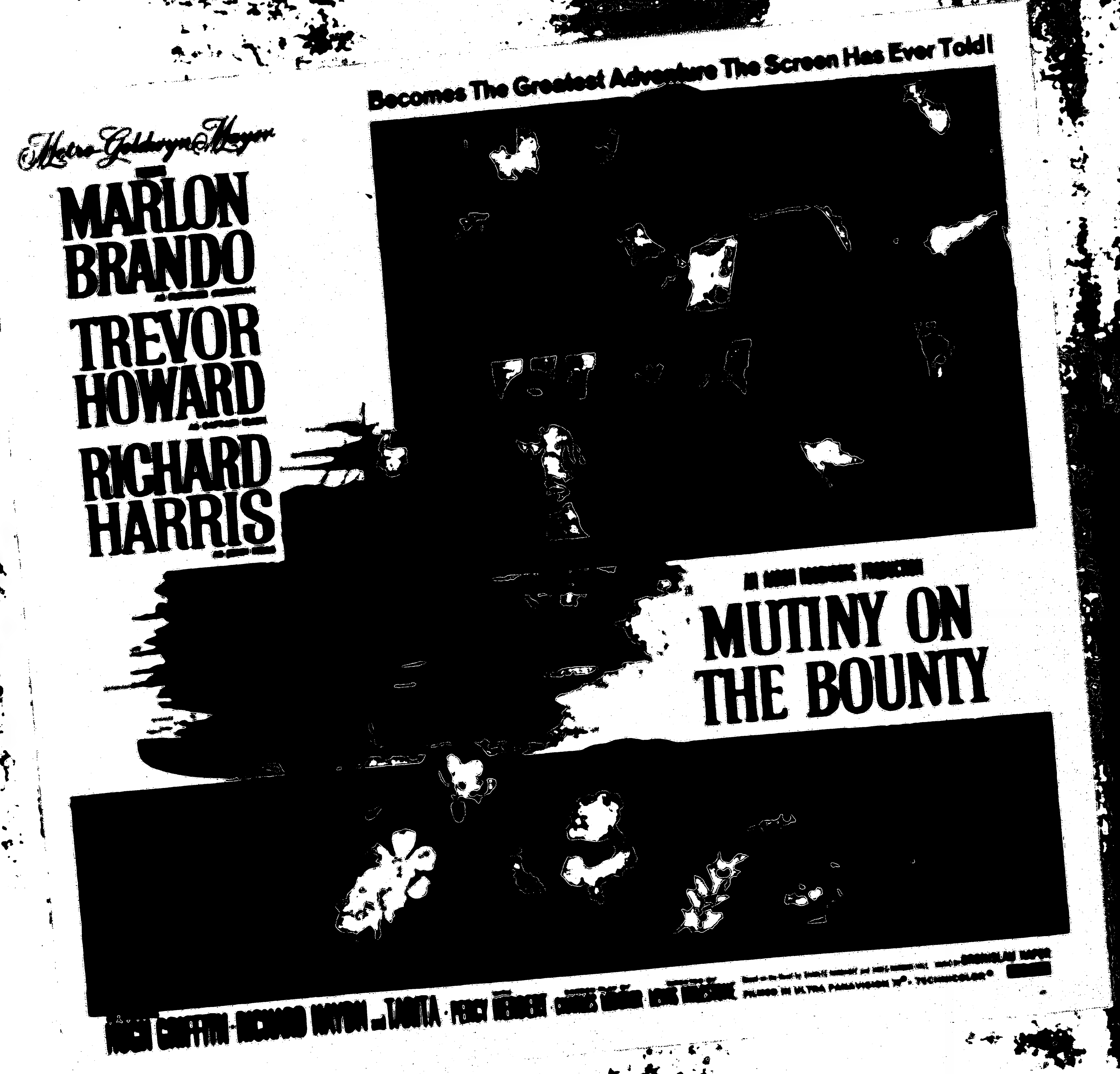

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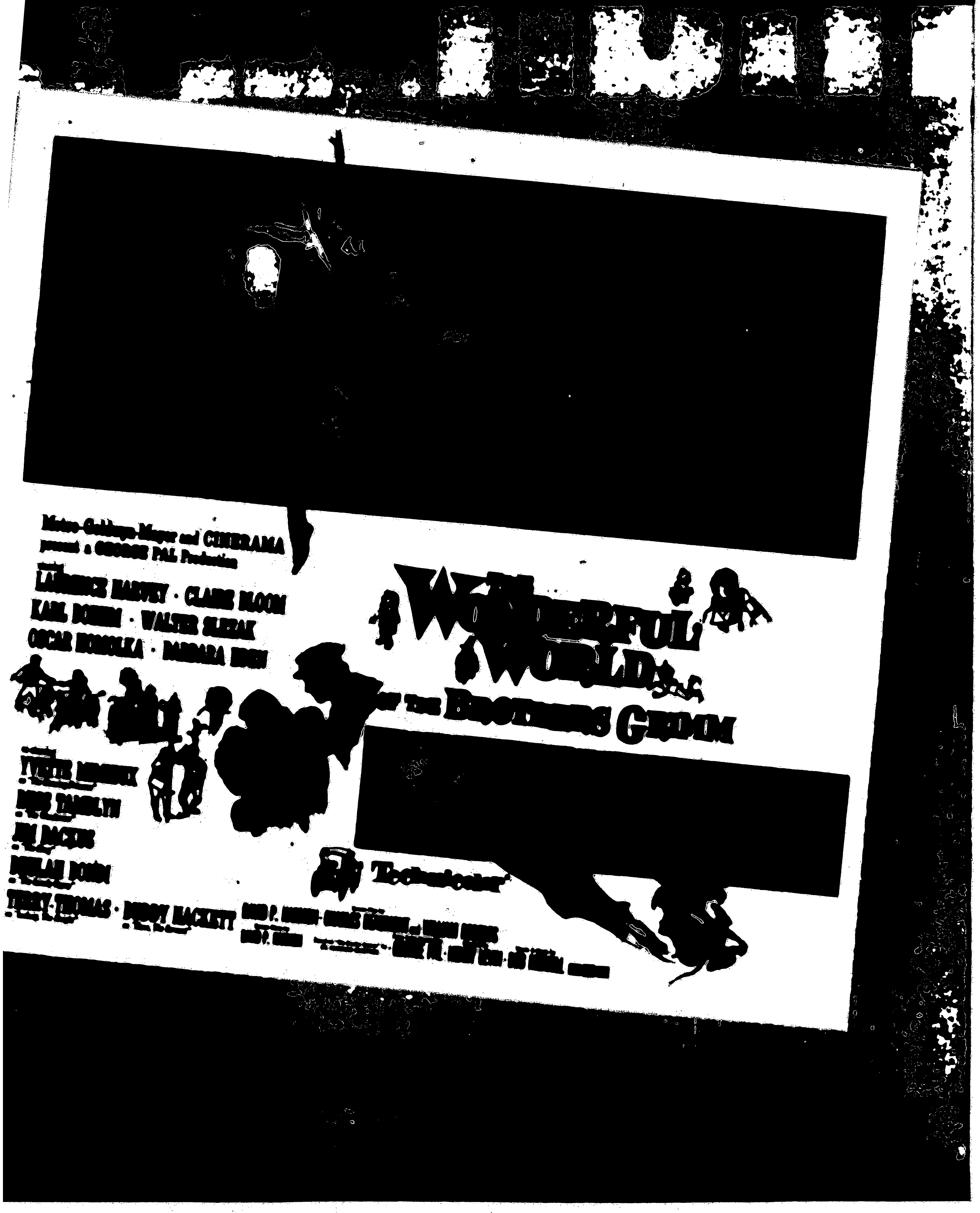

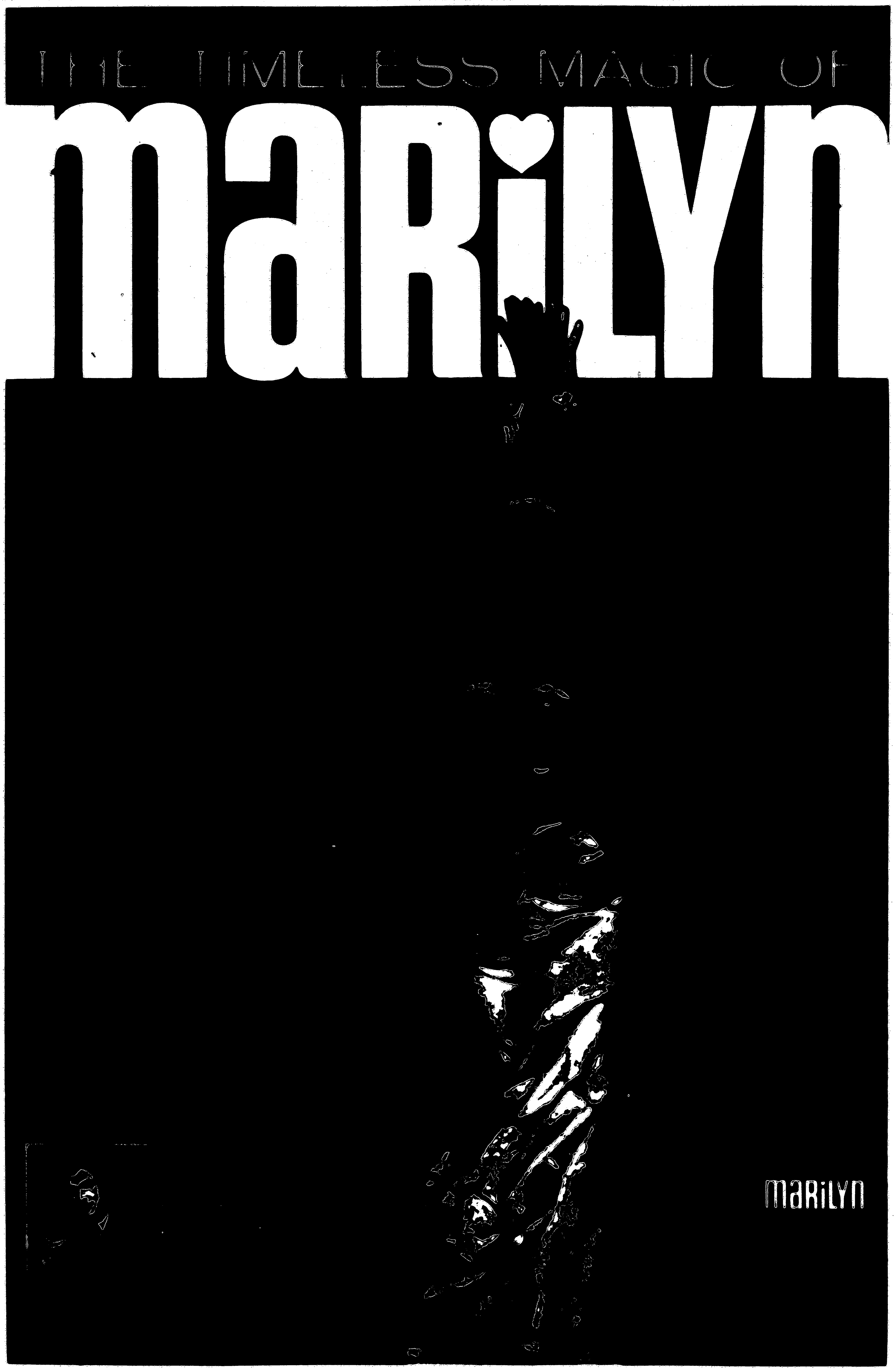
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Amusement Stock Quotations

Week Ended Tues. (14)

N. Y. Stock Exchange

1963 High	1963 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
14⅝	12¾	ABC Vending	281	14⅝	12⅞	14⅝	+1⅜
33⅛	30⅛	Am Br-Par Th	223	32¼	30⅞	31¼	— ¼
19⅝	14⅝	Ampex	1635	19⅝	16⅝	18⅛	+1⅜
39⅝	40⅝	CBS	300	35½	33⅝	34⅞	+1⅛
19⅝	13¼	Chris Craft	203	17⅝	15⅝	15⅝	— ⅜
29⅛	23¼	Col Pix	200	29½	28⅝	28⅞	..
46	46⅛	Decca	42	46½	45¼	46½	..
39⅛	27⅜	Disney	74	36½	35¼	35⅝	+ ⅜
122⅜	108⅞	Eastman Kdk.	380	116¼	113¼	114⅝	+1
6⅛	5⅜	EMI	57	6	5⅞	5⅞	..
16⅝	9⅜	Glen Alden	1082	14⅞	14	14⅛	+ ⅜
20⅝	17⅛	Loew's Thea.	211	20⅝	17⅝	20	+2⅝
56	45⅜	MCA Inc.	130	37⅝	33⅝	34½	—1¼
30⅝	15	Metromedia	402	28⅝	26⅝	28⅝	+1⅜
34⅝	26	MGM	130	32½	31⅝	32½	+ ⅞
12⅝	7⅞	Nat. G'l Corp.	402	12⅛	11⅝	11⅞	+ ⅜
23½	21⅛	Outlet	†270	23½	21⅝	23⅛	— ⅞
43	30⅛	Paramount	400	43	30	41¾	+3⅜
140½	120½	Polaroid	307	126¼	121½	124⅝	+1
67⅝	56	RCA	1000	67¾	64⅝	65⅝	+1⅛
10⅛	6⅞	Republic	30	9⅞	9⅝	9⅞	+ ⅛
16⅝	14	Rep. pfd.	15	16⅝	16¼	16⅝	— ⅛
24⅛	20½	Stanley War	33	22¾	22⅛	22⅝	— ¼
40⅛	31	Storer	36	40¼	30½	40	+ ⅞
27½	17⅞	Taft Broad.	34	27⅛	26⅝	27⅛	+ ⅞
33½	20	20th-Fox	810	34⅛	32⅝	33⅞	+1⅝
32	27¼	United Artists	106	29⅞	28⅞	29	+ ¾
15⅜	12⅞	Warner Bros.	108	14⅝	13⅝	13⅝	+ ⅛
50½	31	Zenith	370	38⅝	36⅝	37	— ⅝

American Stock Exchange

1963 High	1963 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
3⅜	2¼	Allied Artists	74	2⅞	2⅝	2⅝	+ ⅛
9⅝	8⅝	All'd Art. pfd.	10	8¾	8⅝	8⅝	— ¼
8⅝	5	Buttf'ld GAC	10	7⅞	7⅛	7⅛	— ⅝
12⅛	9	Cam-P'lway	33	9⅝	9	9	— ¼
24⅞	16⅞	Cap. Cit. Bdc.	162	24⅞	21⅜	22⅝	—1⅛
17⅝	13½	Cinerama Inc.	279	14¾	14⅝	14⅝	..
8⅛	7⅛	Desilu Prods.	21	7⅝	7⅛	7¼	— ⅛
7	4⅝	Filmways	11	6⅝	6⅛	6¼	— ¼
—	—	Movielab	12	9⅝	9	9⅛	— ⅜
9⅛	5⅜	MPO Vid.	21	7½	7⅛	7⅛	— ¼
15/16	⅝	Nat'l Telefilm	16	11/16	⅝	⅝	..
3½	2⅛	Reeves Bdcst.	22	3⅛	3	3⅛	..
3⅞	3⅛	Reeves Snd.	100	3½	3⅛	3⅛	— ⅛
17½	13⅛	Rollins Bdcst.	17	17½	17⅛	17⅛	+ ¼
25⅝	16⅝	Screen Gems	132	25⅝	24½	25⅝	+ ⅞
12⅛	9⅝	Technicolor	342	11⅞	11⅛	11⅞	+ ⅝
6¾	4⅛	Teleprompter	23	4⅞	4⅝	4⅝	+ ¼
2¼	⅞	Tele-Indus	78	1⅛	1⅛	1⅛	+ ⅛
13⅝	12	Trans-Lux	9	12⅝	12⅛	12⅛	— ¾

* Week Ended Mon. (13).
† Actual Volume.
(*Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.*)

Over-the-Counter Securities

	Bid	Ask	
Ameriea Corp.	1	1⅜	— ⅛
Commonwealth Theatres of Puerto Rico	7⅝	8⅝	+ ½
Four Star Television	9⅛	10⅛	+ ⅞
Gen. Aniline & Film	345	365	—15
General Drive-In	9	10	— ¼
Magna Pictures	2⅝	3⅛	
Medallion Pictures	6	6⅝	+ ¼
Pictorial International	3⅛	4⅛	— ½
Premier Albums	9	9⅝	+ ⅝
Rust Craft Greeting Cards	14	15⅝	+ ½
Seven Arts Productions	8⅝	9	— ⅜
Transcontinental Television	17⅝	18⅝	— ¼
U. A. Theatres	9	10	+1
Universal Pictures	81	85	..
Walter Reade-Sterling Inc.	2	2⅝	— ¼
Wometco Enterprises	24½	26⅛	—1⅜
Wrather Corp.	6	6⅝	+ ½

(*Source: National Assn. of Securities Dealers Inc.*)

National Boxoffice Survey

Trade Still Soft; 'West' Continues No. 1, 'Arabia' 2d, 'Ugly' 3d, 'Birds' 4th; 'Bounty,' 'Mockingbird' Next

Key city exhibitors currently are suffering from a dearth of strong product and seasonable factors. Some key cities covered by VARIETY received a break in that the weekend weather tended to discourage any treks to the outdoors. But mostly it was a case of potential patrons heading for other forms of entertainment, and passing up the cinema.

"How West Was Won" (MGM) (13th wk) still is in No. 1 spot, just as it was a week ago. "Lawrence of Arabia" (Col) (18th wk), which was second last round, again is landing second money.

"Ugly American" (U) (5th wk) is capturing third position, same as a week ago. "The Birds" (U) (7th wk) will wind up in fourth spot, the place it held last round. "Mutiny on Bounty" (MGM) (21st wk) is taking fifth place. It was sixth a week ago.

"To Kill Mockingbird" (U) (20th wk), fifth a week ago, is capturing sixth position. "Come Fly With Me" (MGM) (3d wk) will be seventh. This is an improvement over a week ago. "Longest Day" (20th) (20th wk) is finishing eighth.

"Free, White and 21" (AI) (3d wk), fairly new pic, is capturing ninth spot. "The Balcony" (Cont) (4th wk) will take 10th place. "David and Lisa" (Cont) (19th wk) is finishing 11th while "Wrong Arm of Law" (3d wk), also from Continental, rounds out the Top 12 films.

"Four Days of Naples" (MGM), fairly new, and "Sundays and Cybele" (Davis) are the two runnerup pix.

"Yellow Canary" (20th), just getting started, is not living up to hopes currently. "Dr. No" (UA), another newie, is sturdy in K. C. and fine in Denver. "The Trial" (Astor), also new, shapes hep in Chi and big in Philly but is only okay in Milwaukee and dull in L.A.

"Black Fox" (Capri) is smash in second session in N. Y. "No Exit" (Indie), lusty in Chi and Minneapolis, shapes nice in Cincy. "Les Nymphettes" (Indie) looks boff in Washington.

"White Stallions" (BV) is fine in Detroit and Philly. "I Could Go on Singing" (UA) is rated mild in Boston and drab in Buffalo.

"Critic's Choice" (WB), good in Chi, looks wow in Toronto and Boston. "Nine Hours To Rama" (20th) continues slow, both in Minneapolis and L.A.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(*Complete Boxoffice Reports on Pages 8-11-13*)

Civil Libertarians' Disapproval of 'Classification' Drive on Features

Hollywood, May 14.

Under the premise that "censorship is not a proper area for Governmental intervention," the American Civil Liberties Union proposes increased attack on motion picture classification rulings that have been cropping up throughout the nation.

Following national bulletins to its membership, pointing out the increased film classification activities in various states and asking members to prepare to fight such situations, ACLU Southern California censorship committee chairman Nathan Scholchet stated that he and other local members of the group are prepared to speak against censorship in areas from social-civic organizations, to the City Council and the State Legislature.

Scholchet expanded on the national ACLU program, noting "The battle now will be fought in the area of classification, where it has gone in view of the cases lost for outright censorship." He stressed the increase in "attempts to perpetuate motion picture censorship through the back door of 'classification' " and said his organization stands ready to fully fight such activities.

Proponents of censorship, according to an ACLU research program, are sponsoring bills to require stamps or "suitable" or "unsuitable" for young persons on films in more and more communities. Union noted legislatures in New York, Missouri and New Jersey that have had such proposals presented. Similarly, Seattle has enacted such a classification ordinance, along with Detroit suburb of Inkster. Bills, however, were defeated in Marietta, Ga., and Oakwood, Ohio. New York legislature, in discussing such a bill, ended without action being taken.

The 1963 session of New York's legislature considered a bill identical to one defeated last year. Such bill would provide for labeling films for elementary and secondary school pupils. A licensing board would decide if film showed nudity, sexual relationships, violence, horror, brutality, crime, delinquency, drug addiction or disrespect for duly constituted authority in a manner "or to an extent considered contrary to the proper emotional, ethical and moral training of such children." In Missouri, legislature was asked to require exhibs to make their own decisions, theatremen to be "instructed to use as a standard what a reasonable prudent person in the community would recommend."

Scholchet, in stressing the ACLU's position in the matter, asserted "no valid social study has established a causal connection in seeing a film and engaging in anti-social activity." He said the organization feels "as long as they are not forced on the community and people voluntarily go to see them it should be left to the choice of the adult or, in the case of a child, to his parents." He charged, "Local or national Government censorship will develop down to the hands of some committee and there is no group I have experience to whom I would want to entrust a problem of taste." Additionally, Scholchet cautioned, "Government censorship in films is bound to go from this area to the area of politics and challenge the freedom of the press and communication guaranteed by the First Amendment of our Federal Constitution."

Overall ACLU program points to additional objections. Among them are "establishment of a censorship bureaucracy the members of which will, of necessity, utilize individually more or less secretive criteria in making determinations; the necessity of subjecting all movies to prior censorship, the scope of the material to be classified, and the difficulty of choosing censors."

Films on Bulls At San Sebastian

Madrid, May 14.

U.S.A. will be represented at the June 8-17 International Film Festival at San Sebastian with "Days of Wine and Roses." Lee Remick and director Blake Edwards are scheduled to attend Golden Seashell. Contestants also entered are Germany, Argentina, Bulgaria, Denmark, Spain, France, Hungary, England, Italy, Mexico, Czechoslovakia, Israel, Iraq, Poland, Korea, and Rumania.

A special film "culture" series will be dedicated to the bulls this year and will group a variety of celluloid to include the Rudolph Valentino starrer, "Blood and Sand"; an early Max Linder comedy called "Max the Toreador," "La Corrida," by French director Herve Bramberger; the Mexican feature "Torero," "Black Bull," directed by Benito Alazraki, and two Spanish Toro classics, "Sol y Sombra" and "Currito of the Cross." In addition, the series will feature an Abel Gance documentary, "Manolete," and a recent Spanish film starring one of Spain's most popular contemporary toreros, El Cordobes, in "Learning to Die."

Screen Publicists Sign Metro, Face Screen Gems; Seniors Least Pay: $180

Screen Publicists Guild has wrapped up its 1963 round of contract negotiations, having ratified a new two-year agreement with Metro in the pattern of settlements reached within the past month with United Artists, Columbia, Warner Bros., 20th Century-Fox and Universal.

As in the case of the other settlements, the Guild package deal with Metro includes $12 weekly wage increases spread over two years, raising minima so that senior publicists get at least $180 weekly at the beginning of the second year. Improvement in job security is secured through notification of layoff time in the transfer clause. Reduction of tolerance hours (overtime without increased pay) from four-and-a-half hours to four weekly and elimination of all weekend tolerance by the establishment of overtime pay for such work are other gains.

The Guild is now about to begin contract talks with Screen Gems, Columbia's tv subsid.

ROSENFELD TALKING WITH POE AND AGENCY

Columbia veep Jonas Rosenfeld Jr., whose resignation becomes effective June 1, yesterday (Tues.) had talks with both 20th-Fox exec veep Seymour Poe and with William H. Schneider, who heads his own advertising consultancy firm. Rosenfeld, who returned from a Jamaica holiday Monday (13), emphasized that he hasn't yet made any decisions and that possibilities extend beyond the 20th and Schneider interests.

It seems unlikely that because of the comparatively small personnel structure of the Schneider company (which includes 20th as a client) that he will go in that direction. Among Schneider's other film clients is Samuel Bronston Productions. Talks re an affiliation with 20th are expected to continue, however. While Rosenfeld's resignation is not effective until the end of the month, he is free to make another deal sooner, if he so chooses.

Poe's Asiatic Jet Whirl

Twentieth-Fox executive vice-president Seymour Poe leaves New York May 23 for his look-see of company operations in Australia and New Zealand.

Exec plans to be back about June 8, in time for the June 12 world preem of "Cleopatra" at the Rivoli in New York.

Dusk-to-Dawn Drive-In

Minneapolis, May 14.

Ultimate in "a lot for the money" in screen entertainment here was reached when the Flying Cloud outdoor theatre offered a "Dusk to Dawn" festival comprising five full-length and one 25-minute features for one $1c adult admission, the regular price, and children under 12 admitted free.

Pictures were "Rome Adventure" (WB), "The Interns" (Col), "Perfect Furlough" (U), "Adventures of Road Runners" (WB), "Paris Blues" (UA) and "Hound of Baskerville" (UA).

MCA's Quarterly Earnings; for First Time Consolidated

Consolidated unaudited net earnings of MCA Inc. for the first quarter ending March 31, 1963, amounted to $3,157,786 which after preferred dividends were equal to 65c per share on the 4,310,000 outstanding shares of common stock, according to MCA board chairman Jules C. Stein.

Figures include on a "pooling of interests" basis, MCA's interest the reported consolidated net earnings of Decca Records for the same quarter period.

This is the first year that a consolidated earning's statement is being given, therefore no comparable figures for last year are available. However, MCA's earnings (sans Decca) for the comparable period of last year was $4,288,841 or $1.04 per share which included a non-recurring item equivalent to 46c per share.

Ryan Scripts, Produces 'Heart Is Lonely Hunter' For Ely Landau Slate

Ely Landau is adding a sixth property to his production slate for 1963. He is dickering for the screen rights to Carson MacCullers' "The Heart Is a Lonely Hunter." Production should roll in mid-August.

Thomas Ryan, from whom Landau is buying the rights, will do screenplay and produce. As yet, no director or players set. This project replaces deal for Bob Joseph's "Third Secret" which caved in.

Beginning lensing this week in Knoxville is "Fool Killer" and upcoming are "Forbidden Area," "The Pawnbroker," "Madwoman of Chillot" and "Leonardo Da Vinci." The latter two will be lensed in Europe while the others will be done in the eastern U.S., with interiors in New York. Landau's operation is Gotham-based and his distribution arrangements are not a prerequisite in that the pix are privately financed outside the area of major studio money.

Landau recently made deals to take over two Gotham 57th Street houses, the Trans Lux Normandie and the Little Carnegie. He now says he's contemplating the purchase of still more houses, both in New York and elsewhere. Part of his plans in this area include the field of theatre tv, his background including exec leadership in National Television Associates and the spearheading of the "Play of the Week" series.

Up-Rank Gunsberg

Sheldon Gunsberg, veepee of Walter Reade-Sterling, has been upped to the exec veepeeship.

Gunsberg joined Walter Reade Theatres eight years ago, and since that time has served in various capacities, including ad-pub veep for both Reade's Continental Distributing Inc. and Reade Theatres. Three years ago, he was named exec assistant to Walter Reade Jr., chairman of Reade-Sterling.

Ritt's 'Hud' Huddling

Martin Ritt arrived in New York from Hollywood this week for a week of interviews.

He just directed "Hud" for Paramount and is anxious to talk about it.

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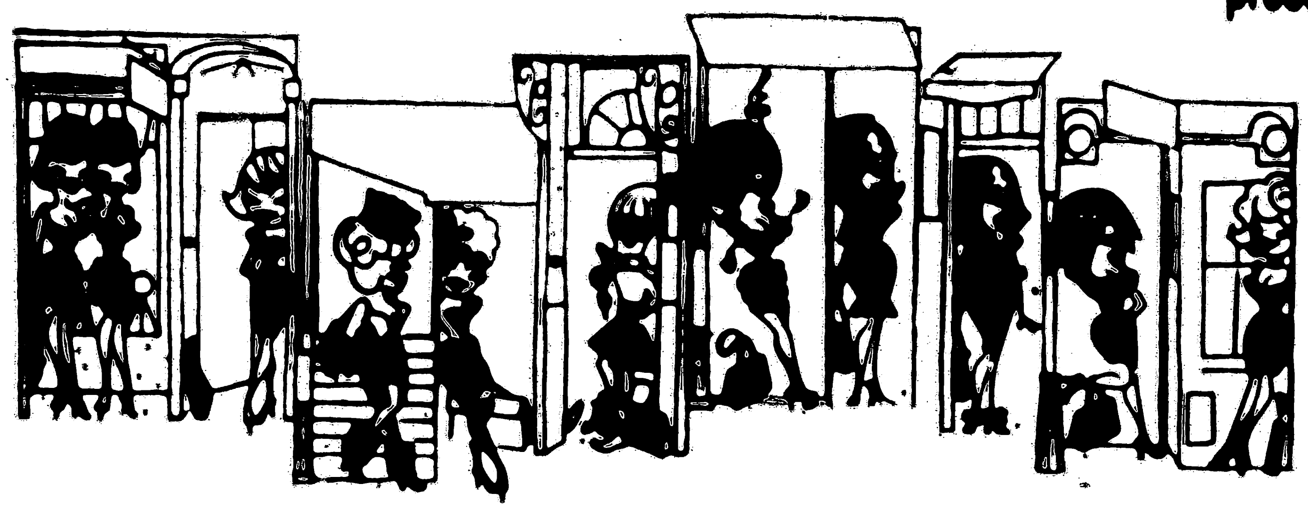

JACK LEMMON

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Art Director ALEXANDER TRAUNER Music Score by ANDRE PREVIN

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Same 'Art' Vs. 'Business' Cleavage Expressed in Fuss of 'Les Abysses'

By GENE MOSKOWITZ

Cannes, May 14.

A Cannes Film Festival always has some sort of hassle. This year it is within the French film industry itself. Even before the start of the festival there was a split between those who feel Cannes is a market and showcase and those for whom it is for unveiling and dedicating the more unusual in films. It boils down to that old battle between art and biz.

Commercial producers of Paris blew up this year when the Cannes Selection Committee picked a film that had been made without getting a Centre Du Cinema visa or having submitted its script to the pre-censor board. Film "Les Abysses" (The Depths) riled French Film Producers Assn. head Francis Cosne when it was chosen as the official French entry.

Cosne maintained it was not right to choose such a film when regular producers have to go through channels. He also blasted the film as something that could impugn French film prestige at Cannes. The producer-director of the pic, Nico Papatakis, promptly slapped a suit on Cosne for $100,000 for having "besmirched" his film and intimated it was made outside the rules.

Actually a producer does not have to submit his script but it can save him future censor trouble. The producers want to send more of their product to Cannes and benefit from the resultant publicity. They feel art pix are still too limited.

But it has always been clear that the intensive focus on films at festivals calls for the different and deep rather than the usual mass product. Many times quality and commerce are not disparate and a pic can have both, like "La Dolce Vita" and others.

The festival authorities try to mix art and big via stars and out of competition showings of blockbusters or big scale films. They also try to get the best in films to give the fest a backbone. But they too are still not ready to give too much space to the too offbeat since the evening dress crowds are still to be contended with. Two "invited" French films are more in the commercial mould via two big companies and star names. Gaumont's "Carambolages" (Caroms), directed by Marcel Bluwal, is a macabre comedy and Franco London's "Le Rat D'Amerique" (American Adventurer), directed by Jean Gabriel Albicocco, is an adventure tale of a penniless Frenchman in South America. It remains to be seen how they stack up in worth to the disputed Papatakis pic.

Out of the fracas grew the last minute substitution of "Amerique" for another film singled out by the Selection Committee "Hitler, Connais Pas" (Hitler, Never Heard of Him) directed by Bertrand Blier. However this interview pic, looking at French youth, was felt too special for fest airing finally and was replaced by "Amerique."

However the producers of the latter pic insisted, as did fest officials, that "Hitler" be shown in a non-competing spot during the fest as a specially invited pic by the French Film Writer Assoc. So this straightened out a budding new battle.

Fabian Rates Schenectady Overseated; Selling Plaza

Schenectady, May 14.

The Plaza, one of the largest theatres in Schenectady, now closed, will not reopen, at least under its present management. Fabian Theatres have operated the 2,500-seat Plaza since it opened in 1931 and, according to Ed Fabian, the circuit is planning to sell the house which is one of three it operates in Schenectady.

"There is simply one theatre too many," said Fabian, who is planning a trip to the city later this week to [illegible] to arrange for the Plaza's sale as a commercial property. "This kind of thing has been happening all over the country," he noted. A local radio station, WSNY, also maintains studios and offices in the Plaza Building.

Fabian circuit, of which Fabian is an exec, operates the Proctor's and State in the city. Latter is a smaller older situation and both are located on State Street, Schenectady's main drag. The Plaza is situated at the top of State Street [illegible]

Cannes' Critics Section

Cannes, May 14.

Critics Section, officially-encouraged adjunct of the Cannes Film Festival is presenting seven features and a coupling of two documentaries in the Ex-arts 300-seat theatre in the Film Palace here. They were selected by a committee of the French Film & Television Critics Assn. including foreigners resident in Paris. Critics section is an outgrowth of the attention created when "The Connection" showed here a couple of years ago, attracting "progressive" enthusiasm for the American junkies and their vocabulary.

Thus the Critics Section is a sort of "week" within the fortnight of the festival proper. The films are separately reviewed in this issue of VARIETY.

It's Not-a-Race; Boston's Fest

Boston, May 14.

Plans for the third Boston International Film Festival, June 12-26, are being set to include a Telestar telecast, George Papadopoulo, festival director, said this week.

The Telestar coverage of opening festivities is being arranged through New England Telephone & Telegraph Co., he said, leading to foreign countries whose films will be shown in the festival to be held at Massachusetts Institute of Technology (Kresge) Auditorium in Cambridge.

There will be entries from 28 countries, France, Germany, Italy, England, Russia, Yugoslavia, Greece, Hungary, United Arab Republic, Canada, Australia, Argentina, Brazil, Israel, Mexico, Czechoslovakia, Spain, Poland, India, Pakistan, Netherlands, Sweden.

Papadopoulo said he is trying to get Cantinflas from Mexico to be master of ceremonies and present the citations to the film winners.

There will be three categories in the third annual festival: International Cinema, feature films, defined as any film of more than 80 mins.; short features—defined as any film of 40-80 mins.; c, shorts—defined as any film under 40 mins. New American Cinema. Defined as any feature film made by indie directors and-or producer of the nouveau garde of American art film. Film Maker's Showcase. Defined as any film made by independent directors and-or producers.

"The festival is not a contest," the director said. "Films do not compete with each other, but are awarded Citations for Specific Excellence in recognition of outstanding film achievement. Every film shown in the festival will have received at least two of these citations, but an exceptional film may receive several for special quality in any of the various aspects of film making."

The festival has two selection committees, one for features and one for short features. In addition to these, the festival awards jury will give the Paul Revere silver bowl for "general excellence."

Film Reviews

Continued from page 6

Das Feuerschiff

ances James Robertson Justice, a British actor, turns in a memorable performance as the captain who sticks to his duty. Helmut Wildt portrays the intellectual gangster boss in an impressive manner. Members of the crew are well chosen as to type.

Hungarian-born Spanish director Ladislao Vajda, who's been making mostly comedies and family-type pix in recent years, proves that he's able to create hard-hitting stuff too. This one is often remarkably brutal but the brutality is never out of place. The womanless pic keeps one spellbound. This German pic may easily sled into foreign markets, the more so as Columbia has it for release. *Hans.*

Venusberg (GERMAN)

Berlin, May 7.

[illegible]

This one may be given a number of superlatives: It's the most unusual but also most confusing and —more or less—most ridiculous German film of the season. Film is unusual inasmuch as no man appears in it. It's also unusual, subjectwise. The seven pretty girls that get together in a lonely holiday house up in the snowy mountains talk about what they think of love and men and whether they are happy. The talks are remarkably frank and very intimate, and often very suggestive.

The pic is confusing inasmuch as the viewer is never quite certain whether Rolf Thiele, the director, means it all seriously or is just trying to pull his (the viewer's) leg. Both is possible and much is involuntarily funny. Thiele has definitely gone overboard with his predilection for erotical themes. Most of the cinemagoers will find his latest creation ridiculous. Moreover, it's a rather dull picture.

Although "Venusberg" has received "valuable publicity" via the trouble it had with the domestic Censorship Board (many suggestive dialog scenes and nude sequences had to be cut before it was given the greenlight), its commercial prospects appear rather doubtful. Pic is too blase to make an impression and may only interest the curio-seekers. Some export chances may be granted.

What goes for Thiele applies to his cameraman, Wolf Wirth. He too went overboard and lost control. Too much fancy work along the lensing line.

It may be interesting to add that none of the seven girls are of German nationality. Thiele picked Jane Axel, Monica Flodquist and Christina Granberg in Sweden. Marisa Mell and Ina Duscha are Austrians. Claudia Marus hails from Italy while Nicole Badal, who has already appeared in some Thiele films, comes from Holland. All seven girls, incidentally, are lookers. And that's one of the few assets about this film. *Hans.*

Violenza Segreta (Secret Violence) (ITALIAN)

Rome, May 7.

Globe Films International release of Filmstudio SpA production. Features Giorgio Albertazzi, Alexandra Stewart, Enrico Maria Salerno, Maryam, Vittoria Songoli, David Abrams, Sergio Ricciardi, Rene Zobel. Directed by Giorgio Moser. Screenplay, Marco Leto, Silvia Maestroni, Bertu Peluson, in collaboration with Giorgio Moser, Tullio Pinelli. Based on novel by Lucia Emanuelli; dialogue, Emanuelli; camera, Aldo Scavarda; music, Giovanni Fusco; editor, Mario Serandrei. At the Vuston, Rome. Running time, 100 MINS.

[illegible]

Ambitious but only sometimes intriguing psychological study set in African Somaliland. Exotic setting and some exploitable angles are a help, but pic will need plenty of sales assistance for interesting returns. Chancy export quantity.

A successful monkey trader, Enrico Mainardi, becomes involved with two women, a frigid black beauty and an equally unresponding white girl while being equally thrown off balance by the behavior of two male pals both abnormal in different ways. The resultant clash in standards and thoughts throws the hero off his path until a final shock throws some sense into him. This seems to define a new hope in life.

Saddled with a very literary script and uninventive direction, even such able thesps as Salerno and Albertazzi fail to give their best. But one senses intelligent dedication on the part of all involved, working as they did under trying on-the-spot African conditions. There is also too much off-screen commentary by the brooding hero. Technical credits are excellent. *Hawk.*

Catch-As-Catch Cannes

Cannes, May 14.

Wilfrid Baumgartner, an ex-French Minister of Finance, is enjoying his Cannes Fest jury stint and says he has always been interested in films and, in fact, was the first politico to vote film aid before the war via special credit loans . . . The entries, official and in competition, from Cuba and Rumania were directed by Frenchmen with the latter classified as a Rumanian-French coproduction. Cuban pic "El Otro Cristobal" (The Other Christobal) was written and directed by Armand Gatti, a journalist and playwright who has one French pic "The Enclosure" to his credit. "Enclosure" was a look at a concentration camp and won a prize at the Moscow Festival in 1961. The Rumanian "Codine" was directed by Henri Colpi who shared the Golden Palm in 1961 at the Cannes Fest for his "A Long Absence" and Luis Bunuel's "Viridiana." This is the first time Cuba is repped at Cannes . . . If Cuba is in the fest, Red China and East Germany are still out.

Carlton Hotel exposing a special fest art exhibition culled from paintings of film personalities, Pierre Brasseur, Michele Morgan, Ludmilla Tcherina, Mick Micheyl and Robert Annenrowe, all French . . . A side fest unspooled via the Festival of Red Cross Films with 20 nations involved with films from 20 minutes to one hour on Red Cross activities. It ran from May 9-12 with morning showings at the small Film Palace Theatre. Top prize is the Golden Flame, and a special one, the Prize of the French President of the Republic, will be handed out at the end of the fest . . . Lindsay Anderson, director of the official British entry "This Sporting Life" (Rank), used to be a regular visitor at the fest in his capacity as a film critic. He asserted in 1958 that he would no longer attend Cannes except with his first feature. Now he is in with it. Continental has rights for U.S. . . . 100th Anni of the Cannes-Marseille railroad line was worked in with the fest visitors taking part in a trip in an old train for part of the way during the one day off of screenings.

Rene Thevenet replaced the late Emile Natan as head of the Film Market which undertakes showings of features in town hardtops for all prospective buyers and the press. Underwritten by the festival itself and the French Film Producer Syndicate, any filmmaker can have his pic shown for nothing with publicity handed out by the organizers. Films must be less than a year old and be of some intrinsic worth before enjoying these benefits . . . Though there are such pic dubbing experts at Peter Riethof and Leo Lax present, festivals are not so partial to dubbing and any dubbed actor can not get a thesp prize. Thus Burt Lancaster and French thesp Alain Delon are out of the running in the Italo entry "The Leopard." Actually most Italo pix are shot silent and dubbed, but this is acceptable since actors dub themselves.

Add another French-directed pic under other colors via the entry from Gabon, Africa "La Cage" with Marina Vlady and directed by Robert Darene . . . Elie Bynum, Seven Arts producer, feeling proprietary about "What Ever Happened to Baby Jane?" for he had tried to sell it to Seven Arts some time ago. He even threatened to quit if they did not accept the Robert Aldrich package. All turned out well and he is now here watching his "Baby" compete in an international film fest.

Twist on a familiar gag is going round is about an alcoholic who attends a pic with a strong anti-alcoholic theme. He gets home and tells his wife that he is giving it up. "Drinking?" she asks. "No. Films," he answers . . . Benny Schneider huddling with director H. G. Clouzot but neither is talking as to whether they have film plans . . . Cannes caught an Israeli pic "The Cellar" but it never showed up. With practically one character in it, Simon Israeli, and also written and directed by him, it seems the theme did not sit right with Tel Aviv officials. About a returning prisoner from a concentration camp after the war who procrastinates in avenging his family on the people who turned them in.

Christiane Rochefort again heading the Cannes Fest press section. Two new jury members appointed to replace Spanish director Edgar Neville who was hurt in an auto accident and Swiss-German filmmaker Bernhard Wicki who can not attend are French femme film director Jacqueline Audry and Japanese foreign film buyer and distrib Kashiko Kawakita. This is the first time two women have served on the Cannes jury . . . Sam Spiegel paid a pre-fest visit on his yacht before going to London to gather British Film Academy Awards for "Lawrence of Arabia" (Col) . . . Formosan "The Diabolical Empress" of Far East producer Run Run Shaw full of Oriental taste and tinsel and most arresting. Shaw is in for fest for the first time with his European rep Nuhon Son. Shaw has the top production, distrib and exhib setup in Hong Kong and Formosa . . . Andre Hakim in to ogle pix and talk deals under his new 20th-Fox position.

Getting Into the Act, But . . .

Atlantic City's Ignorance of Film Festival Realities Seems Extensive

Atlantic City, May 14.

This beach resort, where "Miss America" was invented, talks now of getting in on the film festival promotion thing. Mal Dodson, director of the city's promotion and advertising bureau, speaks of this as "first ever staged in the United States," totally ignoring San Francisco (sixth year), Boston (third year), the Lincoln Center Film Festival (this fall) and the Motion Picture Assn. event for 1965 in Washington, mentioned several times in VARIETY stories.

Dodson said there is a 50-50 chance that a festival will be located here. It would be similar to festivals staged in Europe and would feature film both from Hollywood and Europe. He does not explain how Atlantic City would secure sanction of the International Federation of Film Producers Assn.

It would be conducted over a period of 10 days or two weeks and would be scheduled either before or after European festivals. A minimum of 10 theatres is required for such a festival, he reported.

Dodson said that a minimum of $50,000 minimum will be needed to "get the project off the ground." He would tie in the festival with New Jersey's Tercentenary Celebration and will discuss the matter with David Davies, its executive director, during a meeting later this month.

HEADS THEATRE-VISION

Irving H. Levin of NG Takes Toll Subsid Post

Los Angeles, May 14.

Irving H. Levin, exec veepee of National General Corp., becomes prexy of Theatre-Vision Color Corp., wholly-owned NGC subsidiary, which will spearhead development of chain's closed-circuit color tv net for theatres. Charles L. Glett, NGC exec, will act as administrative veepee and National's prexy Eugene V. Klein serves as chairman of subsid.

Theatre-Vision will handle daily programming, national theatre franchising and other aspects of the new net preparatory to its start in early 1964. General Electric's Talaria color tv projector will be used.

Critics' Section At Cannes

Continued from page 6

Barravagen

gentle but callow rock-and-roll singer.

Into her life comes a more complicated boy who ruins a growing band by his own problems. The girl is somewhat naive but grows in stature as she follows her emotions which allow her to break with her unheeding family and go on her own.

Thesping of the young players is light and unaffected. Inger Taube has beauty, grace and presence as the girl while Tommy Berggren displays a depth and charm as the mixed-up boy. Lars Passgard is right as the more direct, instinctive lad. Lensing has crystal sharpness while the editing keeps these series of incidents coherent and progressive.

Director Bo Widerberg has a knowing control of the symbols and undeidement plus an insight into youthful mores. In just outlining the emotional problems and escapades of these three people the pic gives a discerning look at Swedish youth in particular and young people in general. Last-minute arrival for the Cannes Critic's Section was put in as a double feature because of its value. *Mosk.*

Yksityisalue
(Open Secret)
(FINNISH)

Cannes, May 14.

Adams Filmi Oy release of Kurkvaara Film Oy production. With Jarno Hiilloskorpi, Seneja Angervo, Sinikka Hannula, Kalerva Nissila. Written, directed and photographed by Maunu Kurkvaara. Editor, Tuomo Kattilakoski. In Critics Section, Cannes Film Fest. Running time, [illegible] mins.

Boy	Jarno Hiilloskorpi
Architect	Seneja Angervo
Secretary	Sinikka Hannula
Girl	Kalerva Nissila

Film is a simple, well-told tale of a young man's first dramatic coping with life when he investigates the suicide of his boss, a noted architect and a man he had admired. Told with insight, this still lacks the size and dramatic pitch to make it more than a lingo item abroad. Pic has a worthy intensity in the unfolding.

A middle-aged architect is found dead by his assistant who then unravels what happened via meetings the several people in his life. It seems the man's selling out for commercial purposes, an unfeeling wife, and a general dissatisfaction and melancholy have all combined to cause him to take his own life.

It shows a flair for visual storytelling by young Finnish director Maunu Kurkvaara, plus a sure hand with actors. This is an intimate, personal pic, with familiar ingredients. It is technically good, and Kurkvaara should be heard from with more emphasis soon.

The Finnish cinema has made rare dents on the international scene (notably with Edvin Laine's "The Unknown Soldier" some years ago) so this could mean that more knowing filmmakers are now beginning to practice in that country. *Mosk.*

Le Joli Mai
(Pretty May)
(FRENCH)

Cannes, May 14.

Wandtano release of Sofracima production. Directed by Chris Marker. Screenplay, Marker, Catherine Varlin; commentary spoken by Yves Montand; camera, Pierre Lhomme; editor, Eva Zora. In Critics Section, Cannes Film Fest. Running time, 160 mins.

This film combines essay technique and the current interest in the so-called "Cinema Truth" movement which looks at life on-the-spot so to speak. Film details a series of happenings, street and home interviews plus a general panorama of Paris in May last year. It gives this oo-la-la capital a new look and brings it down out of the frou-frou to reality. On this alone, it might be arty and specialized fodder abroad as well as heady telefare.

Chris Marker has taken his camera out into the streets and also has interviewed people at length indoors. It seems he had several cameras in operation to take interest away from those queried so they finally wound up talking freely.

Via intensive editing, people reveal themselves. Pettiness, common sense, posturing, guile, generosity, wit and meanness all come floating out to give a neat look at human foibles. There are shots of riots during the recent Algerian fracas, an African's attitudes towards the French, stock market worker outlooks and many others.

There is also an intensive searching out of the underside of the city, housing problems, displaced persons, a worker priest who has turned leftist, and a fine envelope of well-shot scenes of the city and terse statistics on its overcrowding, arts, etc.

None of the usual Paris cliches are here. It is an absorbing piece of filming and does not seem as long as its three hours. It can be cut if needed which is likely for many playdates. In fact there is already a two hour version. Marker, besides his wry wit and insight in the commentary, well delivered by Yves Montand, also has a flair for getting fine visual setups despite the heat of improvisation.

The lensing is also of top quality while the editing helps keep the film's motives always crisp. In short, a revealing look at Paris, and the Parisians and Parisiennes.

Film naturally would need specialized handling abroad but could pay off on the Paris tag, its unique outlook and probing, combined with good technical qualities. It appears one of the most interesting and inspired of these "Cinema Truth" pix that are springing up. *Mosk.*

Seul Ou Avec Des Autres
(Alone or With Others)
(CANADIAN)

Cannes, May 14.

Association Generale Des Etudiants De Montreal production and release. With Nicole Braun, Pierre Letourneau, Marie-Jose Raymond, Michel Roulleau. Written and directed by Denys Arcand and Stephen Venne. Camera, Michel Brault; editor, Gilles Groulx. In Critics Section, Cannes Film Fest. Running time, [illegible] mins.

Made in French by a group of university students in Montreal, this pic combines the mood and techniques of the French New Wave and Cinema Truth schools of filmmaking. Because of its length, it looks mainly good as part of a medium length cinema program abroad or for use on tv.

A girl meets a boy and their talks and outings are pictured in improvised scenes or via monologs. Long focal lenses spy on them in various situations. At times, a deep insight into youthful relations is caught. Sometimes a speaker telling about an incident is shown to be rebuilding things via the real happenings on the screen as he or she talks.

There is the jump cutting, free swinging improvising and jangly rhythms dear to the French Wavers as well as long talk sequences stemming from the Gallic Cinema Truth methods. But this film has an individual youthful robustness and directness that gives it a tone of its own.

If it sometimes slips into preciosity, this has a personal note and fetching performances by students playing out little incidents. Pic could make it as an okay supporting entry in foreign arty spots.

Blown up from 16m, this still has good definition and snap in 35m. *Mosk.*

Porto Das Caixas
(BRAZILIAN)

Cannes, May 14.

Saraceni production and release. With Irma Alvarez, Paulo Padilha, Reginaldo Farias, Sergio Sanz, Joseph Guerreira, Margarida Rey. Directed and written by Paulo Cesar Saraceni from an idea by Lucio Cardoso. Camera, Mario Carneiro; editor, Nello Melli. In Critics Section, Cannes Film Fest. Running time, [illegible] mins.

Wife	Irma Alvarez
Husband	Paulo Padilha
Lover	Reginaldo Farias
Soldier	Sergio Sanz
Barber	Joseph Guerreira
Woman	Margarida Rey

Obviously made on a shoestring (around $7,000), this drama of poverty and an erring wife has enough atmospheric feel and dramatic intensity to emerge a biting offbeater. However, it appears limited for foreign chances except in language spots or for specialized use.

The woman in question is married to a cruel, petty railroad worker in a grimy little town. She allows men to get her. Then she tries to goad them into killing her husband and then getting her out of town.

One finally agrees only to renege. She finally does it herself with an axe. She wanders off alone as her accomplice refuses to go with her. Reminiscent of "Double Indemnity," this has an inexorable, tragic quality about it that makes its uneven acting, ordinary technical credits and, familiar story acceptable.

Film's length has it lacking a broader scope. But it does create a claustrophobic feeling and manages to make a statement about the defiling aspects of poverty. Irma Alvarez gives the wife a spontaneous sensuality and childish innocence.

In short, a promising first effort by Paulo Cesar Saraceni but without the depth good enough for anything but specialized possibilities, outside of its home grounds. *Mosk.*

La Pelle Viva
(Scorched Skin)
(ITALIAN)

Cannes, May 14.

Cinematografica [illegible] production and release. Stars Elsa Martinelli, Raoul Grassilli; features Franco Sportelli, Lia Rainer, Anna Rovere. Directed by Giuseppe Fina. Screenplay, Carlo Castellaneta, Fina; camera, Antonio Macasoli; editor, Gabriele Varriale. In Critics Section, Cannes Film Fest. Running time, 90 mins.

Film deals with the working class in Milano. There is a rightness in characterization and a depiction of the worker's lot. This is somewhat sketchy but with enough solidity for foreign language houses and specialized bookings abroad.

There is an expert feel here for a group of workers who have to travel a good 20 miles each way to and fro from work every day. The gray morning groggy trips and returns are visually effective. The intrigues also have an incisive flair for the life of one of the young workers and an unwed mother he marries.

The tenderness of their first meeting and the love affair is expertly blocked out. The man's concern with problems of his fellows is also forceful but there is a tendency to be too descriptive about his unwitting troubles with the police and his final loss of nerve.

If some of the points are academic and the pic sometimes lacks the needed deeper insight, film still is one of those rare ones with a good dramatic look at Milan's industrial life.

Elsa Martinelli eschews her usual glamor roles to cut a telling portrait of the girl-mother. Raoul Grassili has the proper acceptance of her man. It has the right gray hues photographically and expert work by both real actors and nonpros. *Mosk.*

Slunce V Siti
(The Sun in the Net)
(CZECHOSLAVAKIA)

Cannes, May 14.

Czech State Film production and release. With Marian Bielik, Jana Belakova, Olga Salagova, Eliska Danova. Directed by Stefan Uher. Screenplay, Alfonz Bednar; camera, Stanislav Szomolanyi; editor, Bedrich Voderka. At Cannes Film Fest. Running time, 90 mins.

Fajolo	Marian Bielik
Bela	Jana Belakova
Jana	Olga Salagova
Mother	Eliska Danova

Extremely artily lensed film takes a look at youthful self orientation in Czechoslovakia today within a simple, almost soapy tale. If mannered, it has a visual flair and intensity that keeps this viewable. Film also points up an individualistic stand for people solving their own emotional problems. However, it looms a very specialized item abroad, at best.

A girl, with a blind mother, drifts uneasily between no comprehension of her family and an inability to find a way with a young boyfriend. Addicted to photography, he also gropes about finding a way in a socialist society.

Direction manages to make its characters fairly full bodied despite doing it as a series of vignettes and types rather than as a narrative. The actors are fresh, and youthful lovemaking is approached without any evasion. In short, this promises well in its direction and conception for a first pic for all concerned. Crisp editing also helps.

'Birds' Both Tepid

Cannes, May 14.

Opening night (9) event of the present, 16th annual, Cannes Film Festival was marked by a strong personal welcome to director Alfred Hitchcock and a lukewarm reaction at conclusion of his latest Universal release, "The Birds."

Tippi Hedren came along for bows and shared the cordiality shown at outset. Critics ranged from mixed to downbeat on the picture. It was showing out of competition, one of two from Universal; its "To Kill A Mockingbird" is the official entry of the U.S. this year.

'David & Lisa' Might Have Won In Walkaway If Not Too Late; Even So, It's Valladolid Hit

By HANK WERBA

Valladolid, May 14.

The United States drew strongly favorable reaction at Valladolid's Eighth Film Week of Religious and Human Values—but apparently only by the merest coincidence. An article carried by VARIETY on April 17, five days before the April 21-28 fest opened in the Spanish city, mentioned that America would go unrepresented because fest organizers had been unable to locate a print of "David and Lisa." Reacting without delay, Continental Distributing cabled fest organizers offering to air express a copy. Nine days later "David and Lisa" was screened at Valladolid and Frank Perry's work received a stronger ovation than any film entered.

Relegated to a noncompetitive status because of last-minute submission, "David and Lisa" received several special mentions and awards. The main award jury even attempted to waive fest rules to give it the Golden Sheaf of Wheat as the best human values pic.

An unofficial census conducted by local newsmen showed "David and Lisa" a head-on favorite among visiting critics, commentators and delegates.

Nicholas Ray, jury member at the fest, found it deplorable that the U.S.A. was without any representation whatsoever either in preparing for this festival or participating in it. "With a minimum of effort and foresight," he commented, "'David and Lisa' could have been entered officially and walked off with one of the two main prizes. This is a small, but extremely active cultural event that will influence millions of film-goers in many parts of the world. The winning entry, in addition, is handed a tax-free import license worth anywhere from $10,000 to $18,000." The Yank film director was at a loss to explain the absence of the Motion Picture Export Assn., U.S.-I.S. filmites or even the managers of American distrib companies in Spain."

As examples of what America should be doing to defend its film industry interests, Ray mentioned the presence at Valladolid of Franz Rowas, Film Bureau Chief in Germany's Ministry of Foreign Affairs, who headed a delegation to the Festival that included the German Embassy Cultural Attache in Madrid, Erwin Huesch, and Spanish delegate of the Export Union, Wilhelm Petersen. Their activity was instrumental in part, Ray said, in obtaining the City of Valladolid Award for the German entry, "Father Malachy's Miracle." Unifrance rep in Spain also helped considerably in getting his country the lion's share of official trophies, special awards and key screen time, with Robert Bresson's "The Trial of Joan of Arc" picking up the top religious Golden Labrador Award and "Une si longue Absence" sharing the Golden Sheaf of Wheat for the best in human values with the Italian entry, "The Steppe."

Ray felt "The Steppe" did not measure up as a prize (and license) winner and attributed the award to dynamic Italo participation.

In the short feature selection, France won the small Golden Labrador with "Mass for the World" and Spain received a small Sheaf of Wheat for "Tiempo abierto." France also took the San Gregorio trophy for a comic short, "Happy Birthday."

The festival commission awarded special-mention plaques to "David and Lisa," the Samuel Bronston short feature, "Valley of the Fallen," produced by Ralph Wheelright from a Jim Bishop script and to Orson Welles' "The Trial," which closed the Festival out of competition. "The Trial" also won the Fipresci film critics' garland with honorable mention going to debuting directors Jorge Grau of Spain and Luigi Turolla of Italy. The Institute of Spanish Culture's finely-carved replica of Columbus' sailing ship went to Mexico's "Animas Trujano," as the best Spanish lingual.

Unlike other film fests, Valladolid promoters are primarily interested in melding film culture and Catholic doctrine in a modern world. The time used at other fests to exhibit stars and starlets or in night club round-tabling is dedicated to conferences, seminars, discussions and inter-related film table talk from start to finish. In addition to a series of panels on the aspects of Love in motion pictures, the schedule included a round-table on "Censorship and Liberty of Expression (which will theme panel talks next year) as well as a meeting of Int'l. Catholic Film-writers.

French Cinemas Ask: What's To Do About Video?

Cannes, May 14.

French Film Exhibitor Syndicate, headed by president Jean Rebotier, will meet for three days at the Cannes Fest starting Thurs. (16). Main topic will be spread of features to television and whether a modus vivendi can be set up with theatres before it is too late.

Nothing is expected to be solved but it gives the exhibs an in with the omnipresent distributors and producers at fests, as well as the ears and pens of the great number of attending press, radio and tv news people.

Rebotier has also made it clear that there are no recriminations or attacks planned in this meeting, but rather an attempt to treat constructively the problems still facing film theatre people as well as underscore any gains made since the war.

The main tv discussion meeting will be presided over by film director Rene Clair. Among questions to be bandied about, with attempted answers, are the following. Is television really the same as films or a part of it? Under current governmental practices does tv have an advantage over the cinema? Will video eventually replace films? What new steps, agreements and methods should be taken and used to allow both to co-exist?

Above points have been gone over quite thoroughly by producers during their recent strike threats. Nothing new is likely to come out of it unless it does force some needed governmental delaxation of film admission gross since tv is exempt from taxes and underwritten nationally while films get token aid via taxes on admissions funneled back to them.

Many of the other points seem academic. However exhibs will go over still frozen entrance prices and falling filmgoing and other problems facing them today. A big turnout from all over France is expected.

LIGHTSTONE OPENER: $400,000 GUARANTEES

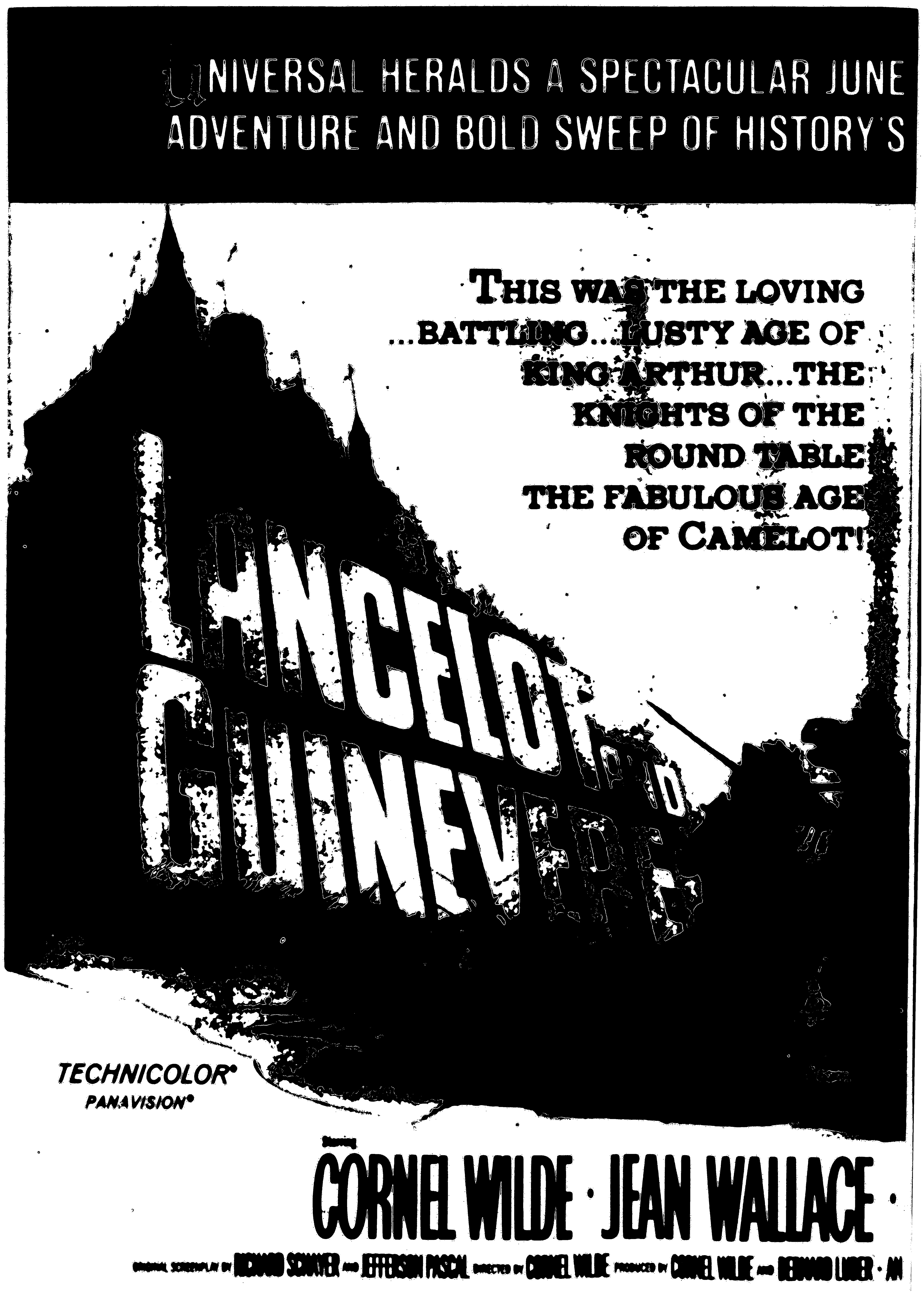
Cannes, May 14.

Embassy Films veepee Leonard Lightstone closed $400,000 in film guarantees the first day (9) of the Fest which could turn into a $1,000,000 net gross. He brought in over $1,000,000 in sales at Cannes last year.

Embassy (Joe Levine) is also buying other than United States territorial rights. After "Boccaccio 70" and "Divorce Italian Style" last year, Embassy has the Italo "The Queen Bee" competing this year with Federico Fellini's "8½," winding the fest out of competition.

Lightstone made a deal with Swedish distrib Sven Nygren for four Carlo Ponti releases from Italy of which three are prepping and one is shooting. Latter is Brigitte Bardot's "Ghost at Noon," now rolling in Rome with Jean-Luc Godard directing. Others are "Casanova," "Yesterday, Today and Tomorrow," and "The Empty Canvas." Nygren also took the French "Landru" for Denmark and "Landru" and "Boccaccio 70" for Finland.

Other deals were with Ster Film of South Africa for the same Ponti four and the Italo comedy "The Queen Bee." Portugal took "Boccaccio 70," "Madame" and a Yank indie "The Light Fantastic."


UNIVERSAL HERALDS A SPECTACULAR JUNE
ADVENTURE AND BOLD SWEEP OF HISTORY'S
THIS WAS THE LOVING ...BATTLING...LUSTY AGE OF KING ARTHUR...THE KNIGHTS OF THE ROUND TABLE THE FABULOUS AGE OF CAMELOT!
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BRIAN AHERNE

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Universal Pictures is pleased to invite you to a nation-wide trade screening of ***"Lancelot and Guinevere"*** *on* ***Tuesday, May 21*** *in the following exchange centers.*

TOWN	THEATRE	TIME
ALBANY	Madison	1:00 P.M.
ATLANTA	Roxy	10:00 A.M.
BOSTON	Uptown	10:00 A.M.
BUFFALO	Operators Screening Rm.	8:00 P.M.
CHARLOTTE	Manor	10:00 A.M.
CHICAGO	Carnegie	1:30 P.M.
CINCINNATI	Westwood	2:00 P.M.
CLEVELAND	Vogue	2:15 P.M.
DALLAS	Palace	9:30 A.M.
DENVER	Crest	2:00 P.M.
DES MOINES	Ingersoll	2:00 P.M.
DETROIT	United Artists	9:30 A.M.
INDIANAPOLIS	Uptown	2:00 P.M.
JACKSONVILLE	Florida	10:00 A.M.
KANSAS CITY	Roxy	10:00 A.M.
LOS ANGELES	Fox-Wilshire, Bev. Hills	2:00 P.M.
MEMPHIS	Malco	10:00 A.M.
MILWAUKEE	Towne	10:00 A.M.
MINNEAPOLIS	Terrace	2:00 P.M.
NEW HAVEN	Roger Sherman	10:00 A.M.
NEW ORLEANS	Famous	8:00 P.M.
NEW YORK	RKO 58th Street	10:30 A.M.
OKLAHOMA CITY	Center	10:00 A.M.
OMAHA	Center	2:00 P.M.
PHILADELPHIA	Logan	2:00 P.M.
PITTSBURGH	Manor	2:00 P.M.
PORTLAND	Cinema 21	2:00 P.M.
SALT LAKE CITY	Centre	2:00 P.M.
SAN FRANCISCO	Alhambra	2:00 P.M.
SEATTLE	Jewel Box	2:00 P.M.
ST. LOUIS	St. Louis	10:00 A.M.
WASHINGTON	Apex	10:00 A.M.

Varied Policies for Bronston's 'Peking': Reserved Seats to Outdoor Premieres

Allied Artists has been developing a varied, regionally-oriented marketing policy for Samuel Bronston's "55 Days at Peking."

Spanish-made action picture opens in 13 key cities May 29 and, on June 26, branches out into over 400 locations ranging from main stem hardtops to rural driveins. "Peking" opened in London last week and bows in Paris this frame, both engagements screened on a roadshow policy. In the States, however, only one location, Chicago, will show the film on such a policy. It will be offered there on a two-a-day basis at a $3.50 top at the Michael Todd Theatre, opening on the May date.

In Los Angeles, where it will be shown at the Beverly Theatre, the policy will be a scheme whereby non reserved tickets can be purchased in advance. Top here will be about $2.00, with $3 loges. The Saxon Theatre in Boston will show "Peking" at a $2.50 top, using the same ticket-buying plan. In New York, four houses, the Palace, RKO 23rd Street, Trans Lux 85th St and the Albee in Brooklyn will day-date, probably at $2.50 top but details aren't resolved.

And so on. In almost every city there will be a different approach, tailored to the projected needs of that location with the idea of not pricing out any possible markets and thereby getting the most playoff in the fastest manner possible. The policies will also be maintained on a flexible basis, with changes possible in the various spots should some plans not function correctly.

The pic is build on the epic proportions for a roadshowing but, with a summer release schedule and other distribution and exhibition factors taken into account, it was originally decided not to give "Peking" this treatment at all. Now Chicago has been decided upon as a testing ground for such a policy and maybe one other city may run the film roadshow. The theory is to play to the most people in the shortest time, capitalizing on the prime summer time.

It has also been noted that, contrary to some of the complaints from exhib ranks, there is considerable competition this year for summer playtime. In fact it is felt in some distrib quarters that playtime is more guarded this year than ever before. Resultantly, "Peking" will play its firstrun engagements in driveins in some areas, Louisville for one. So far Allied has bookings covering about 2/3 of the country slated by the end of July when the film goes into multiple run. That's fast playoff for a pic of this nature, which will only be making its U.S. debut the end of May.

Titra's Editing In Gotham; Gives Showmen a Check

In an effort to allow U.S. film producers to supervise more closely the dubbing of their product into French, Titra Sound Corp., New York, and its Paris-based affiliate, Titra International, are setting up a new system whereby the pix will be dubbed in Paris, to be followed by editing and mixing in New York. This, of course, applies only to American pix being readied for the French-speaking market. Titra does all its English-language dubbing in New York.

According to Dave Horne, prez of Titra Sound, the new system is designed for the convenience of U.S. producers who are unable to be in Paris to supervise the making of the French versions of their films. One of Titra's principal tenets is that pix should always be dubbed in the country where they will be shown. Because of this, company has no intention of setting up facilities for French dubbing in New York, nor English dubbing in Paris.

Currently at work in Titra's New York studios is the Titanus-20th-Fox production of "The Leopard," being dubbed into English with Burt Lancaster doing his own voice in the film which was shot mainly in Italian. Pic is four weeks along, with another four weeks of work anticipated.

KENMORE, 652-SEATER, BOSTON, OPENS MAY 23

Boston, May 14.

Hub's newest art house, the Kenmore Square Cinema, first actually constructed in the city in some 25 years, is set for opening May 23 with Joseph E. Levine's Embassy production "Long Day's Journey Into Night."

George Kraska, longtime Levine exploitation chief in Hub is handling press and is skedding a screening for local critics at which Levine is expected. Steve Minasian, Bob Sarkasian and Phil Scuderi are the owners of the new house, which was built in and around what was once a Cities Service gasoline station.

Seating 652, the new house will have a policy of top domestic and foreign films. Its owners operate driveins in Middleton, Canton, Middleboro, Oxford, North Reading, Mass., and Plaistow, N.H. They are planning to open two more hardtops in Lawrence and Brocton, Mass.

Convert Balcony Into New Cinema

Louisville, May 14.

In an unusual move, the Fourth Avenue Amusement Co. has converted the balcony of the United Artists Theatre here into the new, 900-seat Penthouse. The United Artists, formerly a 3,000-seat house, has been cut to 1,800 seats. "Lawrence of Arabia" was the opening attraction at the Penthouse, which is expected to put the stress on hardticket pix.

By creating two cinemas where one existed before, Dale M. McFarland, g.m. for Fourth Avenue Amusement Co., believes that the project is of great importance to the industry, pointing to a solution to the problems of the older big capacity theatres in downtown areas of major cities. In ceremonies prior to the showing of "Lawrence," D. Irving Long and his firm were honored for "an outstanding contribution to the growth and improvement of downtown Louisville." A certificate of commendation was presented to Long by Franklin Starks Jr., board chairman of Louisville Central Area, Inc., a group dedicated to the improvement and attractiveness of the central downtown area. Mayor William O. Cowger and County Judge Marlow W. Cook also had laudatory remarks praising Long for developing the Penthouse. Long said the next attraction set for the house was "Cleopatra."

Patrons will be served from the lower lobby by an escalator (not finished in time for the opening). New house has entirely new seating, projection booths and wide screen. Projection booth for the United Artists is located under the Penthouse screen, in what was formerly the front portion of the balcony. The Penthouse-United Artists dual theatre differs from some other twin-theatre operations such as the old Duplex Theatre on East Grand Boulevard in Detroit, and might be termed a "Piggy-back" type of theatre, that is, one on top of the other.

In New York City there is something similar, the Baronet and Coronet, one on top of each other. Another is a twin-theatre arrangement, side-by-side, as represented by Cinema I and Cinema II.

During the era when there was a splurge of big-seaters, Capitol in New York, Capitol in Detroit, and other big houses of 3,000 or more capacity, with stage shows, big name bands, et al, promoters went for the big capacity to fill the mammoth houses at prices of 25c and 50c. With the introduction of higher tariffs and hard ticket policy, large sections of the big houses went unused. It is believed that exhibs from other cities will probably visit Louisville and the Penthouse for a look-see at this latest innovation in the utilizing of space in large seaters.

KIRK DOUGLAS TOURS FOR UNIVERSAL'S 'LIST'

Universal Pictures is bringing newspaper scribes from 20 cities into New York, Detroit and Chicago this week for sessions with Kirk Douglas who last Monday (13) began a week of advance promotional gambits in connection with the Memorial Day openings of "The List of Adrian Messenger," sponsored by Theatre Owners of America via its Hollywood Preview Engagement plan.

Douglas in Gotham through today (Wed.) and goes to Detroit tomorrow (Thurs.) and onto Chi the following day where he'll meet paper reps at a luncheon before the screening of the pic. A luncheon was held in Gotham yesterday (Tues.) and there'll be a dinner tonight (Wed.), both followed by screenings. Scribes from Boston, Philadelphia, Baltimore, Washington, Albany, Syracuse, New Haven, Hartford, Providence and Portland joined New York writers at these events.

Reps from 13 cities will gather for the Detroit sessions tomorrow and seven other locations will be represented at the Chicago getogether the following day.

A Comic Cancellation

Pittsburgh, May 14.

Kirk Douglas' Universal Pics' press corps felt that Pittsburgh could handle only one celeb at a time so his visit here to exploit "List of Adrian Messenger" was cancelled because Charlton Heston was to be in town the same day (14) on behalf of "55 Days at Peking."

At first it appeared that there would be a traffic jam around the tv stations and newspaper offices but Douglas bowed out when it was learned that Penn manager, Bill Maclair, had Heston booked on all the tv interview shows and had a press conference set for the amusement columnists.

However, some of the drama critics were invited to Detroit today to sit in on a Douglas press conference if they so desired.

But the real payoff came on Thurs. (9) when the Heston tour was re-routed and now he won't be in town until Thurs. May 16, but Douglas will still be in Detroit today.

Reade-Sterling's Profit: $212,540

For its first fiscal year ended Dec. 31, 1962, Walter Reade-Sterling Inc. reports net profits of $212,540 on gross revenues of $9,466,181. Net is equal to 14c a share on the average of 1,475,004 shares outstanding during the year.

Reade-Sterling was formed last year through the merger of Walter Reade Inc. and Sterling Television. Combined firm embraces theatrical, tv and 16m production, distribution and exhibition.

In his report to shareholders, chairman Walter Reade Jr. reported progress being made in integrating the two companies with physical consolidation of all New York operations expected this spring. Fifteen theatres have been added to the company's exhibition arm since last December, and two more are in final phases of construction.

Reported among firm's upcoming theatrical releases is "The Love Goddesses," a documentary feature being coproduced with Paramount Pictures. It's understood Reade Continental Distributing will handle the picture in the U.S., with Par taking it worldwide.

2D SINATRA-MARTIN FILM WITH WARNERS

Hollywood, May 14.

Warner Bros. has closed second joint production deal in recent weeks with Frank Sinatra and Dean Martin, "Robin and the Seven Hoods" from script by John Fenton Murray based on comedy-satire by Evelyn and Richard Condon is involved.

Film, to roll at WB in October, follows "Four for Texas," in which Sinatra-Martin team starts shortly. Both ventures involve Martin's Claude productions and Sinatra enterprises.

Community Antenna Systems Produce Half of TelePrompter's Revenues

MICHAEL RAMBOLL TO SEVEN ARTS JUNE 10

Michael Baumohl has been appointed Seven Arts' ad-pub manager for the United Kingdom, and Continental Europe. He'll assume his new duties June 10, at the conclusion of his current assignment as production publicity director for Universal's "The Chalk Garden," now shooting in London.

Baumohl, who'll headquarter in London, will supervise all 7A production publicity abroad, as well as coordinate overseas merchandising campaigns with various distribs releasing 7A product.

Screen Extras In Fouled-Up Voting

Hollywood, May 14.

Complicated Screen Extras Guild election tangle has been tossed into the lap of U. S. Secretary of Labor W. Willard Wirtz. SEG's board voted almost unanimously to ask him to name an impartial referee of national stature to resolve the hassle.

SEG board also voted to postpone the annual Hollywood membership meeting set for June 7, until challenges are disposed of, and the election results certified and new officers and directors installed. Annual Frisco membership meeting to have been held May 24 is also postponed.

Two challenges from each faction, one from an indie slate headed by Tony Regan, the other from the administration ticket headed by SEG prexy Jeffrey Sayre, were made on the eve of the election. In addition to ruling on these, the arbiter will be asked to decide what to do about 80 ballots temporarily "lost."

Regan group was partly successful in its bid to unseat the administration slate, according to the unofficial tally. Regan was named prexy by a margin of about 250 votes. The Regan group, which for a year has had six votes out of 33 on the board, will hike its number to 12 out of 34 if the challenges by both factions and the disposition of the 80 uncounted ballots fail to alter the uncertified vote.

One of the administration ticket's challenges alleges the Regan group took financial support in the election campaign from sources outside guild membership. If this allegation is upheld, SEG bylaws make it mandatory any candidate or slate of candidates accepting outside financial help be disqualified. Incumbent ticket also alleges the Regan slate put out campaign literature which "misled" membership.

Regan ticket challenges the administration on grounds SEG's official election notice was "faulty," and that the vote of the Frisco and Hawaiian branch members shouldn't be counted.

Sayre, who lost to Regan in the unofficial vote, has been a SEG officer for 17 years, as treasurer, veepee and as prexy for just under four years.

If Secretary Wirtz declines to name a single ref, he is being asked to name five in order of preference, from which the SEG board hopes to land a nationally known arbitrator to decide the election issues.

If any candidate disagrees with the ref's decisions, under SEG bylaws, he has the right of appeal to the entire guild membership, and, after that, to the Associated Actors & Artistes of America, parent of all performers' unions in the U.S.

Four Share 'The Birds'

Honolulu, May 14.

Consolidated circuit launched "The Birds" (U) in four theatres—the Waikiki, where it followed "To Kill a Mockingbird," and the nominal three-theatre unit, consisting of the downtown Hawaii, nabe Kaimuki and suburban Kam Hi-Way drive-in.

It's the single attraction at the Waikiki, which has never had a double-bill policy, but dualed in the other outlets.

TelePrompter Corp. earnings for 1962 boosted the company's gross revenues to a new high take of $5,431,800. Net earnings were $88,797, equal to seven cents per share of common stock, contrasted with a 1961 loss of $884,694, made up of an operating deficit of $588,341 or 50c per share and a special charge of $296,353. Gross in 1961 was $4,881,310.

Irving B. Kahn, Telepro chairman and prez, in revealing the figures, said that while no audited numbers were available for 1963 as yet, indications are that results so far exceed last year's at a comparable period and that profits for the year are expected to improve strongly.

He noted that the company's community antenna systems accounted for nearly half the company's 1962 gross, weighing in at $1,140,477, and that these are expected to account for greater earnings in '63. Kahn credited the corp's reversal of the previous year to the outstanding growth of this CATV web, more efficient management practices and improving results from other corporate activities.

He added, however, that some areas of the company's business still aren't operating up to par and that, despite long-range promise, Telepro is considering unloading some of 'em in order to concentrate more heavily on the lucrative CATV systems, toll-vision, closed-circuit programming and government contracting.

This move will probably mean the selloff of the recently acquired Weathers and Conley Electronics firms and the established plant operations at Cherry Hill, N. J. Such sale would increase cash flow and allow more concentration on CATV, Telepro's 15 systems having registered a 26.2% growth in 1962 without new acquisitions. These systems now serve approximately 40,000 subscribers.

Company will hold its annual meeting in June most likely and Kahn said that a complete annual report will be mailed to stockholders in about three weeks.

H'wood Crafts & Prods. Meet With Labor Secretary

Hollywood, May 14.

Members of Hollywood Joint Labor-Management Committee on Foreign Film Production meet today (Tues.) in Washington with U. S. Assistant Labor Secretary George L. P. Weaver and his aides on possible measures to relieve unemployment and economic distress in Hollywood, blamed on "runaway" American producers.

Committee trekked east at invitation of Weaver, who said in a telegram that "on the basis of the various suggestions and recommendations the Dept. of Labor has received" regarding the problem, "we would like to discuss the results of our thinking with you."

Representing the labor side will be Pat Somerset, president, Hollywood AFL Film Council; H. O'Neil Shanks, its secretary and exec sec. of Screen Extras Guild; George Flaherty, vice-president, International Alliance of Theatrical Stage Employees; John W. Lehners, business representative, Motion Picture Film Editors IATSE Local 776; John L. Dales, national executive secretary, Screen Actors Guild; Bruce J. Colville, business representative, Affiliated Property Craftsmen IATSE Local 44; Norval "Tex" Jarrard, business representative, Studio Utility Employees Local 724; Robert W. Gilbert, legal counsel, Hollywood AFL Film Council.

Among those representing the management side of the committee will be Eric Johnston, president, Motion Picture Assn. of America; Edmund DePatie, vice-president, Warner Bros.; Ken Clark and Ralph Hetzel, vice-presidents, MPAA; Saul Rittenberg, MGM; Bonar Dyer, Walt Disney Studios; Alfred F. Chamie, secretary-treasurer, and Maurice Benjamin, legal counsel, Assn. of Motion Picture Producers of Hollywood.

Sidewalk-Sitting by Negroes

Knoxville Protest Uses 'Limp' Technique — Cops Lug Deadweight Demonstrators Off Premises

Knoxville, May 14.

Racial demonstrations were continued this week at the segregated Tennessee and Bijou Theatres in downtown Knoxville. Both are Wilby-Kincey houses.

The latest demonstration was believed sparked by the demonstrations in Birmingham. This time the Negroes sat down in a body across the entrance of the Tennessee Theatre, a new technique.

Police officers arrested 45. As police moved in on sidewalk sitters, they went limp and had to be carried away by the officers.

Political pickets arrested were charged with "interfering with trade and commerce."

'Fail-Safe' Makes Haste, Might Beat Kubrick Pic To Market Via Columbia

Max E. Youngstein states he's "on the button" in terms of both time and money in serving for the first time as exec producer on a feature production, this being "Fail-Safe," now for Columbia.

Other sources considered it possible that "Fail-Safe" might be released ahead of "Dr. Strangelove," Stanley Kubrick production, also for Columbia, dealing with thermonuclear warfare. Kubrick, the distributor and others earlier filed suit against Youngstein seeking restraints upon "Fail-Safe" when this picture was earmarked initially for the now-defunct Entertainment Corp. of America.

With the former prospective rival releases set under the same banner and the Kubrick entry subjected to certain delays, the twist may send "Strangelove" second to market, whereas it had been slated to be the first.

Youngstein declared in New York this week that "Fail-Safe" will be brought in on the originally-plotted 30-day shooting schedule at a cost of $1,300,000. Henry Fonda is star. Feature is shooting at the Fox studio on 11th Avenue in Gotham.

Philosophical Judge Sez Negroes Only Seek Status By Film House Ingress

Raleigh, N.C., May 14.

A young Negro couple was convicted in City Court here on trespass charges brought April 7 during an attempt to integrate the white seating areas at the Ambassador Theatre.

"What they are really guilty of," said Judge Pretlow Winborne, "is trying to be somebody, and who should deny them that right?"

Warren L. Vesey and Ruby Mae Lawhorn, a Shaw U. student, were ordered to pay the costs of court. They gave notice of appeal to Superior Court and bond was set at $50 each.

"I think wisdom in this case would be to say 'guilty' and stop there," Judge Winborne declared. "But I usually open my mouth when should keep it closed."

Judge Winborne said that "when one sets about to do this, can it be done by intimidation, force, economic pressure . . . ?

"As I understand it, no . . . it cannot be bought . . . nor can they be forced on someone else.

"On the other side of the coin, the question would well be asked, "Where someone waits and desires earnestly to have respect . . . dignity, live with esteem in his community . . . should not everything be done to give him that atmosphere and that climate wherein he can achieve his goals?"

Harvey Huddles With Maugham on 'Bondage'

Nice, May 7.

Laurence Harvey, now at work in the Seven Arts Productions "Human Bondage," flew from Dublin to the French Riviera to see Somerset Maugham, author of "Bondage." Discussing "Bondage" with Harvey, Maugham admitted the story was that of his own youth when he was a medical student over 65 years ago. Although he himself when young had a speech defect, in the book Philip Carey has a club foot. This detail had been changed to avoid too close a resemblance to Maugham.

Harvey explained to Maugham the difficulties that had arisen during the filming of "Bondage" and about the controversy which resulted in Henry Hathaway leaving as director. He has been replaced by Ken Hughes.

Harvey, in addition to playing in "Bondage," is also finishing off the cutting and montage of his own picture, "The Ceremony," the pic he made in Spain. It is an indictment of capital punishment. In the fall, he is due to open in the Broadway play, "The Time of the Barracuda." In 1964, he will go to the Bahamas to direct and coproduce with Danny Angel a screen adaptation of Alistair MacLean's story, "The Golden Rendezvous."

New Albuquerque House An 'Art' Run for Only 83

Albuquerque, May 14.

A peewee picture house—seating only 83 persons—and modeled after the miniature cinemas of Paris opened recently near the U. of New Mexico campus in Albuquerque with what the owners call an "art" policy. First booking, set for three frames, is the nudie film "Eve and The Handyman" which got a strong plug via Playboy Magazine few months back.

Proprietors of the house are Thomas Coleman and Donald Dunham, both former students. The two men were instrumental in starting another—and larger, 260 seats—art house here about two years ago. That was Don Pancho's Art Theatre, now a part of the Art Theatre Guild.

Coleman said the hardtopper would cater primarily to dorm students at UNM. He noted that if this one works out, the pair may plan a similar one near New Mexico State U. campus in Las Cruces.

Mann-Laurence-Writer Link for Six Features; Photog & Banker Scripts

Director Delbert Mann, producer Douglas Laurence and writer Dale Wasserman have pooled to independently produce and market a minimum of six features. The move resulted from the signing of a joint production venture pact between Mann's Biography Productions and Laurence's New Dimensions which, with the producer as prez, has been a purchaser and developer of properties for picture production.

Two properties have already been optioned. One is "Quick Before It Melts," a farce comedy by N.Y. Times scribe Phillip Benjamin. It's slated for publication by Random House and deals with a reporter-photog team covering the U.S. naval station at the Antarctic. The other is "The Banker," a story dealing with the New York banking biz, whitten by Leslie Waller and to be published this August by Doubleday.

Mann, who recently completed "Gathering of Eagles" for Universal, will personally direct the pix on the company's slate. Wasserman will, in addition to scripting projects for the outfit, function as story head for the new org. Latter has two Broadway productions projected for the coming season: "One Flew Over the Cuckoo's Nest" to star Kirk Douglas and a musical, "Man of La Mancha," to be staged by Albert Marre.

Not in Gawjah: Put Slide Rule To 'Cleo' Exposure

Atlanta, May 14.

Initial five-column advertisement for mailorder ticket sale on "Cleopatra" due June 26 at Wilby-Kincey's Roxy (1,500 seats) ran afoul of bosom slide-rules at Atlanta Journal (afternoon) and Atlanta Constitution (morning). The visibility of Liz Taylor's upper anatomy under her matinee crepe de chine was covered over by the art department, and not 20th's.

Ralph Buring, newly arrived southeastern adv and exploitation rep for 20th-Fox protested vehemently to advertising powers-that-be at Atlanta Newspapers Inc. but to no avail.

Buring thereupon revised his ad schedule and Sunday (12) paper carried a somewhat miniscule 2-col x 5" ad with offending pic (undoctored) at the top.

Meanwhile, "Cleo" is racking up a good advance. Scale is: all nights —Saturdays, Sundays ad holidays, $3.30 main floor, $2.80 Balcony. Matinees, Mondays through Fridays, $2.30 main floor, balcony $1.80.

Roxy will go out of the road show field (until "Cleo" opens) Thursday (16) when Metro's "Mutiny on the Bounty" will weigh anchor after 10-week run. They plan to piece out the interim with "The Yellow Canary," which opens Friday (17), "Nine Hours to Rama," "The Stripper" and "A New Kind of Love."

Meanwhile, Metro's "How the West Was Won" is in its 10th road show week at 800-seat Martin Cinerama Theatre and hard ticket engagement of Oscar-splattered "Lawrence of Arabia" is in its sixth week at Storey's 800-seat Rhodes Theatre.

In eighth week of a grind engagement is Universal's "To Kill a Mockingbird," which got a big lift when Greg Peck knocked off Best Actor Oscar.

ALLIED BOARD MEETING

Detroit, May 14.

Summer meeting of the National Allied States Assn. board of directors will be held at the Sheraton-Cadillac Hotel, Detroit, June 26-27.

The board meetings will be preceded the day before by a reception and dinner at the private Standard Club. On the afternoon of June 26, the directors and guests will be motored on a three-hour cruise aboard Allied prez Jack Armstrong's 53-foot cabin cruiser, capped by dinner at the St. Clair Inn. The directors have also been invited to attend the annual golf outing of Variety Club Tent No. 5

Citizen Objection Develops to Revision Of Tax-on-Negatives in California

Hollywood, May 14.

Considerable citizen objection has arisen over a bill introduced in the California State Legislature which would alter the present annual March film tax structure from assessing the intrinsic value of all exposed footage to actual cost of the raw stock. Last year, tax cost the motion picture and television industry slightly in excess of $2,500,000, which would be reduced to a minimal amount under the proposed change.

Bill which went to State Senate May 1 after receiving recommendation by Senate Committee on Revenue and Taxation and was approved by a vote of 36-0, is due to hit the Assembly this week for vote after a similar Assembly committee gave it a do-pass recommendation last week.

County, city and school authorities are up in arms over the matter because final passage of bill would means the loss of approximately $2,500,000, based upon last year's taxation, repping about 10% of total tax revenue of L.A. County for the year. After hearing L.A. County Assessor Philip Watson last Thursday (9), the L.A. County Board of Supervisors unanimously went on record as opposing the bill and voted to send telegrams to the L.A. County delegation at the Assembly in Sacramento advising of its stand.

Datson appeared before the Supervisors after testifying before the Assembly Revenue and Taxation Committee the evening previous in Sacramento on effect of the bill if it were passed. Various reps of City of Los Angeles, Culver City and Burbank, whose districts would be affected by the threatened tax loss, also junketed to state capital to appear before the committee and pitch for its non-passage.

While the committee gave bill a do-pass recommendation it tacked on an amendment. This provided for an automatic tax override for those districts affected to an amount lost to those districts by effect of the bill. This, of course, means that if the bill passes the citizens of various communities affected would be liable to upped taxes.

New amendment to bill is understood to nullify the Senate's previous approval of the original bill, which must now vote again on the new provisions.

For year 1962, total assessed valuation of film to be taxed first Monday in March amounted to $29,097,050, plus $617,000 in film libraries. New tax if passed would be based upon assessment of only a few thousands of dollars of raw stock.

Embassy Recruiting Artists With Notions To Bait Public Fancy

Embassy Pictures is mapping an "experimental" plan for the setting of its art campaign for the upcoming release of the upcoming documentary "Women of the World." The distrib will commission around 20 artists who will see separate screenings of the film and then independently develop their own concepts for the pic's campaign.

This procedure was tried before by Embassy in the formulating of the drive for "The Sky Above—the Mud Below," another documentary. In this latter case, as in the case of "Women," the distrib wanted several different campaign ideas so that varied programs could be mapped for the pic, some for the art market and others for the strictly commercial situations.

Preliminary cost for such an "experiment" could run to about $20,000, but whether the distrib will go that far depends on how things develop. Embassy doesn't have a resident art staff because prez Joseph E. Levine believes in tapping the vast market of freelance talent and drawing upon the various "specialists" who work in the art pix field. Ed Apfel is the distrib's ad chief, working under Robert Weston, the company's global ad-pub veep.

When all the indie thinking is submitted, they will look it over and select and adapt the ideas into several campaigns, different ones for different markets.

Stanley Warner Chain Donates Scholarships

Stanley Warner Theatres is sponsoring two scholarships at the University of Connecticut, Storrs, beginning September, 1963. The grants will be offered annually, one for a boy and one for a girl, and will be given to deserving Connecticut students at the discretion of the University.

This "token of our desire to serve this comunity" was bestowed last week by S. H. Fabian, SW prez, at the dedication of the new Campus Theatre on the quadrangle. Fabian also commented on the policy of the new house, noting that special consideration would be given the requirements of a university community in its booking procedures.

"The motion picture has become an indispensable instrument of contemporary life," he told those present. "It is serving mankind as a teaching aid, as a source of information and as the world's most popular entertainment. Our technicians, craftsmen and creative artists are constantly striving to advance the art of storytelling," he opined.

A gathering of SW execs, Boston and New York filmen and politicos were present at the dedication of the College Theatre, the first attraction at which is "To Kill a Mockingbird."

Rugoff's New Treasurer

Stanley N. Silverman has been elected treasurer of Rugoff Theatres, chain of 13 arties in the New York and Philadelphia areas.

Silverman, who joined the circuit in 1954, was formerly in charge of operations and most recently supervised construction of Cinema I and Cinema II, company's side-by-side eastside Manhattan deluxers.

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British Film Prods. Hint 2d-Feature Film Problem Nearer to Solution

London, May 14.

There are strong hints from the direction of the British Film Producers Assn. that it believes it has found the solution to the problem of the ailing second-feature business via a three-pronged idea tabled by its prexy Robert Clark. It's special Second Features Committee is now giving the idea a thorough sifting for bugs but few that can't be surmounted are expected.

At the same time the other producer group, the Federation of British Film Makers, also suggests that it has something to contribute to the subject which it has covered in a supplementary submission on supporting feature pix just sent to the relevant sub-committee of the Central Films' Council. But the FBFM just isn't saying yet what its ideas are.

Root of the problem is a simple one: money. Exhibs do not want to shell out for program fillers and main feature producers point blank refuse to finance them or produce their own and so supply package bills. At the same time, there is a widely-held view here that when admitting the generally poor quality of support pics going the UK rounds, British product has to be exonerated as "on the whole not bad at all."

There is a small but strong school of thought among producers here that automatically ruling out the home product and blaming bad second-feature films on foreign imports is no way of tackling a problem that is hurting picture business.

Franco Cristaldi's 12; For Vides or With Other Italian Producer Firms

Rome, May 14.

Crisis or no crisis, Franco Cristaldi's Vides Films of Rome is heading for one of its biggest years—though Cristaldi is most likely to consider the fortunate one in which he packaged Pietro Germi's "Divorce, Italian Style" the "biggest".

Never one for figures, he will cite no production ciphers for his 1963 slate, but reveals it will comprise at least 12 features made by Vides alone or in association with such Italo outfits as Lux Film, Dear Film, Ultra Film, and others.

Two of these, "Mare Matto" (Crazy Sea) with Gina Lollobrigida, J. P. Belmondo, directed by Renato Castellani, and "I Compagni" (The Strikers), in which Mario Monicelli directs Marcello Mastroianni, are practically in the can as of now, though some wrap-up shots remain on the latter. Early comments on "Mare Matto" are high, and Gina Lollobrigida's performance is already being tipped as a "surprise".

"Bebo's Girl" (from the Carlo Cassola book, "La Ragazza di Bube"), has just started with George Chakiris the new partner for Italy's Claudia Cardinale. This one is on locations in Tuscany, with initial work in the Siena area. Luigi Comencini directs. Also started is an episoder, "The World's Most Memorable Swindles", with "Landru's" Charles Denner, Jean Seberg, and others being directed by Jean Luc Godard, Roman Polanski, Claude Chabrol, Horikawa, and Ugo Gregoretti. Ulysse (Paris) is coproducer with Vides on this one.

On the upcoming roster for the busy Vides outfit this year are "Omicron", likewise directed by Ugo Gregoretti, "Time of Indifference", from the Alberto Moravia novel; "Paro", which marks return of "Kapo" director Gillo Pontecorvo to direction; and "The Future has Begun", to be directed by Virgilio Sabel.

Two offsprings of "Divorce, Italian Style"—though Cristaldi dislikes the term "sequel" which at least in one case doesn't apply at all—are Pietro Germi's "Seduced and Abandoned" and Alfredo Giannetti's "Baron Fefe". The latter stars Marcello Mastroianni under the direction of one of Germi's Oscar-sharing colleagues of "Divorce", and should start this fall.

Finally, two other items on the Vides agenda for the year "Adventures of a Chinaman in China", which Duccio Tessari will direct with tongue in cheek and J. P. Belmondo in the key role, and "The Phony Boom", a first film by a new director.

Edinburgh Film Fest Aug. 17-Sept. 1 This Year

Edinburgh, May 14.

Theme for the upcoming International Edinburgh Film Fest (Aug. 18-Sept. 1) is to be "the Film and Drama." It will be the 17th Fest junket. During the two weeks, films on the theme of drama from many countries will be shown. Some of the world's best documentary and experimental films are also due for screening.

Also included will be standout examples of tele film art, while leading tv filmmakers will discuss the techniques of creating film specially for the small image. Gala film performances are set for Aug. 18 and 25, and Sept. 1.

Glasgow May OK Sun. Dancehalls

Glasgow, May 7.

Glasgow, a city which frowns on nitteries and late-night entertainment as well as stageshows on Sundays, is relaxing its attitude on dancing. The city magistrates have unanimously okayed a plea by the Scottish Ballroom Assn. to open dancehalls in the city on Sundays on a rota basis. The application has been granted for an experimental period of one year, at the end of which the magistrates will review the position.

The association claims there is a demand for Sunday dancing. But they feel it unfair that about 35 private clubs, who are not under police supervision, should be allowed to open on Sundays for dancing. Protests against the application have come from church groups.

Some hotels in Scotland are now running Sunday night dances with a drink license.

A city minister, Rev. John R. Gray, said: "I simply can't understand it. I'm quite sure there is no demand on the part of the citizens for Sunday dancing. Only a tiny minority of people want to go dancing seven nights in the week."

Pic Actor Tied in With Hotel Outfit Planning 22 Luxury Hostelries

Tokyo, May 14.

Chinese-American actor Benson Fong is now tied in with an organization that plans to build 22 hotels around the world. Fong is in charge of sales and public relations for the Far East division of the recently-formed International Club Hotels, Inc., and a director of the parent company, Seaboard International Investors Corp. He is meeting with associates in Taipei, Hong Kong, Singapore, Kuala Lumpur and Manila during this trip.

Of the first six luxury clubhotels already contracted by the organization, five will be in the Far East. Later this year, ground will be broken in Manila for a 400-room International Club Hotel, which will be built in tandem with the Hotel Development Corp. Also on the boards are hostelries for Singapore, Bangkok, Kuala Lumpur and Malacca, all joint ventures with local investors.

This is not the first biz venture for the actor. He is already busy in real estate, stocks and bonds, the operation of his Ah Fong restaurants in BevHills and Hollywood, and shopping centers. Now wrapped up in the International Club Hotels project, Fong, who has appeared in about 86 feature pix and many telefilms, will have no time for acting this year.

Discussing the new venture, Fong noted "A lot of people like to come to the Far East, but it's getting so expensive." He explained that International Club Hotels will be able to offer first-class accommodations at moderate rates. The exclusive group would include 2,000 charter members, who pay $2,000 and receive a 20% discount on all accommodations, and also receive an expenses-paid invite to an International Club Hotel opening of their choice. Memberships with lesser benefits are available at smaller fees.

Nicola de Pirro Quits Italo Amusement Post

Rome, May 14.

Director General for the Italian Entertainment Sector Nicola de Pirro this week retired from his post, which he has held since 1947, having reached the retirement age of 65.

De Pirro, who was recently tendered a testimonial dinner by his industry contacts, will be replaced, for what is described here as an interim period, by Franz de Biase, who will have the collaboration, for the film field, of Annibale Scicluna Sorge. Both Sorge and De Biase are longtime Entertainment Office officials.

"Regency" formula is felt to have been adopted for several reasons, primary among them the fact that the recent Italo elections have resulted in a stall of government activity. Definitive successor to De Pirro probably will be named when new Minister of Entertainment is designated. Though his official post has been held since 1947, De Pirro actually has been one of top film industry contacts in the various Italian governments since 1937.

Habimah Dicker On '64 U.S. Tour

Tel Aviv, May 7.

"Habimah," Israel's National Theatre, was invited for a three-month tour of the U. S. starting next January or February. Source of the invitation is The Little Theatre of New York, with the America-Israel Cultural Foundation acting as intermediary. The invitation was accepted in principle, but no decision has been made as to the repertory. Habimah will probably take along its classic play, "The Dybbuk," and a modern Israeli work.

Habimah was founded by Jewish actors in Moscow, right after the first World War. It is a repertoire theatre, with a permanent building in Tel Aviv, which includes a big 1,000 seat hall and a smaller one. The repertoire consists of four or five plays. Currently, for instance, the theatre presents Piscator's version of "War and Peace," Duerrenmatt's "The Physicysts," two original Hebrew plays and also "Irma La Duce."

Though partly subsidized by the government and the Tel Aviv municipality, Habimah is perpetually condemned to financial difficulties, since 30 odd actors and an equal number of technicians receive monthly salaries, whether they work or are idle.

Cinespana Not Merging With Mex Distrib Setup For Latin Am. Market

Madrid, May 7.

Cinespana, distribution wing of the Spanish film industry, will not merge with Peli-Mex of Mexico to distribute Spanish language product in the Latin American market. This decision was reached by Cinespana toppers after an extended period of possible unification talks in the Spanish capital city attended by a delegation of leading Mexican film industry figures.

Cinespana negotiators decided that the Peli-Mex distrib overheard with its 12% interest rate on investment coin and the Peli-Mex obligation to priority release of Mex pix were decisive factors discouraging merger operations at this time.

Although Peli-Mex will continue to distribute Spanish product, Cinespana will create its own distrib setup in Mexico on equal partnership terms with an independent Mexican distributor. This is the formula Cinespana has established in many regions of South and Central America. Blas Lopez Fandas, former general manager of Mexico's Peliculas Nacionales, is being groomed to head up Cinespana entry into the Mexican market. His organization will, in addition, encourage co-production between the two countries.

Spain's Production: 1952-1962

Year	Annual Total	Breakdown of Films Per Producer: 1 Film	2	3	4	5	6	7	8	No. of Producers Involved	New Producers Annually
1952	41	20	4	1	1	—	1	—	—	27	15
1953	43	26	4	—	—	2	—	—	—	31	9
1954	60	28	7	4	—	1	—	1	1	37	11
1955	56	34	5	4	1	—	1	—	—	30	13
1956	75	34	9	5	2	—	—	—	—	53	23
1957	73	32	7	5	—	1	1	—	—	47	9
1958	75	33	14	2	2	—	—	—	—	54	17
1959	67	42	11	1	—	—	—	—	—	54	9
1960	73	36	6	5	2	—	—	—	—	56	11
1961	91	41	8	7	2	1	—	—	—	62	17
1962	86	47	8	4	2	—	1	—	—	63	10

International Sound Track

London

Janette Scott is celebrating her 21st year in pictures (she is 24) by appearing in Charles H. Schneer's "Siege of the Saxons," which has just started at Bray Studios for Columbia release. Jerry Juran directs an all-British cast which also includes Ronald Lewis, Ronald Howard and John Laurie . . . Film pioneer Alfred Bromhead, who was first chairman of Gaumont British and died recently at 86, left more than $1,400,000 before the death duties chopper fell . . . Robert Aldrich and Bette Davis made a brief stopover in London before going to the Cannes fiesta to give press, radio and tv interviews re "Baby Jane" which opened at Warner Theatre to sock business . . . Carl Foreman to give a series of lectures on film producing and writing at the invitation of the Israel Government . . . "Live It Up" another pop music pic, has started shooting at Pinewood. Harold Shampan is exec producer, Lance Comfort directs and Kenny Ball Jazz Band and a host of singers will cope with at least a dozen numbers.

More than 70 members of the cast and crew of "From Russia to Love," the second Ian Fleming novel being filmed by Harry Saltzman's and Cubby Broccoli's Eon Productions, planed out to Istanbul for four weeks location lensing. When the unit returns to London it will have five more weeks at Pinewood to wrap up the picture . . . Hammer Films most ambitious project, a filmization of H. Rider Haggard's "She," is budgeted at over $1,100,000. It will be in color and scope for world release through Universal-International . . . The new Boulting Bros. comedy, "Heavens Above," will have simultaneous preems in London and New York on May 29. It will open at the Columbia and Sutton Theatres . . . Anthony Steele now making his first British pic for several years. It is Bryanston's "A Matter of Choice," with Jeanne Moody . . . Pedro Armendariz has been added to the cast of "Cyprus Story," in which Kenneth More and Elsa Martinelli are also starred. Film is being produced by Kenneth Shipman and Michael Forlong, with Robert Day as director.

Rome

Buster Keaton to have Venice Festival retrospective series this fall along with Sergei Eisenstein and Pudovkin . . . three Italo directors, Lino del Fra, Cecilia Mangini, and Franco Partini have taken their names off Italo pic called "Trial for Stalin" because of claimed tampering with pic by producer Fulvio Lucisano, who is accused by trio of having not only changed title from "Stalin" to present one, but having ostensibly eliminated certain references to Cuba and Algeria fearing US and French displeasure . . . similar action was planned by director Pier Paolo Pasolini because of his dissatisfaction with "La Rabbia" (Anger), pic on which he shares credit with Giovanni Guareschi, but name is still on current billboards . . . local observers regret that Italian selection group recommended a different pic from "Divorce, Italian Style" for foreign film Oscar, noting that if officially named in lieu of "Four Days of Naples" pic might have copped that award as well . . .

"Queen Bee" doing good biz in Italo keys, with over 30 prints out; pic had been held up by censor . . . "Bee" director lending Ugo Tognazzi and group of girls for his next, "Contressa" (Countess) which Carlo Ponti's Champion produces . . . George Chakiris already at work in Siena area with Claudia Cardinale on Vides' "Bebo's Girl", from the Carlo Cassola book; Luigi Comencini directs . . . Franca Film is company producing Festa Campanile and Massimo Franciosa's first pic, "Un Tentativo Sentimentale" now under way with Francoise Prevost, Barbara Steele, and Gabriele Ferzetti for Cineriz release . . . Burt Lancaster gets $750,000 plus 10%, for his "Doctor Zhivago" stint see Carlo Ponti in local interview, but percentage is valid only after pic makes twice its cost back; budget confirmed by producer at over $10,000,000, with David Lean probable director . . . Italian pic labor union, FULS, has written letter objecting to Italo "runaway" ventures shot far from Eternal City . . .

MIFED, Milan's trade fair for films and television, set a new record this spring with 140 pix for a total of 35 projection hours totaled in a single day. 34 countries sent reps to MIFED with a total of 1026 pix (287 features) entered, plus 338 TV-Films. 86 Italian producers, 98 Foreign producers, 302 Foreign buyers, 100 Italo buyers are listed for a 300 operator total the 12-day event, which will be repeated this fall, during October.

Mel Ferrer in from Madrid and "Roman Empire" stints to meet with Bronston's Gerardo M. Alba on his upcoming "The Price of Hope" . . . Monica Vitti moves to Paris for "Castle in Sweden", replacing Virna Lisi, then follows up with another French-made, Jacques Baratier's "Dragees de Poivre"; both replace her postponed Antonioni starrer, "Red Desert", now slated for all star . . .

Berlin

Horst Buchholz, his wife Myriam, his manager Hans Krueger-Franke and producer Hans Abich off to Beirut, Lebanon, to attend Lebanese preem of the Buchholz starrer, "The Confessions of Felix Krull," which Abich produced in 1957. The foursome was invited by Lebanese government . . . Berlin film festival management hopes to get the new Alain Resnais film, "Muriel," which wasn't ready in time for the Cannes festival. The Berlin film festival runs June 21-July 2 . . . Will Tremper received a Federal Premium amounting to 200,000 D-Marks for his last pic, "The Endless Night." The money, however, can only be utilized for another film production. Tremper had also received 200,000 D-Marks ($50,000) for his initial pic, "Escape to Berlin," which he made two years ago. He used the money for "Endless Night" which also saw financial participation by Wolfgang Lowinsohn and Hanna Rehahkamp . . . Rialto started shooting another Edgar Wallace film, "The Black Abbot," starring Joachim Fuchsberger, Dieter Borsche and Grit Boettcher, F. J. Gottlieb directs . . . The traditional film ball during 13th International Berlin Film Festival will be called Film and Television Ball this year.

2d Asiatic Film Week in Frankfurt An Artistic Success But Public Flop; Commie Pix Vie With Non-Red Films

Frankfurt, May 14.

Probably the most ambitious and unusual film festival ever put on by a city was the Second Asiatic Film Week which just wound up its eight-day run here recently. During that brief period, with two years of intensive preparation, the Frankfurt Assn. for Developing the People presented an astounding selection of 30 long and short films from 12 Asiatic lands.

The event, co-financed by the state of Hesse and the City of Frankfurt, attracted delegations of producers, actors, directors from the Red and non-Red lands of the Asiatic world.

And to a viewer, offered a selection of some of the most offbeat and different films ever to be presented to the West German public, the ticket price of just one mark (25c) a seat in the handsome modern 300-seat theatre was another plus attraction. (In addition, a "season ticket" for the whole event cost only $1.30). But there was one great void. Either the event was badly publicized or the local public was just plain apathetic to the cultural wonder in its midst. Most of the films played before a half-empty house.

However, to those who did attend, the work and worry of the city officials certainly was justified. It was a chance-of-a-lifetime to garner a glimpse of what the filmmakers in the Asiatic world are producing as each country tried to present its best or most appealing or even highest propaganda efforts.

There was one flaw, which turned out to be, apparently, a bad decision on the part of the West German Foreign Office. The non-Communistic countries were permitted to show films that were of such a violently non-Red nature that, as one West German film critic commented: "Even Joseph McCarthy would have cringed in a corner, covered his face with his hands and yelled 'That's enough'."

However, the short-sighted German Foreign Office prevented North Vietnam from presenting three films that the German officials decided were too heavy-handed Commie titled propaganda. The pictures, "Two Soldiers," "The Fence King" and "You Are the Winners," were turned down for entry at the fest. The South Viets, though, presented a film from the National Film Production Center titled "Que Me" (translated as "My Village") which presented the anti-Commie picture very broadly, telling the story of vicious Red partisans attacking the village and shooting at the women and children.

Many Nations Send Films

Included on the schedule were films from Ceylon and Pakistan, Red China, South Vietnam and Indonesia, Korea, Afghanistan and India, the Philippines, and from five different provinces of Russia, along with 10 long feature pix and shorts from Japan.

Delegates from Red China and from North Vietnam who had expected to attend the event were likewise not given the necessary visas, but the Russians sent a crew as did the Japanese and the Koreans.

Right now, about six Japanese films and one Indian picture generally are played annually in the German cinemas—but this was a chance to see a group of Asiatic films played condensed at the same center.

The Japanese showed the highest quality and best camera techniques. But one interesting theme was revealed throughout—generally, through almost all the pictures, the main topic was the family and problems of raising the young people. And in this contemporary subject, portrayed with various means throughout the Asiatic world, one felt that the filmmakers were all trying to keep abreast of the times and to present their country in a light that would make it more sympathetic and understandable to the rest of the world.

So for instance the Japanese showed "Don't Die, Mother," the tale of an eight-year-old boy faced with the desperate poverty of his family.

A South Korean film, "My Mother and the Renter" was likewise told by a child, the appealing five-year-old daughter of a widow who tried unsuccessfully to pair her mother off with the young painter renting their spare room. It showed the ancient mores of Korea, that a widow should not re-marry, comparing her sad lot with that of her ignorant but happy maid, also a widow, who managed to become pregnant and marry by the end of film.

The Soviet pic, "Sumrad," presented the possibilities of divorce, and an outspoken Pakistani film titled, "The Only Way," directed by Farid W. Ahmad, showed the country's desperate need for birth control.

One of the most touching films was the Uzbekian film offered by the Russians, "You Are Not an Orphan," made by Uzbekfilm. The Russians seemed to bend over backward to win favor with this one, as they showed the story of a simple Uzbekian family who during the war collected 14 orphan children from various nations. At the end, a German child entered the group, was at first rejected, then became a happy part of the foster family.

"Protect Your Son," a Japanese film directed by Motosuke Osaka, showed problems of the father-son relationship, and another film, "Our Luck" directed by Zenzo Matsuyama, was the story of a family in which both parents were dumb. "Run, Genta, Run," another Japanese film directed by Tomotaka Tasaka, showed how a motherless lad found refuge in a UNESCO children's village, and another Japanese entry, "Cupola, Where the Oven Meets," told of a family forced into poverty through the father's drunkenness.

Argentina Muscles Aid for Native Pix Via Yank 'Ratio'

According to word received in New York from Buenos Aires, the head of the Argentine Film Institute has signed a decree which would require foreign distribs in Argentina to handle one domestic pic for every six imports. Move is seen as part of a growing effort on the part of the Argentine industry to enlist aid (one U.S. exec put it as "blackmail") in supporting the sagging Argentine film fortunes.

The Motion Picture Assn. of America is fighting moves to require that all film imports in Argentina be subtitled in Argentine laboratories. During the recent Mar Del Plata film fest there were recurrent rumors that the Argentine Film Institute was considering putting pressure on U.S. distribs to shift all their operations to local distributors.

Everyone Dressing Up For Those 'Cleo' Preems

"Cleopatra" is becoming a benefit" natural, as have several epics before it. Add to the large list of such performances already set for the pic's various local preems, showings June 26 in American Broadcasting-Paramount Theatres houses in Minneapolis, Salt Lake City, Des Moines and Phoenix on behalf of the fight against Cerebral Palsy.

The circuit, which paid upwards of $3,400,000 in front to 20th-Fox for bookings on the pic, is also plotting other such benefits for the anti-CP fight. Edward L. Hyman, AB-PT v.p., is pushing the CP benefits and Leonard H. Goldenson, prez of the broadcasting exhibition company, has long been a supporter of CP.

German Pix Crix Pick 'Nobi' As Year's Top Film

Berlin, May 7.

The German Film Critics (for the 1962-'63 season) voted the Japanese pic, "Nobi," as the best film. French Jean-Luc Godard received the prize for the best direction for his film, "Nana S." Luis Bunuel won the prize for the best script ("Viridiana").

Harriet Andersson, Swedish actress, received the award for the best actress for her work in "Through a Glass, Darkly" while Italian Marcello Mastroianni was given the acting award for his roles in "Italian Divorce" and "The Assassin."

German Will Tremper received a prize for his direction of his second feature pic, "Die endlose Nacht," (The Endless Night). Karl Michael Vogler, young actor, was the second German to get a prize from the German film crix, for his role in "Confessions of a Man Living in a Furnished Room."

Producers Differ On Brit. 'X' Pix

London, May 14.

While both the producers' associations here separately have come to the same conclusion, namely that there is not really a surplus of hot "X" films on the general release circuits, there is still a difference between them.

The British Film Producers Assn. still nurses a spluttering hope of sometime (in the not too distant future) securing an added category "AA" for the adult themes as distinct from the sensational thrillers. The Federation of British Film Makers on the contrary, has finally dug this hope into the ground.

The BFPA had recent discussions with John Trevelyan, secretary of the British Board of Film Censors and once again, apparently, pressed its hopes for a new "AA" or similar extra adult category for sometime in the near future. Trevelyan was not hopeful and out of the informal meeting came a suggestion that at the moment, in any event, no more than 10% of general releases were "X" certificate pictures.

This figure does not, of course, take into consideration the "gimmick pix" imported, generally, for use in specialized club houses and for nonpublic exhibition. In the meantime, both organizations accepted invitations to be repped on a confab of representatives of all licensing authorities in the UK, skedded for May 29.

Star's Illness Halts Shooting on 'Summer'

London, May 14.

Work on "Once Upon A Summer," the Woodfall Film for Bryanston, shooting on location in County Wicklow, Ireland, has been stopped because of the illness of Rita Tushingham.

It is hoped that she will be able to resume shooting in about 10 days.

Rossellini Raps New 'Cinema Truth' Film Prod.; Like Trying Out Camera, Showing Creative Laziness, He Sez

Paris, May 7.

Italo filmmaker Roberto Rossellini took a swipe at the so-called "Cinema Truth" school of filmmaking at a showing of some of these films at UNESCO here recently. Rossellini referred to such producers as "peeping toms." He said he got nothing from these films and the producers seemed like Martians with their first try at using a film camera. A leader of this group, Jean Rouch, answered Rossellini that he, and others, were experimenting and trying to add a new dimension to filmmaking, that is almost spontaneous creation.

"Cinema Truth" pix are a return to on-the-spot abilities of cameras, not used much since silent film days.

Rossellini maintained that it was not alone the tools that counted. He claimed that films were a mode of expression and not just a technical means recording so-called reality. Rossellini stated that the C-T people had just exposed negative. He contended that it showed creative laziness.

Rouch, an anthropologist, brought back some pix from Africa which excited some comment but limited distribution. Francois Reichenbach used his camera to follow a character about and sometimes spy on him when not aware of it. Chris Marker did essays via interviews.

New Wavers also used some of these techniques in following their actors about. U.S. teams, mainly for tv, such as Richard Leacock and Robert Drew as well as Albert and David Maysles, were content with just filming their personages in various activities.

In the U.S., Lionel Rogosin went into the Bowery with his "On the Bowery" to create a story around direct observation of its inhabitants.

The Cannes Film Fest will have several films of this kind in the Critic's Section, devoted to promising first films.

Olivier Wins Libel Suit Vs. Publication

London, May 14.

Sir Laurence Olivier will receive an agreed sum of damages for libel, it was announced in the High Court (9). The money will be donated to charity. Olivier had sued the owners of the literary review, Time and Tide, following an article that appeared last month.

This stated that the actor-manager was consulting a hypnotist twice a week and that as a result he was claiming that his marriage (to actress Joan Plowright) had improved. Oliver claimed this was not only an untruth and a wounding reflection on his marriage but also raised doubt as to his ability to follow his profession of actor and theatre administrator. Time and Tide agreed that the report was untrue and had published an apology and correction.

Prior Milan Takes Tumble As C'rama 'West' Smackeroo

Milan, May 14.

"How the West Was Won" (Cinerama-Metro) is likely by local estimates to break most if not all existing boxoffice records at Milan's Manzoni Theatre when it winds up its current run sometime in July.

Pic has been averaging over 2,300 customers per day at the Milan showcase since its Feb. 21 opener. House is a 1,200-seater and prices are pegged at Lire 1,300 weekdays (some $2.15) and Lire 1,800 ($2.30) on Sundays and holidays. 86,721 customers filed through the turnstiles during pic's first month at house, during which time daily average held at a stout $2,900. After 54 days, this total has dropped to only about $2,300 per day.

Staying power of "West" is further shown by fact that while for first three weeks, the total dropped slowly but steadily, the fourth saw it rise again.

Records set so far by Cinerama spectacle are: all-time daily high for single house in Italian pic history, when 4,954 admissions brought in about $11,000 on a single Sunday; and the all-time monthly high for a pichouse, the highest daily average for a whole month; as well as the all-time high for the city of Milan, previously held by "La Dolce Vita": $200,000. The Fellini pic set this mark with 100 days, "West" passed it on its 58th. Next record is expected to be that for the longest single run for a pic in an Italian house.

'Leopard,' 'Devil,' 'Bee' Rack Up New Marks in Italy; U.S. Tops in Keys

Rome, May 14.

Three Italian-made pix, "The Leopard," "The Devil" and "Queen Bee," have made boxoffice news this week. The costly Titanus pic, "Leopard," moved ahead of "Mutiny on the Bounty" (MGM) in national key city firstrun ratings on the basis of an exceptional showing in 330 days in 12 keys. If the current pace continues, "Leopard" possibly could top the current leader, "The Longest Day," (20th) as well. Incidentally, it has 20th-Fox release outside of Italy.

Runnerup status for the stanza was earned by Dino DeLaurentiis' Alberto Sordi starrer, "The Devil," very strong in most Italian situations, and headed for higher levels. Sleeper status, despite a censorship fracas recently stirred up, must be accorded to "Queen Bee." This Sancro production (which Embassy Picture's releases in many world areas) has proven special strength in hinterland situations although originally tabbed an arty item.

Titanus, on strength of its "Leopard" showing, has now further strengthened its first place among local distribs, followed by Metro, Dear (UA), DeLaurentiis, Paramount, Cineriz, 20th-Fox and others. On percentage-per-pic, its Incei, first, followed by DeLaurentiis, Titanus, Euro, Dear (UA) and 20th-Fox.

Yanks still hold the key-city lead, percentagewise on the Italian b.o., with 43.3% of market vs. 41.6% for Italo-mades. The Italian position is boosted, however, by coproductions, which brings technically Italian total percentage up to a dominant 48.3%.

Runner-ups are French, with 4.0%, other nationalities, with 1.8%; British-mades, with 1.5%, Germans with 0.5%.

Italo seasonal totals (key-city firstrun only) to April 28 were in vicinity of $26,064,000.

Quota System for Tele Film Prod. in Britain Backed by FBFM Unit

London, May 14.

Program company toppers like Lew Grade of Associated Tele-Vision get up-to-the-neck support from the British Film Producers Assn. for their claim that the proposed government and revenue tax will kill vidpix production in the UK. But for the time being, it is going to have to be purely moral support.

The BFPA at its latest council meeting decided that the association should do "nothing . . . for the moment" concerning the financial proposals in the now debated TV Bill. It knows that it ought to do something to back the program contractors in its role of representative of vidpix producers. But after lenthy discussion, there was a strong school for "biding time" and making a move only when it was possible to pressure for a change in the size of the tax percentage.

At the same time, the Federation of British Film Makers stabs away at the same problem, the same threat of production wilting, from a different angle. Its reps have again warned the Postmaster General that there must be some provision for a quota system for vidpix.

This is reiterating an idea it propounded nearly three years ago because it believed then, and does so more than ever now, that local tv film production will never be launched successfully until some kind of quota system guaranteeing exposure and fiscal returns encourages the program contractors and the BBC to make, finance or buy British pictures for tv.

Where the Federation differs from the BFPA in its approach to the question of bolstering up vidpix chances for local producers, is that it does not insist that these quota provisions need be included in the TV Bill itself provided the government, the Independent TV Authority and the BBC all agree towards the same end.

ABC-TV Converts Regular Shows Into 'Specials' for 1-Shot Sponsors

ABC-TV is stimulating some business activity with a new prime-time sales plan which permits advertisers to bankroll "specials" that really are regularly scheduled shows tailored to a sponsor's needs. Under the plan, individual programs of series, such as the new Jimmy Dean and Jerry Lewis variety layouts that have sufficient flexibility in formats, are being sold under full sponsorship on specific nights. The web has at least two such deals cooking with two advertisers planning to launch their fall line via this route.

Since ABC-TV is said to be [illegible] its regular schedule for the conventional specials, it's figured these quasi-specials will take care of this problem. For the advertiser, it's a chance to get a one-hour full sponsorship identification for about [illegible], time and talent, which is considerably under the cost of the usual run of big-time specials. [illegible]

[illegible]

Susskind's S.F. Nix

San Francisco, May 14.

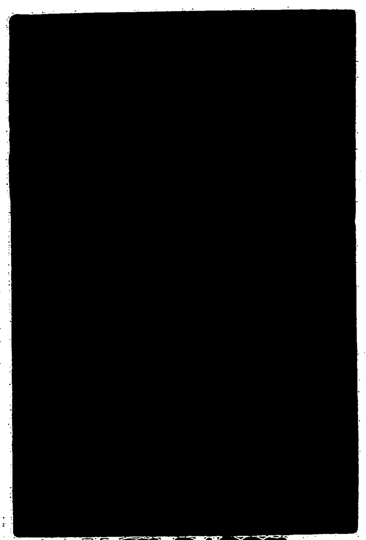
[illegible] David Susskind has politely declined KQED's invitation to tape his "Open End" shows at the non-profit station's studios here, preferring to stay in New York. Station manager James Day made the offer by telegram after Susskind [illegible] WNEW-TV in N. Y.

Bitterness Behind Philco, NBC Feud Out in Open Again

Washington, May 14.

[illegible]

(Continued on page 40)



JACK BARRY

M.C. and Executive Producer of a New Concept in TV—"LA-TO-DAY"—Mon.-Fri. from 10 A.M. to 4 p.m. On Paramount's Powerful "KTLA"—Channel 5 in Los Angeles

Michaelis' TV Coup With Hour Tito Interview

By JACK PITMAN

London, May 14.

[illegible]

(Continued on page 40)

NBC-TV DICKERS UA 'MAGNIFICENT 7'

"Magnificent Seven" might yet make it as a television series. NBC-TV, which almost bought the United-Artists property as the 90-minute entry Wednesdays in the time now given "The Virginian," is near a new deal with UA-TV. [illegible]

[illegible] NBC finally turned to Revue for "Virginian."

Pilot will be for '64-'65 sale.

Peter Dehmel's Private Airlift

News photographer Peter Dehmel has an unusual transportation arrangement with NBC-TV. The network will "pay indefinitely" to send him to and from West Berlin by airplane.

In other words, he never again has to set foot inside East Germany. The reason is his own safety. Since making NBC-TV's "The Tunnel," of East Germans escaping to the West, he has allegedly been put on the "unknown list" by East Germany's Volpos (police), and therefore the network figures it probably isn't safe for Dehmel to travel the Autobahn through East Germany to assignments in the West. Ditto holds for Dehmel's brother, Klaus, who worked on the show also. Both Dehmels are German nationals.

NBC has extended the same flying privileges to Gary Stindt, NBC News' newsfilm chieftain in Central Europe. Stindt is an American citizen, but the network isn't taking any chances on him either.

'Harry's Girls' Beset by Actor Problems on Minimums, Residuals

Hollywood, May 14.

[illegible]

(Continued on page 40)

Goldenson's AJC Award

AB-PT prexy Leonard H. Goldenson has been named to receive [illegible] Award of the American Jewish Committee [illegible]

[illegible]

Digs British TV, Sammy Davis In BBC 3-Yr. Deal

London, May 14.

[illegible]

(Continued on page 38)

Iron Curtain TV Web Asks U.S. for Pickup Of Cooper Space Shot

Intervision, the Iron Curtain tv network, has asked for a summary of the Gordon Cooper 22-orbit space shot from the American tv networks. [illegible]

[illegible] pool will be sent to the Eurovision network of the European Broadcasting Union via the satellites. They then will be passed on to Intervision through an eastern European country — probably Poland.

Gottfried to UA-TV

Howard K. Gottfried, N. Y. theatrical attorney and stage producer, has joined United Artists Television as production administration v.p.

Newly created post was said to have grown out of UA-TV growing activity in the network program field, with four and a half hours of weekly network programs slated for next season.

Gottfried will headquarter in N. Y. and will report to Richard Dorso, exec v.p. in charge of programs.

Howard K.'s ABC Slot, Same Client

Howard K. Smith will be back on the ABC-TV network next fall in a new time and format but under the banner of his current sponsor, Nationwide Insurance of Columbus. Smith is taking over the assignment for "Issues and Answers" on Sunday afternoon. [illegible]

[illegible]

'Thunderhead' Vidpix Pilot, Which Scratched, To Become Theatrical

Hollywood, May 14.

A high-budgeted, hour-long vidpix pilot which did not find a buyer is now headed for theatrical release.

[illegible]

A Memo 'To Linda's Friends'

Hollywood, May 14.

"If you were with us during the end of last week, we suggest that you call on your nearest doctor.

"Linda has the mumps and so, probably, will I within the next 21 days. How about you?

"Regretfully, Dan."

The above ad, in last Tuesday's (7) DAILY VARIETY, has a sad story behind it—and made a good segment of Hollywood nervous, because Linda's and Dan's friends are legion.

Dan is Dan Melnick, ABC-TV v.p. in charge of nighttime programming, and Linda is his wife, daughter of composer Richard Rodgers. Back in New York from a Coast trip, the Melnicks found that Linda had the mumps—and decided on the ad as the best way to warn the people she had come in contact with and possibly infected.

These included: 1) Peter Sellers, Vincent Minnelli, Dick Dana, Ann and Bill Dozier and a few hundred others who were present at a big bash given for the Melnicks by Bob Rafelson; and 2) Steve Allen, Jayne Meadows, Allan Sherman and a few hundred others at a party given for Sherman by the Allens, at which the Melnicks were guests.

Melnick, back in New York, is conducting most of his business by phone until the incubation period is over.

$2,500,000 Spurt For ABC's Radio

ABC Radio has wrapped up over $2,500,000 in new and renewed business over the past five weeks. All of the buys are going into effect this quarter. Jim Duffy, ABC Radio exec v.p. over sales, said that the second quarter of this year, with seven weeks still to go, is already 21% ahead of the completed second quarter of last year. He also reported that business on the books for the third quarter of this year is already 20% ahead of the completed corresponding period last year.

New advertisers on the radio web include Campbell Soup, Stephen F. Whitman, Cities Service, Texaco, AT&T, Dutch, Dodge, Bermuger, Bonell, Continental Casualty, Champion Spark Plug, Tidewater Oil, and Plymouth. The major renewal on the web was Bankers Life & Casualty Co.

HOW TO SAVE $6,000 A MINUTE

Minow Quits; Henry New Chairman

Washington, May 14.

President Kennedy today (Tues.) accepted the resignation of FCC chairman Newton N. Minow and named Comr. E. William Henry as chairman of the agency.

The President also disclosed he will nominate Lee Loevinger, assistant Attorney General in charge of the Anti-Trust Division, as a FCC commissioner to serve out Minow's term, which runs into 1967.

William H. Orrick Jr., now deputy Under Secretary of State for Administration, was named to replace Loevinger as head of Anti-Trust. Minow's letter of resignation was dated May 1. Kennedy's acceptance was dated today (Tues.) with the understanding Minow will stick with the FCC until June 1.

Loevinger, 50, was born in St. Paul and now has Minneapolis as his legal residence. He is a former associate justice of the Minnesota Supreme Court. He has headed the anti-trust division in D.C. since March 14, 1961.

No mention was made of the job Minow will take afterwards, but it is known he will join Encyclopaedia Britannica as general counsel.

President Kennedy wrote Minow a letter in which he praised Minow for having provided "effective leadership," and having achieved "indeed impressive results."

"I trust that the service which you have rendered to your fellow citizens will in the years ahead continue to be a source of the deepest personal satisfaction," the President wrote.

It is know authoritatively that Kennedy's original intention was to bring in a new man from the outside for the FCC chairmanship. However, it is also known that Minow strongly recommended upgrading Henry, who joined the FCC in October, 1962. He is 34 and is a Democratic from Memphis. Since coming to D.C. as a commissioner, he has strongly indicated that he is for a tough attitude on virtually all broadcasting issues.

Industry circles figure Henry'll be harder even than Minow. Loevinger's appointment requires Senate confirmation, Henry's, as chairman, does not.

From the Method to 'Bonanza,' For Lorne It's Green Pastures

By HERM SCHOENFELD

How does an actor who has savored the poetry of "Othello" feel about doing a single role week in and week out in a show like NBC-TV's click "Bonanza" series? For Lorne Greene, playing the role of Ben Cartwright, father of the "Bonanza" tribe of Cartwrights, has brought him international renown, steady work and the possibility of developing his craft.

"When you sign up for a television series," Greene said, "you either hope it's going to be successful or you're not being serious. Of course, there is a problem in doing the same role in a tv series, but that problem can be met constructively and creatively by an actor." Greene said that he was a thespic advocate of The Method and uses memories of his own father in his tv portrayal.

Now going into his fifth year in his "Bonanza" character, Greene does occasionally ask himself whether he can play another role. To prove that he can, he has appeared in the Desilu Workshop on the Coast in Christopher Fry's "The First Born" in the part of Moses. "An actor," Greene said, "has no trouble finding all the variety he wants."

Greene himself harbors ambitions as a singer. He's done some guest shots on the Perry Como and Andy Williams show and, most recently, has cut an album for

(Continued on page 50)

P&G's $3,000,000 Summer Spread

Procter & Gamble last week found close to $3,000,000 to spread among the three networks for third quarter (summer months) sponsorship on minutes buys in programming.

Biggest sum (about $1,750,000) was allocated to NBC-TV. Next highest amount ($800,000) went to CBS-TV while ABC-TV picked up $500,000.

At the same time, P&G which exited from ABC-TV's "Wagon Train" next season, has come onto the web with participations in four shows next season.

In addition to early buys on "The Fugitive" and "Ben Casey," P&G extended its commitments to "The Outer Limits" and "Amos Burke," both one-hour dramatic shows bowing on ABC-TV this fall.

Emmy Show's SRO

Procter & Gamble has been creeping up on the Emmy Awards telecast, so to speak.

Sponsor slowly worked its way up to ownership of two-thirds of the 90-minute special set on NBC-TV for May 26.

Several days ago, it inked a third of the show, then last week for an additional sixth and a few days later for still another sixth. Total: two-thirds.

Show is thus SRO. Libby, McNeill & Libby owns the remaining third, which was bought all at once.

Coast Food Firms Yen Network TV; Hunt's $3,000,000

Coast-based food companies are discovering network television in a big way. Sparked by the phenomenal success story of Golden Grain Macaroni's selling campaign on tv, a flock of other food companies are surging into the network picture next fall. Golden Macaroni more than tripled its volume since hitting the daytime screens last year.

Hunt Foods is coming into primetime tv for the first time next season with a near $3,000,000 buy on ABC-TV's "My Three Sons." California Packing, for its Delmonte canned foods, spent over $2,000,000 last year on tv and is due to be back again.

Other Coast-based food companies coming in for network or major regional buys are Safeway Stores and Hills Bros. coffee.

BING'S FIRST CBS SPECIAL NOV. 7

First Bing Crosby special has been sold out to Pontiac (along with Lever Bros. for Pepsodent) and is scheduled to preempt the "Perry Mason" hour Thursday, Nov. 7, from 9 to 10 p.m.

Foote, Cone & Belding program execs are now on the Coast to make final arrangements with Crosby. Repping Lever Bros., the agency hopes to take half sponsorship of four Crosby specials this coming season. Pontiac has come in for the other half

THE LATE BIRD GETS TV WORM

By GEORGE ROSEN

Today, unlike yesterday when the tv test of an agency was what programs it bought for its clients, the definitive service lies in how much under the network rate card it can buy them.

As of last week, one of the more skilled of the Madison Ave. agencies not only shaved the rate card of one network, it decidedly clipped it.

The $1,200,000 of fourth-quarter ABC-TV network spots bought last week by Young & Rubicam for Remington Electric Shavers throws into sharp relief the essential nature of the '63-'64 tv buying of minutes and how in vital, salient respects it provides a dramatic contrast to the past.

For in one handshake, Y & R bought for Remington Shavers not only 60 pre-Xmas network minutes many of which are in identical shows purchased by Schick Electric Razors (Norman, Craig & Kummel) some weeks ago, but (if you please) at $6,000 per minute less than the price paid by Schick.

In early April, Schick bought a bundle of ABC-TV minutes (for about $26,000 per) in a scatter plan composed of such programs as "Arrest and Trial," "Wagon Train," "77 Sunset Strip," "Outer Limits," "McHale's Navy" and Ron Cochrane news.

Now, before the middle of May, Remington—by holding back for reduced prices which have now dropped to the scatter plan average of about $20,000 per minute—has bought into each of the above identical Xmas buying season for campaigns which both Remington and Schick will promote and merchandise to the same channels of trade and to the same retail outlets, distributors, etc.

Not only does the sharp price drop of $6,000 per minute in six weeks point up the advantage of late buying in today's network tv market whose prices continually decline as the new season nears, the significant difference in price (now that the networks no longer extend favorite nation price guarantees) paid by two direct competitors for the same programs in the same fall season underscores the new tv facts of life. The agency role is oriented less and less toward program selection and more and more toward sharp, shrewd buying to give its client that all important and often decisive profit-making edge on the tv advertising front.

Quite obviously, the agency, whose sense of timing and buying skill can secure for a client the same tv program minutes—on adjacent weeks of the same season—for which a leading competitor pays 30% more, hands its client the kind of decisively competitive advantage as would be occasioned by its hiring factory workers or buying the same raw materials for one sixth less than that paid by competitors.

Barnum Out, Harum In

That's why a Bud Barry, Y & R's tv factotum, who engineered the Remington vs Schick coup, the Dick Pinkhams at Ted Bates, etc., are now riding high in their agency saddles. While yesterday's successful tv agency head was a latter day P. T. Barnum, today's model is more in the tradition of a David Harum.

Barry's buying prowess in negotiating network sponsorship for next season has been by no means confined to the Remington deal. A few weeks ago he purchased for Hunt Food half-sponsorship of "My Three Sons" starring Fred MacMurray at a time discount of 40%. This season as in the past two years ABC-TV had sold full sponsorship of the same program to Chevrolet at the maximum rate card discount of 25%.

In past seasons, buys comparable to that of Remington at about a 60% discount (on which the web makes no money but does recover

(Continued on page 50)

'Victory at Sea' on 10th Birthday Has Racked Up All Kinds Records (It's Had 14-Go-Rounds in Okla.)

"Victory At Sea," which was 10 years old on May 3 last, has undoubtedly established more records than any other public affairs program and probably more than nearly every program of any kind in television.

It has established military, foreign, professional precedents and tv exposure records.

According to Don Hyatt, the executive producer of Project 20, the NBC-TV hit that made the 26 half-hour films that are "Victory at Sea," every navy ship, navy installation and navy substation has at least one copy of "Victory" in stock, to be used "as an educational device." It is otherwise rare indeed that a tv program, put out by a commercial company such as NBC, becomes a permanent training film for sailors.

"The foreign market has been fantastic," said Hyatt. "It has been shown in every country in the world that has television and shown theatrically in some of the countries where there is no television.

"I think we can make the statement that "Victory at Sea" is the granddaddy of all non-fiction programs, too." Hyatt noted that it is still being shown. It's in its 13th run on WPIX, N. Y. It's been seen 11 times in Milwaukee, 13 in Los Angeles, and Oklahoma City holds the record with 14 showings of the series. In all 206 U. S. tv markets have shown "Victory at Sea" in 10 years.

Under these circumstances it's no wonder that the 26 half-hours, which no sponsor considered commercial enough to buy in 1952, have proved to be money makers for NBC. The extent of the film sales was not divulged, but on the other hand, as Hyatt pointed out, $4,000,000 has been grossed in sales of "Victory at Sea" records. (The disk was on VARIETY's bestseller lists until very few months back.) Music was written by Richard Rodgers and conducted and arranged by Robert Russell Bennett, "who are still collecting royalties checks," said Hyatt.

Then of course there are the awards, a source of fulfillment almost as satisfying to network execs as money. "Victory at Sea," among others, has an award from VARIETY, awards from Peabody, Sylvania, the TV Academy, Freedoms Foundation, City of Boston Film Council, American Weekly and The Christopher Society.

Hyatt was assistant to the pre-

(Continued on page 62)

HUNTLEY-BRINKLEY NEWS NEARS SRO

NBC News is now four-fifths of sellout on the forthcoming half-hour nightly version of the Huntley-Brinkley news program, because Standard Brands has picked up an alternate weekly quarter-hour of the revised stanza.

Standard Brands has been out of nighttime NBC-TV since 1960. Bankroller joins R. J. Reynolds, American Home Products, American Chicle and Alcoa as a Huntley-Brinkley newstrip sponsor. There are still four months before the stanza shifts from 15 minutes nightly to a half-hour.

Looks Like NBC, WB May Be Going Steady in '64-'65

Warner Bros., which for years couldn't find comfort any where but ABC-TV, is very close to making NBC-TV its new home.

The production company and the network are now dickering two properties for the '64-'65 season, one based on "Around the World In 80 Days" and the other based on a Warner feature film not yet released theatrically called "Temple Houston."

Said to be one of the reasons behind the increase of affection at NBC for Warner's tv properties is that WB's new video chief is Jack Webb, who goes back with NBC-TV to his "Dragnet" days. He and NBC-TV program veep Mort Werner have been dickering for some time on the tv properties.

As a sign of how close the two companies are to an arrangement is the appearance of Ben Kalmenson, No. 2 man at Warners hierarchy, in NBC powwow.

"Phineas Fogg" is the name of the half-hour pilot being based on Jules Verne's public-domained "80 Days." Fogg was the lead in the book and in the recent feature made by the late Mike Todd. Jeff Hunter and James Coburn front the feature "Temple Houston," about a Texas lawyer who was nephew of Sam Houston. There is no pilot. What NBC saw—and evidently liked— was a cut-down version of the unreleased feature.

Warner Bros. was once the heaviest program contributor to ABC-TV. Next season, however, the only WBC-ABC deal will be on the return of "77 Sunset Strip."

'GENERAL HOSPITAL' ABC DAYTIME TONIC

While CBS-TV's lineup of daytime shows continues to float along in a league of its own, the soap opera derby for the runner-up spot between ABC-TV and NBC-TV is generating some interest. At this stage, it looks like ABC-TV's new "General Hospital" entry, at 1 p.m., is giving the web a much-needed lift on the afternoon scene. For the last two weeks, "General Hospital" has been out-pulling both of NBC's soaps, "Ben Jerrod" and "The Doctors" on the multi-market Nielsen report.

For the two weeks ending May 6 "General Hospital" had a 17.2 average share against a 11.3 for "Ben Jerrod" and 15.8 for "The Doctors." It's the first time that ABC-TV has outranked NBC-TV in the daytime race. CBS-TV long-running soap operas, some of which have been on for 10 or more years, rack in powerful shares ranging from the high 30s to the 50s.

ABC, NBC Dicker Allan Sherman

Hollywood, May 14.

ABC-TV and NBC-TV are in negotiations with Allan Sherman, each seeking the comedian to star in a vidseries.

ABC is interested in Sherman starring in a situation comedy or variety show. Situation comedy would be aimed at the 1964-65 season, but the variety format—a live show—would be on next season, if the discussions materialize into a deal. Web still has a time slot open early Saturday night.

NBC is discussing a situation comedy for the 1964-65 season with the comic.

Meanwhile, the Mirisch Co. and 20th-Fox are in discussions with Sherman anent a motion picture vehicle for him. Sherman is in talks with producer Harold Prince anent the possibility of his starring in a filmusical based on Prince's Broadway show of several seasons back, "Fiorello." Sherman has rights to "Where Did You Go? Out? What Did You Do? Nothing," and is in discussions with Edward Padula and Frank Loesser regarding a Broadway presentation of the vehicle. Sherman may do the book, Loesser the songs.

Telescripters' $15,565,000 Earnings Sets New High; $11,354,450 Theatrical

Hollywood, May 14.

Theatrical and tv film writers earned a record [illegible] in Writers Guild of America West's fiscal year ended last March 31. TV writers again raked in the most coin, earning $15,565,000, while the screenwriters earned $11,354,450.

Previous high for tv writers was recorded in the fiscal year ending March 31, 1962, when telescripters earned $14,777,000. For screenwriters, the previous peak was for the fiscal year ended in 1957, when they earned $11,151,000. Writers give 1% of their earnings to WGAW, so that the guild has an accurate record of the coin taken in by scripters in all areas.

A fiscal report sent members by treasurer John Lee Mahin also shows radio scripter earnings are up, to $177,000 this past year from $156,970 the previous year.

WGAW total revenue of [illegible] is up from the preceding year's [illegible]. However, guild expenses are up to [illegible] from the previous year's [illegible], an increase of [illegible]. WGAW reports most of the hiked expenses are due to increased residual department costs, including auditing and legal fees, additional personnel, microfilming expenses and negotiation expenses.

About [illegible] of the [illegible] originally loaned to members during the 1960 strike is still due the guild. WGAW's emergency fund is [illegible]. WGAW's building liabilities were cut about [illegible] during the year, leaving total building liabilities at [illegible]. Gross rental income for the year was [illegible], and after rental expenses the guild netted [illegible] from rentals.

At least a partial explanation of the screenwriters' peak income in the face of lower Hollywood production is that the writers are probably hurt less than anyone else by so-called "runaway" production. This is because, in most cases, when a producer does film a picture abroad, he employs a Hollywood screenwriter to knock out the script. Thus WGAW probably suffers less damage than any guild or union from the exodus of production to foreign lands.

Could Be Red Mueller's Late News Will Stick

Lacking an actual decision, one might say that Merrill (Red) Mueller's 11:15-11:30 p.m. newsstrip on WNBC-TV stands "a pretty good" chance of becoming a fixture after its first 13 weeks.

Because of the newspaper strike, NBC News and the N.Y. owned & operated station of NBC-TV jointly decided to extend local news by 15 minutes every weeknight and the chore was given Mueller. In the past few weeks, the 11:15 rating has climbed to where, at one point, it was higher than the former 11:15 occupant in N.Y.—"Tonight" show, which now begins at 11:30.

There is no decision due actually for several more weeks.

Storer Stations' Top Cleve. Honors

Cleveland, May 14.

Storer's two outlets won top radio and television honors in the annual awards given by the Radio Television Council of Greater Cleveland.

WJW-TV was cited for its "Adventure Road" with Jim Doney, and WJW was named for its "Young America Sings and Plays." The top honors, "Tyrie M. Conway" citations, were named for the past president of the group who strove for "promotion and encouragement of better programming in the Cleveland area, with commendation, rather than condemnation." In the awards both stations were cited for helping family programming.

"Adventure Road," hosted by Doney, includes travelogs by area camera enthusiasts incorporated within the evening movie period thus "doing much to bridge the gap of dinnertime programming. It brings dad home from the office eager to sit down with his entire family to enjoy adventure and education."

As to radio citation, the Council noted spotlighting choral and band groups from area schools was recognition of talent and work by students and educators.

Honorable mentions were given to KYW-TV's [illegible] Goddard, weather show; WEWS religious program; WHK's Highlights in Education and [illegible] Portrait of Charles Laughton.

In FM programming, WCLV was named for its fine arts shows reflecting local cultural programs.

WICC's 'Hey, Look, No Rating Pitches'

Fairfield, Conn., May 14.

Radio station WICC here, one of the northeast's strong outlets both in coverage and billings, has dropped all rating services in the sale of both retail and national advertising.

Kenneth M. Cooper, prexy of Connecticut-Newark Broadcasters (owners of WICC) says that over the last several years, ratings have had "less and less influence in the sale of time." He says emphasis is swinging more toward actual sales results of leading advertisers.

"The extent of radio listening has become so vast that it is physically impossible for present rating services to measure audiences," says Cooper. "The use of any available ratings only detracts from the selling power of the medium."

Cooper made known his plan to drop the ratings at a meeting in New York last week CNB's board of directors. Rating reports have been withdrawn from WICC's local salesmen and from Adam Young rep offices throughout the country.

WLOL 'Savings Jamboree'

Minneapolis, May 14.

Biggest promotion ever staged by any of the 19 Twin Cities' radio stations has non-affiliated WLOL here starting a six-week "Savings Jamboree" that offers $13,000 worth of "fabulous prizes" including 2,000,000 S. & H. Green Trading Stamps.

First prize is 1,000,000 stamps plus a week in Las Vegas for two. There are hundreds of other prizes among them 1,00,000 S. & H. stamps given away on the air, 100 Sylvania transistor radios and 50 Helbro watches.

Stan Hubbard Bares Time-Life $18,500,000 Offer for Mpls. KSTP

Minneapolis, May 14.

Although Time-Life has owned and operated WTCN television and radio here for many years, it also once—not so long ago—sought to buy another Twin Cities' station, KSTP, the NBC affiliate.

This was revealed by Stan Hubbard, the latter's owner.

Hubbard disclosed Time-Life had offered $18,500,000 for KSTP more than a year ago and was turned down. Since then no further effort to buy has been made, he says.

Rumor is afloat here that Time-Life now was in the market for KSTP and a deal likely would be closed shortly prompted Hubbard to make the facts public upon his return from his annual winter-long Florida visit.

At one time WTCN had the ABC network affiliation for both tv and radio, but now is sans any network tieup whatsoever. In the Twin Cities 20th-Fox's KMSP is the ABC-TV affiliate and locally owned KRSI the radio.

All Minnesota Twins American league baseball games that are televised, some 30 of them during the season, go out over WTCN and are understood to be a source of considerable revenue for the station, as are a number of its other tv sports shows.

Central America Web Ups Its TV Coverage

Central American Television Network, a six-nation network associated with ABC International Television and now marking its third anni, is now reaching 131% more tv sets than it did at its outset. In May, 1960, CATVN reached a total in five markets of 48,000 sets with total time cost for a half-hour of prime time at $881. Currently, the circulation is now counted at 111,000 sets in six markets while the half-hour costs have gone up to $1050, only a 20% hike.

Don Coyle, ABC International prexy, said the trend will continue. "The rapid emergence of the Central American Common Market, which was given added impetus by President Kennedy's meetings with the Central American Presidents in San Jose in March, has increased CATVN's importance to international advertisers even further."

Nation-by-nation breakdown of set increases is as follows: Costa Rica from 3,000 sets in 1960 to 14,000 currently; Guatemala from 22,000 to 32,000; Honduras from 3,000 to 6,000; El Salvador from 17,000 to 34,000; and Panama, which joined CATVN in April, 1962, with a current count of 30,000 sets.

Ambitious WNDT Drama Segs Hinge On AFTRA & Coin

Precise future of a proposed experimental dramatic series on WNDT, the educational tv station in N.Y., depends on at least two things—the outcome of a vote by many of those appearing on Channel 13 whether to accept the American Federation of TV & Radio Artists as the bargaining agent, and on money.

Jurisdictional vote will be counted by the American Arbitration Assn. next Tues. (21).

Dr. Samuel Gould, the controversial head of WNDT, explained that the experimental drama would naturally depend on whether AFTRA-member actors are available for use. Also, whether the series (called "Television 13") is 60 or 90 minutes long and how many there will be depends "on how much we have to spend." This is not a question of shortage so much as it is how to allocate the funds available.

One of Gould's several problems until recently was how much, if any, of the National Educational Television program supply to take in '63-'64. He figures now that he will continue next season at generally the same pace as now. WNDT is entitled to 10 hours of NET programming, but, Gould noted, that doesn't necessarily mean he'll take it all.

Last week, Gould held a press conference to assert that the cultural aspects of Channel 13 would remain. There previously had been a report that Gould had promised NBC brass he would go in very heavily next season for classroom-type programs. The report, being investigated by the FCC, was vigorously denied by both Gould and NBC.

Besides the experimental drama

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4 STAR'S 30 SALES ON OFF-WEB SHOWS

Four Star Distribution reports 30 sales in the last two weeks on the syndie firm's catalog of off-web properties.

Best sellers, says FSD veepee Len Firestone, are "Rifleman" and "Dick Powell Theater," just released for syndication. Other properties figuring include "Zane Grey Theater," "Tom Ewell Show," "Law & Mr. Jones" and "Target: Corruptors." Twenty-seven markets covered include Chicago, Portland (Ore.), Charleston (S.C.), Seattle, Phoenix, Los Angeles, Des Moines, Baltimore and others.

Company also reports initial sales on its "Western Hour"—"Rifleman" and "Zane Grey" for play back-to-back with Chuck Connor's segues—to KDKA-TV, Pittsburgh, and KTVI, St. Louis.

$24,000,000 U Pix to 7 Arts?

Seven Arts Associated is reportedly close to a deal on acquiring for tv distribution Universal's post-'48 pix library. Deal is said to be for $24,000,000, with no Universal sharing in the gross.

Queries to both companies regarding the reported deal was met by a no comment. 215 pix are involved in the projected deal.

'Don't Invites': Nielsen & Laurent

Researcher Cancels Out of WGN-TV Panel Because Of Critic's Appearance

Chicago, May 14.

Arthur Nielsen Jr. last week cancelled a May 10 appearance on WGN-TV's "Your Right To Say It" because the producers refused to replace Washington newspaperman Larry Laurent on the interviewing panel. Nielsen told the show's producer that Laurent had been "unfair" in his Washington Post coverage of the House Special Investigations Subcommittee hearings on ratings, and that he (Nielsen) would not appear on the same program with someone so manifestly hostile to his firm.

Bob Thomas, producer of the show, said that Nielsen's publicitions firm called him and asked if the rating company exec could "give his side of the ratings story." Thomas said he selected Laurent because of his on-the-scene contact with the D.C. hearings, and that he was unaware that Laurent had been harsh with the Nielsen company in his coverage.

Nielsen has been replaced on the show by Ernest Clay, research director for ARB. He will be interrogated by Laurent, Chicago Daily News telecritic Terry Turner and regular moderator James McBurney, dean of the Northwestern Univ. speech department.

Show is aired at 6:30 p.m. Sundays on WGN-TV and is re-played on WPIX, New York, the following Saturday morning.

40-Market Package For Showcorporation

Showcorporation's new "Million Dollar Movies" package has been sold to group stations, representing deals in 30 major markets. In toto, package now has been sold in over 40 markets.

CBS-TV o&o's have the pix in N.Y., Chicago, Philadelphia and St. Louis; Time-Life in Minneapolis, Denver, San Diego and Grand Rapids; Westinghouse in Pittsburgh; Corinthian in Indianapolis; Trans-Continent in Buffalo; Meredith in Syracuse; Scripps-Howard in West Palm Beach; and Crown, Portland.

Among pix in the package are "The Naked and the Dead," "Stage Struck" and "From the Earth to the Moon."

Avert Last-Minute Walkout at WTCN

Minneapolis, May 14.

Compliance with Minnesota Gov. Karl Rolvaag's request for a 30-day "cooling off" period averted at almost the final minute a Time-Life non-network WTCN television and radio union engineers' threatened strike.

The expected strike would have halted the scheduled WTCN telecast from local Metropolitan Stadium of a New York Yankees-Minnesota Twins American league night baseball game eagerly anticipated and desired by an estimated 1,000,000 audience.

And even though New York's WPIX-TV, aware of the situation here, had sent its own crew to televise the contest to Gotham, the likelihood was that this, too, couldn't have been accomplished if the walkout had occurred.

A fact finding panel appointed by the governor is engaged now in studying the dispute's issues.

Involved are engineers, photographers, film editors, photo lab and floor men and other technical personnel, about 40 in number, all belonging to the International Brotherhood of Electrical Workers Union, local 292, and employed by the station.

These men's contract expired April 1. What the union wants are a wage increase, additional fringe benefits and a change in control room procedure.

All-Star Egghead Panel Kicks Off Replacement Program for 'Open End'

"The American Experience," the two-hour talk show which replaces the axed David Susskind "Open End" series on WNEW-TV, N.Y., kicks off with a array of guests including poet Archibald MacLeish, novelist John Dos Passos, Sen. Eugene McCarthy, N.Y. Times Sunday editor Lester Markel, pollsters Lou Harris and Elmo Roper and Columbia U Professor Charles Frankel. Richard Heffner is moderator.

Kickoff subject, to be aired Sunday (19), will be "The American Mind and Mood." The show has been designed as a complex of segments including readings, debates, interviews and discussions. Arthur Barron is producing and Don Moran is directing. The show will be aired on all six tv stations of Metropolitan Broadcasting chain.

Balaban Subsid Gets a Chi UHF

Washington, May 14.

FCC rejected a complaint by the American Federation of Television and Radio Artists and awarded UHF television channel 32 in Chicago to Television Chicago, a subsidiary of the H. & E. Balaban Corp.

It was a 4-1 decision, with Commissioner Robert T. Bartley dissenting, Commissioner Kenneth Cox abstaining and Chairman Newton Minow absent.

AFTRA objected because the applicant didn't propose sufficient local live programming.

"Examination of the application," the FCC majority wrote, "discloses the applicant's proposes 18.8% live programs. In view of the fact that the applicant's proposal is for the establishment of a UHF station in a predominantly VHF market, and in view of the percentage of live programming proposed, the Commission has determined that a grant of the application would serve the public interest . . ."

Wm. Warwick Group In Fred Jordan Deal

Hollywood, May 14.

Half of the stock in Producers Studio Inc. was bought by a group headed by William Warwick. He made the deal with Fred Jordan and, in the reorganization, he becomes prexy and Jordan chairman of the Hollywood studio setup.

Warwick was once veep and director of tv for the Warwick & Legler N. Y. ad agency and has lived in California the last two years. He is also prexy of American Entertainment Corp., which recently produced "Lady In A Cage," a feature released through Paramount.

Producers Studio was founded by Jordan two years ago.

PRICE WAR ON OFF-WEB HOURS

Dig Those Crazy Mets

New York's National League Mets, who have topped the league in attendance while struggling along in the lower half of the second division, are also making a sweep of the tv ratings.

New York's ARB and Nielsen baseball fans, who last season gave the Yankees a slight edge in the overall average, last weekend went virtually all out for the Mets.

Faced off against the Yanks (WPIX-TV) in three games over the weekend, the Mets (WOR-TV) pulled an Arbitron of 9.1 (average quarter hour) against a 2.8 Friday night; a 10.7 against a 3.7 Saturday; and a 10.6 against a 6.8 Sunday.

When the Yank's second game (against Baltimore) was rained out, the Mets rating leaped to 13 plus for their 13-12 win over Cincinnati in the second game of a double header that ran for seven hours.

At the outset of the season, Yanks and Mets were averaging out in the ratings much like the previous season.

'Oren's Omen' on Radio Stations Allowing Programming to Atrophy

Washington, May 14.

Rep. Oren Harris (D-Ark) gave a subtle but severely edged warning to the radio industry to revitalize its unbalanced program of music, news and advertising.

Harris, chairman of the House Commerce Committee responsible for broadcast legislation, said the present radio programming fare "constitutes an unfortunate waste of precious spectrum space."

"In the long run," Harris went on, "some people question whether the continued use of radio frequencies for a daily diet of recorded music with an occasional seasoning of news and a plentiful gravy of advertising is in the public interest."

"Without question," he said, "... radio today in the United States does not provide service at its full potential."

Harris expressed his concern over the frequent interruptions in programs for advertising and said the average listener "is not favorably inclined towards such excesses in this respect."

He said his committee had received numerous complaints of radio stations refusing to sell time to bona fide political organizations. "Is the public interest served by such refusals?" Harris asked.

"Oren's Omen" was delivered to the Advertising Club of Metropolitan Washington. Through the third person technique Harris listed his grievances against the industry, leaving the implication that he and his committee are watching on the sidelines.

"Under no circumstances," Harris averred, "should we permit radio programming to atrophy just because television—the newer med-

(Continued on page 48)

Virgil Mitchell Exits Chi WBBM For Coast

Chicago, May 14.

Virgil Mitchell, director of sales promotion and information services at WBBM-TV, has resigned in order to take a similar job with KTLA-TV, Los Angeles. He'll move to the Coast later this month.

Mitchell has been with the CBS o&o since Jan. 1, 1960, and prior to that had been with another CBS station, KNXT, L.A., for four years.

6-Yr.-Old 'Yukon' Segs Switcheroo Syndie-to-NBC

"Sgt. Preston of the Yukon," kidvid series that had a ride on CBS-TV in 1957 and which has been in syndication since, will be slotted on NBC-TV beginning Oct. 5 from 12 to 12:30 p.m. Saturdays.

While the fact that the 78 stanzas of "Yukon" are in color could have been a factor in the NBC buy, Telesynd prexy Hardie Frieberg (the Jack Wrather syndication wing handles the show) sees it as a continuation of the inexhaustible exposure potential of kidvid adventure series.

Frieberg figures shows like "Yukon," "Superman," "Fury," "Lone Ranger," "Lassie" and others will be running 10 years from now if there's still such a thing as syndication. Not only is there always a new audience arriving for the kid stuff, but the kids for some reason love to see the same adventure situations over and over again—digging the chance to predict what's coming.

Only a few adult series in memory have had the stamina of kid stuff, says the Telesynd prexy. One was the anti-Communist series, "I Led Three Lives," which was peddled over and over again to local sponsors along with a hard patriotic pitch (latter worked fine, says Frieberg, until salesmen encountered the Dallas banker who said, "Boys, some of my best accounts are Communists, and I don't want to insult them"). Another, he says, was "Dr. Hudson's Journal," which was a constantly solid sales item until the medicos took over primetime.

KECC-TV's ABC TIE

KECC-TV in El Centro, Calif., is joining the ABC-TV network as a primary affiliate. The new station is slated to begin operations Sept. 1, covering the El Centro and Yuma markets.

H. Scott Kilgore is prexy and general manager of Tele-Broadcasters of California, operators of KECC-TV.

SG's DIVIDEND

Screen Gems has declared a regular quarterly dividend of 15c per share on its common stock.

Melon is payable June 28 to stockholders of record on May 23.

Fontaine Footage As Pathe Special

Pathe News, which has 30 half-hour variety films in the vaults featuring Frank Fontaine, plans to put an hour special together on the currently hot video comedian culled from the footage in the old bundle.

Pathe' prexy Joseph P. Smith says, "We have screened each segment carefully and have found enough of Frank's top routines to make several one-hour shows. However, we have decided to concentrate on just one blockbuster—at least for the present." Initialer, he says, will be up for regional sponsorship, or perhaps national.

In answer to the suggestion that Pathe is trying to cash in on Fontaine's current popularity via the Jackie Gleason-CBS variety hour, Smith says, "There is no doubt that Frank is one of the hottest properties on tv today, but he has been a great comic for years."

"Showtime," title of the Pathe' package, features Fontaine as host and performer, including several celeb impreshes, a singing turn and the w.k. John L. C. Savooney bit. Smith says there's also an impresh of Gleason indicated in the series' scripts, but the film has not yet been located.

BUT SYNDICATORS BLAME OTHER GUY

The off-network hours, which had an adventure in paradise, when the product supply was limited, now are taking a price beating in the market place, according to some syndicators.

"There's a price war going on," according to one key exec, "and the hours are being dumped without regard to price structure." The sentiments of this key exec wasn't shared by all syndicators. Some admitted that the markets of Los Angeles and Chicago, for example, have become toughies as far as price is concerned, but for reasons other than the quantity of off-network hourlong series now on the market.

One principal hourlong syndicator made this generalization regarding prices: Where the off-network hours have done well locally the prices either have remained stable or have gone up; where the rating situation proved out poor for the hours, selling new hours is difficult and prices have gone down. This syndicator, who has been in the hourlong field for some time now, claimed that in 80% of his markets, he currently is securing better prices.

It's almost axiomatic when seeking out the price picture, one syndicator blames the other for cutting prices. Most every syndicator contends that he will not liquidate his property, he would rather stay out of the market than sell at a loss. Matching notes on many key syndie houses, it's apparent that the hourlong price structure is being pinched by the quantity of product. The pinch may be felt because of the type of product, the experience in the market, the quality of the product, or other factors. It's there nevertheless.

The syndication exec who stated that there is a price war going on in today's market place, warned that the present climate is similar to the half-hour syndication market of years back, when in the words of one hurt syndicator then, "syndicators stoned themselves to death" in price cutting.

It's understood the properties meeting the stiffest price competition are those in the strictly-adult field, the properties which cannot be played with ease in the early evening, or even a daytime strip. There are a number of such properties around, all vieing for a late evening time period.

Contributing factors to price slashing is the need for grossing results of certain companies, firms which cannot wait for a slow selloff at upped prices.

COLUMBUS WLW-C BUMPS STEVE ALLEN

Columbus, May 14.

The "Steve Allen Show," aired via WTVN-TV here for the past several months, has lost a rating battle with the Johnny Carson "Tonight" telecast via WLW-C and late movies on WBNS-TV. Show was cancelled May 2 to make way for "Surfside Six" reruns.

WTVN-TV spokesman said the Allen show had "a loyal but relatively small audience during its 43-week run and station authorities felt sufficient time had been allowed for the program to attract an adequate audience. At this point, management decided that the Allen show would have to be replaced with a program that would prove of interest to more of the viewing public."

'Dobie Gillis' Sales

"Dobie Gillis," which goes off the CBS-TV network at the end of this season after a four-year run, was sold in four markets by 20th Century-Fox TV in its syndication kickoff last week.

Stations buying the package of 147 half-hours include WGN-TV, Chicago; KMSP-TV, Minneapolis; KOMO-TV, Seattle; and WFLA-TV, Tampa.

Grinberg's 'Battle Line' Of Syndie Entry Restricted to 52-Wk. Buys

Official Films, high on the prospects for its new archives war series, "Battle Line" (formerly titled "Men at War"), which shapes as a fitting sequel to the success of "Biography," now in its second year and very close to 200 markets, has extended the package from 26 to 39 half-hours, and will be selling it strictly on a 52-week pact.

With a pilot in the can (on the battle for Iwo Jima), and a deadline of five stanzas completed for a fall start (followed by one a week through the season), producer Sherman Grinberg was in the east last week to wrap up pre-production plans with Official prexy Seymour Reed, and Washington appointments with government and military officials. Depending on confirmation of Soviet appointments (primarily one with the Minister of Culture), Grinberg will be off soon for Moscow and then Germany, England, Italy and Japan on "Battle Line" business.

Series, scored by Nelson Riddle, is formatted to include besides host Jim Bishop (Hearst columnist, author and former Collier's mag war correspondent) a survivor from either side of each show's subject (Iwa Jima pilot features a bronze-starred Marine sergeant now living in California and a Japanese infantry veteran who returned home to find his name on the honor roll of dead on a war monument, seen in the opening moments of the stanza). O'seas, Grinberg will be seeking survivors for use on the show, setting up representatives who will handle dubbing, recording and filming chores for sync of survivors with completed films and ferreting out new film for the series. The producer is head of Sherman Grinberg Libraries Inc. (on the Columbia lot), the largest film library in the world. But via contacts already known to him, he expects to get a lot of special footage on the international swing.

Grinberg produced Official's shorty series, "Greatest Headlines" and "Sports Folio," and was production supervisor on "Biography," actually producing a half-dozen or so in the series. Since he has his own processing setup, the producer figures he can print anywhere from 10,000 to 20,000 feet for each series for final selection of the 2,500 feet or so going into each half hour (pilot in its first version ran 83 minutes, and more than 25,000 feet of film was printed for the initialer).

Official prexy Reed, who more than a year ago predicted 200 markets for "Biography," says "Battle Line" will sell as well.

'Laramie' as Daytime Strip for Chi, L.A.

Placed in syndication only two weeks ago, according to the distributor, "Laramie" has been sold on a daily strip basis to WNBQ, Chicago, and KABC-TV Los Angeles. In both cases, when the hour goes on next fall, it'll be filling afternoon slots now held by feature films.

The off-network hour, handled via NBC Films, has also been sold to seven other stations — WUSN-TV, Charleston, S.C.; WEAR-TV, Mobile; KXTV, Sacramento; WOI-TV, Ames, Ia.; WTVM, Columbus, Ga.; WTVC, Chattanooga, and WSJV, South Bend.

First-run is now finishing up on NBC-TV. There are 124 films in the "Laramie" package.

25-Market Deal Set by UA-TV On Wolper Specials

United Artists Television has kicked off the sale of David Wolper's planned series of six syndication hourlong documentary specials, with a 25-market deal with Liberty Mutual Insurance Co. Deal was hailed by UA-TV exec v.p. Bud Rifkin as the largest first-run syndication sponsor order in the past 18 months.

Deal blankets 23 of the top 30 markets.

The six hourlong tv specials for the '63-'64 season will be "Dec. 7—The Day of Infamy," "The Rise and Fall of American Communism," "The Yanks Are Coming," described as nostalgic documentary film about World War I, "Ten Seconds That Shook the Earth," filmed documentary dealing with the creation of America's atom bomb; "Berlin: From Kaiser to Khrushchev;" and "The American Woman in the 20th Century."

Marshall Flaum will be producer-director on all of the six documentaries, four of which are expected to be in work by July. Liberty Mutual deal, set via BBDO, was negotiated by Robert Reis, special projects manager for UA-TV.

SET FRED ROBBINS WNEW RADIO SHOW

Fred Robbins, veteran disk jockey and radio personality, is joining WNEW Radio, N.Y., May 19 with a four-hour show of music and celebrity interviews each Sunday from 8 p.m. to midnight. Robbins will continue his syndicated show, "Assignment Hollywood," a three-time-a-week five-minute show heard on 300 stations outside of New York and throughout Europe via Radio Luxembourg. Walls King and Billy Taylor, who had shows in the time now taken over by Robbins, will continue with their other assignments on the station.

In another weekend shift, Klavan & Finch are moving from 8 a.m. to 10 a.m. on Saturdays to 8 a.m. to noon. The early morning hole will be filled by a two-hour news show, "Saturday Morning Closeup," with Bob Howard and Jack Brandt.

Barry Lawrence Shifts

Barry Lawrence is exiting his job as ad-promo-publicity director for Allied Artists TV to join United Artists TV in the same capacity. Lawrence checks in on his new job next week.

It's a new departure for the John Sinn-Dick Dorso UA operation which previously had used "outside" manpower to exploit shows.

Metromedia's '63 Earning: $2 Share

Metromedia, parent company of the Metropolitan Broadcasting radio-tv chain, estimates its stock will earn about $2 per share in 1963 as against $1.40 last year, according to a report made by chairman and prexy John W. Kluge to the annual meeting of stockholders in New York yesterday (Tues.). The $2 figure is exclusive of earnings from any acquisition, such as Ice-Capades made this year. (Metromedia's buy of Ice-Capades for $5,000,000 is detailed in the Vaude Section.)

Kluge reported that all operating facilities are showing a profit this year with earnings running ahead of estimates. He also noted that interest rates on the company's $7,500,000 principal amount of 15-year notes and on the $10,000,000 revolving credit have been reduced to 5¾% and 5⅞%, respectively. Originally, the rates were 6¼% and 6%, respectively.

Metromedia reported net income of $703,289 for the first 13 weeks of this year, equal to 40c per share. This figure compares with $138,732 for the same period a year ago.

Do You Make These Mistakes In English?

Credible as it may seem to the average reader, all the faces above belong to the same man.

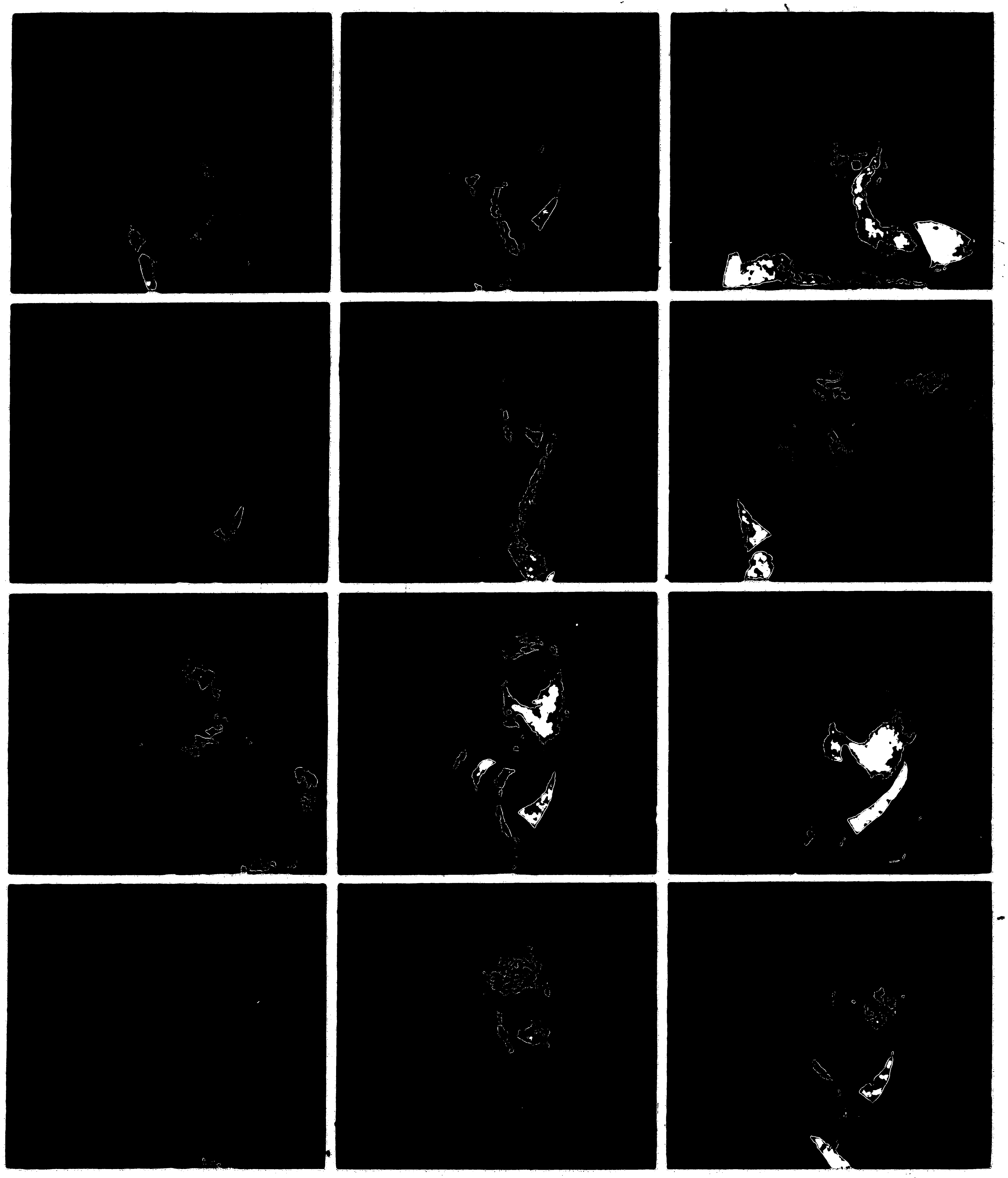
The man is José Jiménez, who's parlayed an unlimitedly expressive visage and a highly limited knowledge of English into one of the most hilarious characters in all show-business.

He's also become the star of the spanking-new "Bill Dana Show," one of many lustrous attractions on NBC-TV's multi-faceted Fall roster.

If José has no objection to the show's title, it's because he and Bill Dana are really closerthanthis. One might say they grew up together.

Most of the growing-up took place in the form of television guest appearances, night-club engagements and record albums, with writer Dana creating the material and performer Jiménez enriching it with his stranger-than-diction delivery.

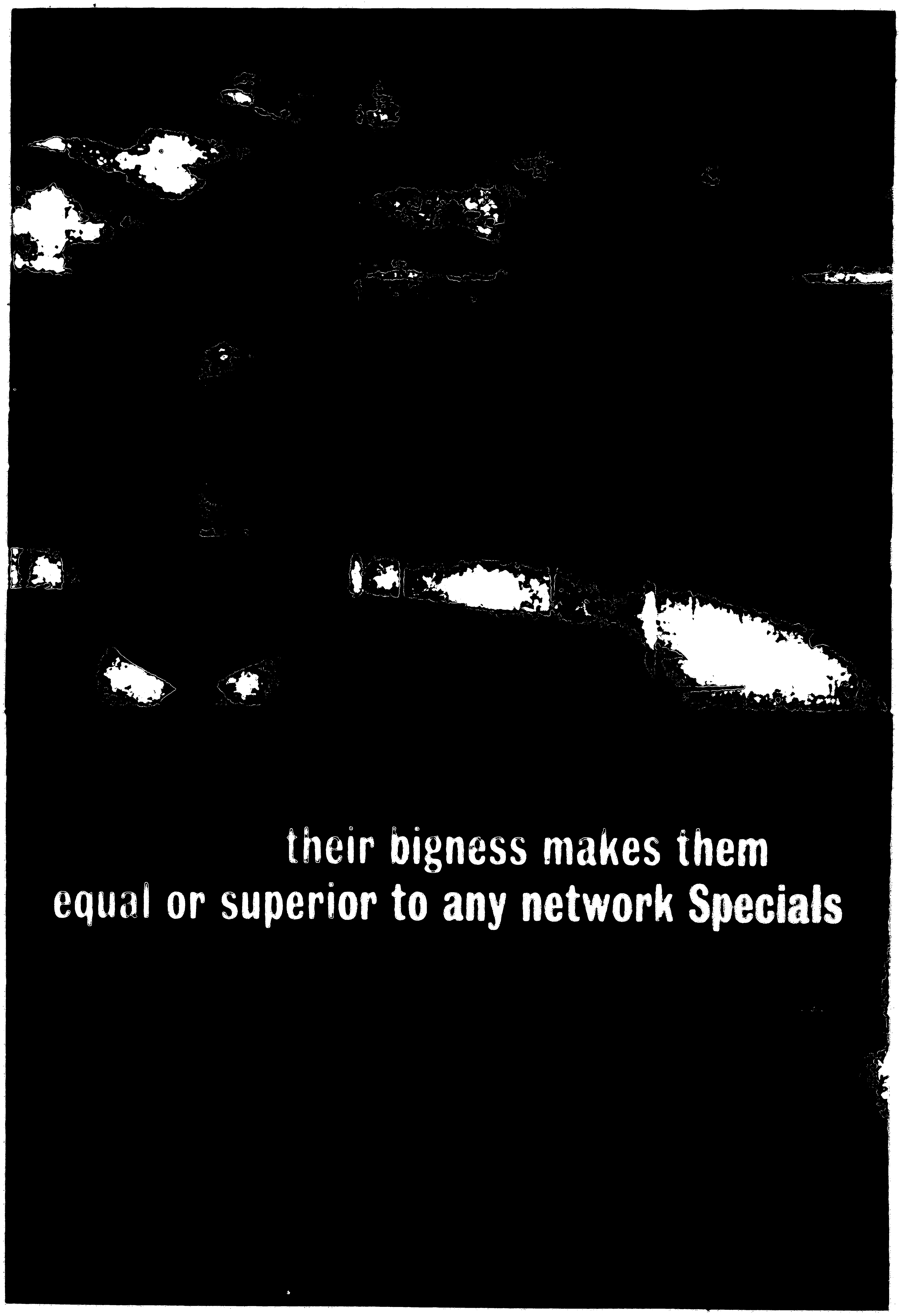
On the Fall series, Dana's *alter-amigo* will be



playing the role of a crisis-prone bellhop. Who but José could wangle a free hotel suite for a destitute, forlorn-looking old lady, only to find out she's using the premises for a floating poker-game? Who but José could unintentionally upset a reception for an "imported" Caribbean starlet through a casual observation that her accent was phoney? No, life isn't very tranquil for José. But we know this Fall's audiences will find him the warmest, funniest bellhop this side of a hotel register.

"The Bill Dana Show" is, of course, just one temptation in a batch of goodies being whipped up for NBC-TV's 1963-64 schedule. The other delights range from tested favorites like "The Virginian" and "Sing Along with Mitch" to such newcomers as Imogene Coca's "Grindl" and the "Mr. Novak" dramas. It shapes up as a great year.

Look to NBC for the best combination of news, information and entertainment.


their bigness makes them
equal or superior to any network Specials

FIGHT FOR SPORTS SUPREMACY

Stanton: Right Thing at Right Time

CBS corporate prexy Frank Stanton's penchant for saying the right things at the right time was demonstrated anew last week in his luncheon address to the network affiliates at the Waldorf-Astoria. Leaving to Jim Aubrey & Co. the chapter-and-verse recital of the CBS sphere of influence and affluence in the workaday world of broadcasting, Stanton chose rather to tackle and very pertinent and timely Page One subject of educational tv in relation to commercial tv.

"We in commercial television," said Stanton, "have a very real stake in its (educational tv's) survival and success. It must succeed in its broadest, not its narrowest, concept. It must be independent—independent alike of subsidy by government or subsidy by commercial television."

Thus was summed up the Stanton thesis as, in one fell swoop, he squared himself and CBS with the FCC or any other interested party of parties who might conceivably have entertained any notions of a "deal" involved in CBS financial gifts to New York's WNDT educational outlet.

Stanton in his address urged the commercial tv industry to take an increasingly active role in establishing and supporting educational television both as a strong adjunct to commercial broadcasting and as a competitive service. "If we honestly believe in free competition, we should welcome educational television into the free competition for the viewer's attention. It is to me overwhelmingly clear that educational television is one additional competitive factor that can give us the kind of prodding anyone needs in order to improve constantly."

CBS, he said, which has donated over $1,000,000 either in equipment or funds to etv stations, welcomes etv not only as supplementary to, but as competitive with, commercial television service. He asked commercial telecasters to aid etv stations in other areas besides material assistance.

In an unrelated development, John F.W. White, prexy of National Educational Television and Radio Center, said he would address etv affils meeting in N. Y. on Friday (17) on the subject of "Exploding the Myths that Surround ETV."

The etv debate was stirred by the firing of Richard Heffner, as program director of WNDT, N. Y., by the exchange of letters between NBC board chairman Robert Sarnoff and WNDT topper Samuel Gould, and the subsequent announced FCC investigation.

FCC said that it would investigate the etv situation in New York, the influence, if any, that commercial broadcasters may have on the programming schedule of WNDT. Both WNDT topper Samuel Gould and NBC board chairman Robert Sarnoff have denied that NBC's gift of $500,000 to WNDT was predicated on any promised narrowing of WNDT's program schedule in favor of strict teach tv.

CBS Ream's 'Go Slow' Warning To Collins on 'Ban the Butt' Campaign

Joe Ream, CBS-TV program practices v.p., raised the "go slow" flag on any "premature action" in regard to banning, limiting, or altering cigaret advertising on television.

Ream, addressing himself to the cigaret-cancer controversy in his speech to CBS-TV affils, took a tack which is opposite that of LeRoy Collins, NAB prexy. Collins, in the face of wide broadcasting industry opposition, has urged telecasters to take the initiative in limiting and altering cigaret commercials, especially as they influence youngsters. (Cigaret companies spend about $140,000,000 yearly on network advertising).

Ream summed up his attitude on the cigaret-cancer controversy this way: The very troublesome problem to broadcasters stems largely from the fact that broadcasters are asked to take premature action in a field of conflicting opinion where broadcasters do not have expertise. "It is my feeling," he continued, "that we should continue on with cigaret advertising which is honest and truthful and in good taste, as it has been, and should wait the evaluation and probably the recommendations of the Surgeon General's commission

(Continued on page 54)

No Pre-Screening

The networks have won their fight with the National Assn. of Broadcasters over NAB's demand for the right to screen programs in advance, Joe Ream, v.p. of program practices, reported to the CBS-TV affils meet.

"The NAB has finally agreed that they do not have that right," he said. Ream noted that the twin bugaboos of critics in the past, excessive violence and excessive sex, seems to have subsided as a tv issue. Network, he added, is on a continued "good taste" alert.

CBS 1st Quarter Hits a New Peak

On the eve of the affiliate meet last week, CBS, Inc., reflecting the opulence of the occasion, issued its first quarter statement for '63.

Statement reported record profits and sales for any first quarter in the company's history. Consolidated net income for the first three months was $10,175,801, compared with $8,073,700 for the corresponding period of 1962, an increase of 26%. Current earnings are equivalent to $1.11 per share, compared with 88 cents per share (adjusted for stock dividend) earned for the first quarter of '62.

Net sales for the first quarter

(Continued on page 32)

ABC's Jimmy Dean And His All-Youth Impresario Team

Jimmy Dean's one-hour variety show on ABC-TV next season is currently being whipped into shape by a tv youth movement. Although a veteran, Bob Banner, has the ultimate reins as exec producer, he's given all the controlling assignments to personnel in their early and mid-30s. Dean himself is about 32 years old. Production lineup on the show now includes Julio Di Benedetto as producer; Bill Davis, director; John Aylesworth and Frank Peppiatt as head writers of a team of seven scripters; and Peter Matz, musical conductor.

Di Benedetto, who's been working on "Candid Camera," another Banner Associates show, said that the Dean show will attempt a topical approach that will be unusual for variety shows. At this point, it has not been determined whether the Dean show will be telecast live or live-on-tape. If the latter, it will be taped the same day the show is to be aired to achieve maximum timeliness, Di Benedetto

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BOTH NBC, CBS, GIRD GRID LOINS

When CBS-TV prexy Jim Aubrey at last week's affiliate confab warned about networks "pricing themselves out of the market" on sports buys, he was obviously alluding to NBC-TV's acquisition of the National Pro Football championship game, which toted up to a fat $910,000. It's not only a record price but probably the biggest chunk of coin ever committed for a one-shot event.

Yet for all his protestations on skyrocketing prices for sports packages, the fact remains that there is now shaping up the biggest battle in network annals for supremacy in the realm of sports. When, a few years back, CBS forked over $9,000,000 to wrap up the pro grid Sunday afternoon schedule for a two-year period, and an additional $10,200,000 for the NCAA Saturday afternoon grid skirmishes, it's recalled that the same hue & cry went up—but with the shoe on the other foot. Yet either network would be lucky to duplicate that feat at those prices, next time up.

What is implicit in the wheeling & dealing among the webs to grab up the best availabilities (and when the showdown comes there won't be any holding back on the bidding, whether it's NBC or CBS) is the undisputed fact that sports has now become the catch-all, the creme de la creme, and the piece de resistance in the whole scheme of network programming. What prexy Bob Kintner has done for NBC news over the past few years he's now determined to achieve in the sports arena (as witness his pro grid championship buy, his Summer Olympics coup and his recent overhauling of the web's sports sector). He knows only too well what it means to the affiliates who don't like to see major sports event flying the coop.

For all of Aubrey's squeamishness about that $910G NBC bid, it's equally as certain that CBS, from Bill Paley on down, has no intention of letting the competition move in on the national pro games, or for that matter the NCAA frays. And whatever the outspoken avowals about outlandish prices, somehow they all have a way of coming out profitably in the end.

Kintner, for example, is practically guaranteeing a profit statement on that championship game, ready committed to a fourth each with Ford and Philip Morris already and with two other major sponsors, including Amoco, standing in the wings. At 75G per minute and 16 minutes of availabilities, Kintner says "we'll not only sell out and make a profit, even after payment to stations, but there will be a couple of disappointed sponsors left behind."

Next target date—and it's the big on they're waiting for—is December, when CBS-TV's two-year contract on national pro football

(Continued on page 40)

NBC'S 'REPORT FROM . . .' TUES. '1000 PIECES'

After Chet Huntley's Tuesday prime time half-hour goes off the time will be filled by other NBC News correspondents in a new format. The 10:30 p.m. period, as of July 2, will be called "Report From . . ." with correspondents in various cities around the globe fronting consecutively.

Cities already chosen are Dublin, Rome, London, Paris, Tokyo and Hong Kong. It's possible additional shows will come from Washington, Warsaw, Beirut, New Delhi and Munich. The NBC News correspondents will be "guides" from each of the places, although NBC-TV says the half-hours won't be travelogs but rather "timely mood stories."

Daniel O'Connor will be N.Y. and producer and Jack Sugrue, Fred Rheinstein and George Vicas field producers.

Whatever Problems (We Should All Have Them) Confronting the CBS-TV Affils — They're Not of Web's Making

CBS' Cybernetic Eye

CBS-TV is about ready to test an electronic billing and clearance procedure which allows the network to transmit special identifying frequency bursts on the video feed of all CBS-TV programs.

These electronic pulses are not visible on a home receiver, but they will enable the data recording unit at each affil to identify all CBS-TV programs automatically. Bill Lodge, affil relations and engineering v.p., informed that the system has to be cleared by the FCC. It has run into some delay at the FCC, he added. Before the system is adopted, meaning a $500,000 commitment by the web, further tests will be made. He said there probably will be a field trial by the end of the year and possible introduction in mid-'64.

By MURRAY HOROWITZ

The "hip-hip-hooray" meet of CBS-TV affils in N. Y., attended by some 1,000 delegates, was one of the easiest, fat-cat gathering in years, with the emphasis on "keep-on-punching-to-stay-on-top."

It was a two-day meeting which saw the satisfied customers of the web service more concerned about Government interference, possibility of forced licensing of rating services, the cigaret-cancer controversy, educational tv, and other matters, than on intra - web squawks.

Not that it was all sweetness and light. The clearance problem and what it means in loss of network revenues was spelled out by affil relations v.p. Bill Lodge. The complaints though were in a minor key. The climate was that of rating and revenue riches, a climate of peace and happiness for the record number of delegates attending.

CBS-TV affils saluted prexy Jim Aubrey as the new "Mr. Television" in a resolution, praising his qualities of leadership, business acumen and showmanship.

Aubrey, in what could be characterized as a response, said in effect "we plan to stay on top and we need your support to continue on that plateau," the heart of his remarks at the opening of the affil meet.

Opening of the two-day meet took place at the Trans-Lux 52nd Theatre, which is near the Waldorf-Astoria, the site of the confab. Programming v.p. Mike Dann outlined the efforts of his division to get the best of talent, before and behind the cameras.

Rating scandals notwithstanding, Dick Golden, director of market development, in his presentation to affils (the same presentation used to ad agencies) made hefty use of the Nielsens in showing the continued strength of CBS-TV, as opposed to the other two networks.

The fireworks, of a non-traditional intra-web variety, developed in the second day when Joe Ream, vp. of program practices, locked horns with NAB prexy LeRoy Collins on the cigaret-cancer controversy (see separate story).

Lodge, affil relations v.p., opened the second day meet in a recital of the dollars and sense of network-affil relations. He warned that affils bumping network shows in favor of syndicated or other properties might eventually dilute the monies available for network programming.

Aubrey might have taken some of the steam out of the address

(Continued on page 50)

Failure of Affils To Clear Costing CBS $17,000,000

Despite the belief that CBS-TV has the strongest program schedule yet going for it next season, the web will lose an estimated $17,000,000 in gross time sales because of non-clearance of network shows by affils.

Bill Lodge, v.p. of affil relations and engineering, laid the $17,000,000 non-clearance loss figure on the line in his address to affils. He went on to say that the $17,000,000 figure for uncleared time for '63 will be the highest ever for the network—about $5,000,000 above the level of four years ago.

He softened the blow in the fat cat climate of the two-day affil meet by prefacing his remarks that most of the affils probably are carrying as much of the web schedule as could reasonably be expected. Apparently, the exceptions, though, when they are added

(Continued on page 54)

Salant Spells Out To CBS Affils Extended Coverage of News

CBS-TV will have one hour and 10 minutes of network news broadcast Monday through Friday next season, CBS News prexy Dick Salant pointed out in his address to CBS-TV affils.

He said the new morning Mike Wallace show, titled "CBS News—Morning Edition with Mike Wallace" to run from 10 to 10:30 a.m. will be "a hard news program," dealing with the news "in a story-telling and personality-in-the-news way." Av Westin is expected to produce.

Don Hewitt has been selected as exec producer of "CBS News—Evening Edition with Walter Cronkite," title of the expanded 30 minute news show in the evening. The five-minute daytime news strips will continue.

Salant revealed plans for the "Sunday News Special" to provide a Coast origination at 11 p.m. local time, with an orientation toward West Coast news. "We believe it is time that the West Coast got this kind of recognition from CBS News," he added. The increased news schedule of the network, he went on, will result in specializations by correspondents. Salant also announced plans for a return of the veteran interview series, "Face the Nation," which will originate from Washington, beginning in the Fall.

CBS Springs More Talent on Affils

CBS-TV took the occasion of the week of its two-day affil meet in N. Y. to make a series of new talent commitments, each pointing to the web's continued thrust to the stars.

Pulitzer Prize playwright William Inge was signed to develop a one-hour vidfilm series for the '64-'65 season, tentatively titled "All Over Town." Larry Gelbart, author of the Broadway hit "A Funny Thing Happened on the Way to the Forum," was signed as one of five writers for the "Danny Kaye Show." Van Heflin was set to narrate "The Great Adventure." Robert Goulet was inked to co-star with Carol Lawrence in a one hour musical variety special for '63-'64. Goulet deal also calls for the development of a weekly, hourlong variety series in the future. Bing Crosby set for four specials. Cast of "Calamity Jane," 90-minute special slated for '63-'64 season starring Carol Burnett, was filled. Weekly series vehicle for Miss Burnett also is being developed for '64-'65.

LARAMIE is the biggest noise in film syndication!!! Already in Chicago WNBQ has scheduled Laramie in the 4:30-5:30 P.M. Monday-Friday strip. KABC-TV, in Los Angeles has bought Laramie for its 5:00-6:00 P.M. Monday-Friday strip. Stations WUSN-TV, Charleston, S.C.... WEAR-TV, Mobile-Pensacola...WIO-TV, Ames, Iowa...WTVM-TV, Columbus, Ga. WTVC-TV, Chattanooga...have also signed up Laramie for the new fall season.

Laramie's 124 epic hours (60 in Color) are packed with the kind of stars, guest stars, action, excitement, production, direction and writing qualities that make it a thorough-bred audience builder—ready and rarin' to go, day or night, strip or weekly. But that's not all. Laramie's led its time period for three straight years and this year is tied for first place with a 32.1 average share (NTI Oct. '62-Mar. '63).

Look at the outstanding individual market performance! Just examine these time period leading ARB Shares for November 1962 where

ANG

Laramie was first in 74 of the 155 rated markets:

Atlanta	43.0	Grand Rapids-Kalamazoo	40.0
San Francisco	27.5	Johnstown-Altoona	61.5
Augusta	63.0	Louisville	71.0
Baton-Rouge	64.0	Kansas City	53.5
Charleston-Huntington, W. Va.	59.5	New Orleans	59.0
Greensboro-Winston Salem	68.0	Omaha	49.0
Des Moines	37.5	Dayton	44.0
Knoxville	58.5	Decatur-Springfield-Champaign	48.5
Spokane	43.5	Rochester	39.0

Laramie's realism, smooth direction, polished acting, combined with its vivid Wyoming setting, put the feel of the great outdoors across in a big outdoors way. Starring John Smith and Robert Fuller and with guest stars such as Dan Duryea, Nanette Fabray, Eddie Albert, Edmond O'Brien, Ernest Borgnine, Julie London, Clu Gulager, Thomas Mitchell, Laramie's a big gun to add to your local line-up. Stake your claim to a sure-fire market leader! Call

NBC FILMS

'Coronation St.' 20,000,000 Aud

London, May 14.

Average audiences for Granada TV's bi-weekly "Coronation Street" now top 20,000,000. According to figures released by Television Audience Measurement, the program, during the first three months of the year, was seen by an average of 20,000,000 viewers. In the same period, the "Sunday Palladium Show," aired by ATV, attracted 17,270,000 viewers.

Commercial tv's two giveaway shows, "Take Your Pick" (AR) and "Double Your Money" (AR) attracted 16,050,000 and 15,950,000 respectively, while "Drama 63" (ATV) had an average audience of 13,400,000 viewers and "Bootsie and Snudge" (Granada) had an average of 14,000,000 viewers.

11 Lifers at Security Hospital Paroled As Result of KMSP Expose

Minneapolis, May 14.

Eleven lifeterm prisoners at Minnesota's Security Hospital have been granted conditional paroles as a result of a probe of the state institution touched off by 20th-Fox's KMSP-TV pubaffairs director Jim McGovern in February.

McGovern's tv documentary, titled "The Forgotten," exposed scandalous conditions at the St. Peter, Minn. hospital which houses mentally-ill state prisoners. After McGovern's KMSP blast, former Minnesota Gov. Elmer L. Andersen appointed a factfinding committee to check into charges McGovern had leveled. The committee's report assailed Security Hospital administrators for failing to provide adequate medical and psychiatric treatment.

Ten days ago, the Minnesota Adult Corrections Commission opened parole hearings at the hospital. The hearings were the first parole reviews ever held at Security Hospital. In his television expose, McGovern had raked the commission for ignoring the plight of the hospital's inmates "for the last 30 or 40 years."

The commission studied records of 26 lifetermers who have spent more than 700 years at Security Hospital and Stillwater prison. It granted medical paroles to 11 of the 26 on condition that arrangements could be made to move them to open mental hospital wards or state nursing homes. None of the inmates was judged well enough to be freed without psychiatric treatment.

PRINCE PHILIP'S IN BBC 'LOOK' CONTRIB

London, May 14.

Prince Philip has taped for BBC-TV a 10-minute contribution to the 100th edition of its natural history programs "Look," run by a personal friend of the Prince, naturalist Peter Scott. The seg is part of a big deal the BBC-TV service is planning for its part in the UK's National Nature Week starting May 18.

The Prince spent two hours at the BBC-TV production centre last Thursday (9) to get his chore taped. He worked from a script, but made numerous amendments himself, particularly his intro to the program which dually will also serve to explain the aims of Nature Week to the viewers.

Apart from the intro he acts as linkman through the 40-minute program which is produced by Nicholas Crocker. It goes out on May 23.

Houston—"The Lonely Ones," a film on juvenile delinquency produced by the U. of Houston Film Center for the Greater Houston Action for Youth Project has received a national award from the Alpha Epsilon Rho national honorary radio-television fraternity. "The Lonely Ones" was shown by Houston's three tv stations several months ago as the first in a series of programs on juvenile delinquency in the Houston area.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pic periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

SAN DIEGO, CALIF.

• STATIONS: KFMB, KOGO, XETV.

• SURVEY DATES: FEBRUARY 15 - MARCH 14, 1963.

KOGO

Total Area Homes: 121,500
Metro Rating: 30
Share of Audience: 52

MONDAYS 7:30-9:30
Program: MONDAY NIGHT MOVIES

Feb. 18 "HEAVEN KNOWS MR. ALLISON"
Deborah Kerr, Robert Mitchum
1957, 20th Century-Fox, 20th Century-Fox

Feb. 25 "KING OF THE KHYBER RIFLES"
Tyrone Power, Terry Moore, Michael Rennie
1954, 20th Century-Fox, 20th Century-Fox

Mar. 4 "HELL & HIGH WATER"
Richard Widmark, Bella Darvi
1954, 20th Century-Fox, 20th Century-Fox

Mar. 11 "PRINCE VALIANT"
James Mason, Janet Leigh
1954, 20th Century-Fox, 20th Century-Fox

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
To Tell Truth 7:30-8:00	KFMB 63,500
I've Got a Secret 8:00-8:30	KFMB 64,200
Lucy Show 8:30-9:00	KFMB 65,400
Danny Thomas 9:00-9:30	KFMB 53,200

KFMB

Total Area Homes: 36,800
Metro Rating: 12
Share of Audience: 36

TUESDAYS 5:00-6:00
Program: EARLY SHOW

Feb. 19 "ORCHESTRA WIVES"
George Montgomery, Ann Rutherford
1942, NTA, Inc.

Feb. 26 "FORTUNES OF CAPTAIN BLOOD"
Louis Hayward, Lola Albright
1950, Screen Gems

Mar. 5 "MY MAN GODFREY"
William Powell, Carole Lombard
1936, Screen Gems

Mar. 12 "KISS TOMORROW GOODBYE"
James Cagney, Barbara Payton
1950, Jayack Film Corp.

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
KOGOS Carnival 5:00-5:30	KOGO 55,000
Quick Draw McGraw 5:30-6:00	KOGO 47,800

KFMB

Total Area Homes: 23,400
Metro Rating: 7
Share of Audience: 26

WEDNESDAYS 5:00-6:00
Program: EARLY SHOW

Feb. 20 "THE FLYING MISSILE"
Glenn Ford, Viveca Lindfors
1951, Screen Gems

Feb. 27 "RIVER LADY"
Yvonne DeCarlo, Dan Duryea
1948, Screen Gems

Mar. 6 "THE STRANGER WORE A GUN"
Randolph Scott, Claire Trevor
1953, Screen Gems

Mar. 13 "STORM OVER THE NILE"
Laurence Harvey, Anthony Steel
1956, Screen Gems

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
KOGOS Carnival 5:00-5:30	KOGO 40,900
Bullwinkle 5:30-6:00	KOGO 36,200

KFMB

Total Area Homes: 36,200
Metro Rating: 12
Share of Audience: 41

THURSDAYS 5:00-6:00
Program: EARLY SHOW

Feb. 21 "UNDER FIRE"
Rex Reason, Steve Brodie
1957, NTA, Inc.

Feb. 28 "STAGE TO TUSCON"
Rod Cameron, Wayne Morris
1951, Screen Gems

Mar. 7 "FOR THE LOVE OF MARY"
Deanna Durbin, Don Taylor
1948, Screen Gems

Mar. 14 "THE PHANTOM FROM 10,000 LEAGUES"
Kent Taylor, Kathy Downs
1956, NTA, Inc.

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
KOGOS Carnival 5:00-5:30	KOGO 46,900
Huck Hound 5:30-6:00	KOGO 29,300

KOGO

Total Area Homes: 88,400
Metro Rating: 28
Share of Audience: 45

FRIDAYS 7:00-9:30
Program: PREMIERE MOVIE

Feb. 15 "YOUNG MAN WITH A HORN"
Kirk Douglas, Doris Day, Lauren Bacall
1950, Warner Brothers, 7 Arts

Feb. 22 "BIG JIM McLAIN"
John Wayne, James Arness
1952, Warner Brothers, 7 Arts

Mar. 1 "THE WRONG MAN"
Henry Fonda, Vera Miles
1957, Warner Brothers, 7 Arts

Mar. 8 "DUEL IN THE SUN"
Jennifer Jones, Gregory Peck, Joseph Cotten
1946, Selznick, Selznick

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Trails West 7:00-7:30	KFMB 37,400
Rawhide; Concert 7:30-8:30	KFMB 56,900
Route 66 8:30-9:30	KFMB 68,900

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SAG's New Scales On 90-Minuters

Hollywood, May 14.

Because of the influx of 90-min. telefilm series, the Screen Actors Guild has negotiated new rates and conditions for actors in the longies. Tv next season will have a trio of such shows, Revue's "The Virginian," "Arrest and Trial" and "Wagon Train."

SAG provisos call for a hike in minimums for a three day part, to $300, but minimum stays at $255 for hour and half-hour shows; series pacts, 13 episodes guaranteed, minimum is $600 per seg; series pacts, less than 13 episodes guaranteed, minimum is $835 an episode; pension and welfare cutoff figure hiked to $5,000 for series pacts, figure remaining at $4,000 for shorter shows; multiple pic-weekly pact eliminated for longies; day player rate, $100 a day; weekly freelance, $350.

Chi Juve Disk Jockey Dick Biondi (of WLS) In Self-Imposed Exile

Chicago, May 14.

Dick Biondi, kingpin Chi juve deejay, has ankled radio station WLS in a policy-personality clash with management. Biondi did not turn up for his 9-12 p.m. show on Friday, May 3, and had not returned as of last Friday (10). At week's end station prexy Ralph Beaudin said that "the door was open" for the deejay to negotiate differences but the invite had not been picked up by Biondi.

Should Biondi's self-imposed exile become permanent, the effect on the ABC affiliate would be serious. Pulse report for February (which came out during Biondi's hiatus) shows WLS with 10% of the measured audience for the first six hours of the broadcast day, 19% for the 12 to 6 p.m. period, and 30% for 6 to 12 p.m. This is a loss over the previous month of 3% in each of the first two periods, and a 10% gain in the late evening hours, which includes Biondi's show.

Biondi started with WLS soon after it was taken over by ABC three years ago and scrambled to the top of the evening radio rating heap in a relatively short time. His own show averaged 45% of the Pulse homes last month, and one half-hour seg captured a high of 56%.

Beaudin would only say that "it would be hard to separate the issues in dispute from the personalities involved," but it's reported that Biondi was angry with what he considered management meddling in the program content and tone of his show. He is also said to have had offers from several Chi and New York stations in recent months.

CONNELLY-MOSHER SET NEW REVUE CONTRACT

Hollywood, May 14.

Producer-creator team of Joe Connelly and Bob Mosher have inked a new contract to remain with Revue studios after having weighed a number of bids to join other companies.

They have been with Revue for 10 years, and are now plotting a pair of half-hour comedy series for the 1964-65 season under aegis of their Kayro productions. Team also is mulling other telefilm and motion picture properties for the future.

They produced "Leave It to Beaver" and "Going My Way" at Revue this past season.

NAB's Plaque Awards

Washington, May 14.

The NAB selected entertainers Arthur Godfrey and Don McNeill and commentators Morgan Beatty and Cedric Foster for special radio award plaques.

Awards were made in connection with NAB's Radio Month.

The plaques will be presented later.

Detroit—Richard Yoder, formerly of the sales staff of WXYZ-TV here, has been named manager of the Detroit branch office of Keystone Broadcasting System. Grassroots radio network opened the office four years ago to pitch for the automotive biz.

Foreign TV Reviews

MEET SAMMY DAVIS JR.
Producer: Dennis Main Wilson
45 Mins., Sun., 7:25 p.m.
BBC-TV, from London

There is only one safe way to showcase Sammy Davis, and that is to give him his head. Producer Dennis Main Wilson thus eschewed gimmicks, ensured a smooth, and mainly frontal, view from his cameras, and the result was one of the most impactful shows of its kind for many a moon.

The senses were stirred in the opening minutes, with Davis belting out a rocketing "Once in a Lifetime" to a band arrangement that might have been devised by an artillery expert. And throughout George Rhodes was responsible for meaningful musical direction, immaculately performed by a local pickup group. The show was full of vocal variety, Davis sticking to the standout standards like "Lady is a Tramp" and "What Kind of Fool Am I?". The mood switched for a haunting "My Funny Valentine," with backing from Terry Rosen's dulcet guitar, although maybe Davis was inclined to bend and lengthen a note too artificially in the slow ballads, destroying the sense of the lyric. Another vocal click was his "Under My Skin" to deft drumming from Michael Silva, with Davis wittily interpolating "Road to Mandalay" to disrupt the seriousness.

His adlibbing underlined his racial status ("Two, four, six, eight —we don't want to integrate"), and other highlights in a wellnigh faultless program were his demonstration of a wild-west fast-draw, his strawhatted terping to "Me and My Shadow" and satirical flamenco, and his clutch of imitations, linked to the kind of hats worn by such luminaries as Astaire, Bogart, Cagney, and Cary Grant. Strangely enough, his Sinatra was the only impersonation that fell short. Davis bowed out with a stirring "Birth of the Blues," having provided an object-lesson in attention-clinching, full of spirit, vigor, talent, and humor. *Otta.*

THE IVOR NOVELLO AWARDS
With Catherine Boyle, Acker Bilk, Matt Monro, The Tornados, Steve Race, Ron Grainer, Gordon Franks, George Mitchell Singers, Harry Rabinowitz Orch.
Producer: Graeme Muir
60 Mins., Sat., 7:05 p.m.
BBC-TV, from London

Eight statuettes, called Ivors, were presented on this show to the 1962 winners in different popmusic categories, and Graeme Muir's production was a straightforward affair, unimaginative in scope and hardly lavish enough to turn it into an occasion. Emcee Catherine Boyle, a gal with a built-in giggle, hosted in typical brittle manner, and the awards were presented by other showbiz celebs, including Millicent Martin, Lionel Bart, Carole Carr, Billy Cotton, and Wilfrid Brambell (who also twisted with Miss Boyle, she looking condescending).

"Disk of the Year" prize went to the Tornados for "Telstar," and the lads went into orbit with zest. Pianist-composer Steve Race copped the light orchestral award for his "Nicola," a charming tune which was accompanied by some tricky, but untidy, terping. Matt Monroe safely delivered "My Love and Devotion," voted the best song of 1962, and the Gordon Franks jazz composition, "Outbreak of Murder," made a stylish winner in its field, although jazz purists might ask what's the connection.

Ron Grainer's memorable signature theme for the tv series, "Steptoe and Son," got the show-tune prize—and it was intriguing to hear a full arrangement, rather than a snippet. The best musical score went to the Cliff Richard movie, "Summer Holiday," and was represented by a clip from the film, and there couldn't be any dispute about the justice of this one.

Acker Bilk walked off with a statuette for his mellifluous "Stranger on the Shore," the most-played newcomer of 1962—but whether mere frequency deserved a prize is another matter. And music publisher Laurence Wright, also known as composer Horatio Nicholls, got the annual prize for outstanding service—and was celebrated by an anthology of his jaunty output. Music backing under Harry Rabinowitz was immaculate, and the reliable George Mitchell singers piped and pranced to order.

But it seemed a pity that the show wasn't treated with more pomp and circumstance, to enhance its stature as a significant ceremony. *Otta.*

THE DAVE KING SHOW
With Dave King, Dennis Price, Patsy Ann Noble, Mark Singleton, Jessie Robins, Dorothy Burke, Colin Neale, Bernard Laddy, George Mitchel Singers, Norman Percival Orch.
Producer: Ernest Maxin
Writers: Brad Ashton, Bob Block, Gerry Maxin
30 Mins., Sat., 8:30 p.m.
ABC-TV, from Manchester

Dave King, previously unfortunate in the uneasy format and queasy material of earlier series, was more tautly and brightly presented in this initialler of a six-week skein. Producer Ernest Maxin ensured a pleasing air of informality, and the irritating self-assertion that can impair King's presentation was played down.

There wasn't a great deal of novelty in the scheme—it followed the routine of song and gaz, with the expected guest celeb—but the scripters nicely oiled the old joints. King himself amiably ambled through such standards as "Just in Time" and "Too Marvellous for Words," and the comedy, too, came naturally. With Dennis Price, he took part in a nimble sketch which had waiters giving the movie actor first-class service whilst King was treated with indignity.
with indignity.

Patsy Ann Noble, a pretty kid from Australia, gets her first local tv break in the series. She tried a Garland with "You'll Never Know" and her piping was deft and dulcet, joined King in a dance routine, and generally made a decorative impression.

The production, though simple, was roomy, and the segment simmered agreeably, without being explosive. *Otta.*

REBELLION
Producer: Television Reporters International
Writer: Robert Kee
55 Mins., Sun., 5:10 p.m.
Associated TeleVision, from London

In contrast to the topical "Arab Ferment" series of three half-hours TRI, the group formed mainly from ex-"Panorama" reporters and production staff, showed another facet of its abilities in this, its second venture. "Rebellion" was a survey of the Irish struggle for independence from 1913 to 1923, and its chief asset was an unfamiliar hoard of film from the period, splendidly assembled under the direction of George Morrison. The show challenged comparison with "The Titans," two programs from BBC-TV that deployed this century's history of Russia and America. It stood up well to the test—with a slight reservation. Robert Kee's cool and lucid soundtrack commentary provided a clear historical account of events, but, probably deliberately, it lacked the idiosyncrasy of opinion and phrase provided by Malcolm Muggeridge for the other hours. The film stirred the responses, the words were inclined to refrigerate them.

But said film was enthralling. Apart from swooping to isolate details from stills in the first stages, it was live throughout. All the figures of the time—from Eammon de Valera to Edward Carson—strutted across the screen, almost betraying their sympathies in their stance and gestures. The tragedy and the gallantry of the poorly-armed Irish volunteers pitting themselves against imperial Britain were starkly recreated, and the blind destruction of the British reprisals was not glossed over. Such film of hollow and burning Dublin buildings, the hunger-striking patriots, and murders in the street was even more potent because it had faded from the memories of most.

Then, after self-government had been won, there came the bitter strife between those Irishmen who accepted the Commonwealth link through the Crown and those who insisted on a republic. This made a searing climax to a story which did little for the national credit.

Perhaps because film was not

(Continued on page 58)

COMMEMORATING LAW DAY: MAN'S DAY IN COURT
With Raymond Burr
Producer-Director: George Bernard
Executive Director: Alvin L. Hollander Jr.
Writer: Glenn Bernard
60 Mins.; Tues., 7:30 p.m.
HARLEYSVILLE INSURANCE CO. & FIDELITY PHILADELPHIA TRUST CO.
WCAU-TV, Philadelphia

The unwieldy title of this hour-long special carried a tipoff to the verdict: Too slow and too long. Raymont Burr starred and the TV net's Perry Mason has had more actional if not more factual scripts. "Man's Day In Court" dramatized historic legal tussles beginning with the first recorded case in ancient Egypt.

Session was hobbled by what must have seemed a first-rate idea to its producers—using original local spots for the worldwide settings. Program was lensed on the Museum of Art steps, for the judgment of Socrates; Independence Hall, for the trial of Peter Zenger, which established America's freedom of the press; Bryn Mar College was the setting for the medeival practice of trial by dunking and ordeal; the University Museum's Egyptian section, for early Babylon, Constantinople, etc.

This had a reverse effect since the impressive and realistic settings brought everything up to a documentary present and made the action seem like economy-sized little theatre.

The station reportedly exercised considerable care in working up the session employing three researchers and 43 specialists in finding correct settings and authenticating historical data, props and costumes. Burr made a fine advocate-narrator, but his professional sheen pointed up the non-Equity standing of the cast of 27 local actors. Even with his resonant voice and assured delivery Burr needed only a clicker in some segments to give the proceedings the quality of a lecture with slides.

Scripter Glenn Bernard has several award-winning documentaries to his credit, all lensed on location. "Man's Day" was presented in cooperation with the Philadelphia Bar Assn. and the American Bar Assn. The special will be shown throughout the U.S. wherever Burr appears in behalf of the Bar Assn. and its "peace through world law" drive. This bar examination, however, could hardly be expected to pass its prime time rivals, "Laramie" and "Combat." *Gagh.*

OPINION IN THE CAPITAL
Exec. Producer: Mark Evans
Producer: Florence Lowe
Director: Stuart Cameron
30 Mins., Sun., 7:30 p.m.
WTTG, Washington (tape)

For nearly 25 years Mrs. Lyndon B. Johnson has blended the talents of a businesswomen, the shrewdness of a politician's wife and the graciousness of a hostess with sincere and convincing charm.

All of these qualities were neatly

(Continued on page 52)

FIDEL CASTRO INTERVIEW
With Lisa Howard, William H. Lawrence, John Scali, Sen. Hubert H. Humphrey and Sen. Kenneth B. Keating
Producers: Robert Siegenthaler, Lawrence Beckerman
Directors: Marshal Diskin, Richard Armstrong
60 Mins., Fri., 7:30 p.m.
ABC-TV, from Havana, N.Y. Washington (film)

The ABC News department aired a film interview with Cuba's Fidel Castro that made one think—think about Castro, about American politicians and also about the improvement in Lisa Howard Lowendahl, the girl ABC sent to the island country to interview the Premier.

Americans hear a good deal of propaganda about Castro, some of it probably true, but the one-hour program, done last Friday (10) in prime time, gave viewers here the opportunity to understand, even a little better, the Communist opposition in the western hemisphere. Mrs. Lowendahl, the same lady who bubbled self-servingly up to Nikita Khrushchev a couple of seasons ago and made herself silly, was self-controlled and persistent in her questions of Castro. Apart from a bit of unnecessary repetition, she did what a good interviewer ought—she worked over her customer so you knew where he stood why and, when he was evasive (very cleverly so), you could tell it, if you listened.

provocative—segment of the ABC-cans who demand impartiality, provactive—segment of the ABC-TV program was the use the last 20 minutes of the hour by two U.S. solons, Senators Hubert Humphrey and Kenneth Keating. The Senators reviewed Castro's remarks to ABC News, but their review carried the obvious domestic bias against him. They accused the Cuban, probably justly, of distortion and then themselves distorted to the degree that what they insisted was fact about Castro was obviously their own opinion. And, again, while probably true, Senator Humphrey's charge that Castro was a Russian "Puppet" sounded propagandistic.

The Castro-Lowendahl film was of poor quality, but ABC News copped a plea by noting for the public that it was made by Cuban technicians in a Havana hotel room. That was okay, but it was unnecessary for ABC to issue an opening disclaimer—something to the effect that no Americans, including those at ABC, agreed with Castro, but that his point of view was news. Perhaps the fear that a longish interview that gave the Cuban opinion would be disliked by patriotic American viewers also prompted the Keating-Humphrey 20-minute "last word."

Regardless of its faults, the program was an important scoop, and developed further a controversy worthy of American digestion. *Art.*

WHAT'S GOING ON HERE
With John Bird, Roger Bowen, Peter Cook, MacIntyre Dixon, Bob Kaliban, Pat McCormick
Producers: Clay Felker, Jean vanden Heuvel
Directors: Jonathan Miller, Arthur Forrest
Writers: Full cast, additional material by Richard Rovere
30 Mins.; Sat.-Sun. (11-12), 9 p.m.
WNEW-TV, N. Y.

"What's Going On Here," a satirical workover of current events, is an experiment in commercial tv whose results could only be appraised fairly over the long pull. In England, the BBC-TV has been unsettling English audiences regularly with its "That Was the Week That Was," after which this show was candidly fashioned. If "What's Going On Here" is given the chance to puncture the bureaucratic sacred cows and stuffed shirts on a weekly basis, then it could justifiably be hailed as the most outrageous, audacious and sacrilegious entry on American tv. If this show turns into a one-shot, then it can be considered only as a gesture of bravado whose consequences frightened its creators and patrons.

This half-hour outing, shown on both Saturday and Sunday nights, suggested a brilliant potential in its approach to the news. Only a couple of bits ventured into acutely sensitive areas, but even in playing it safe, the show bared fangs that were remarkably sharp for tv.

The opening sequence, an interview with a medical spokesman for the American Medical Assn., was far and away the frankest editorial stand taken by the script. It not only rapped the AMA resistance to the medicare program, but pressed forward to the advocacy of socialized medicine. Only the great wit of this bit staved off the shock of heresy. The AMA could safely ask for equal satire on WNEW-TV.

The next sequence declined in sharpness of viewpoint and level of taste. It was a play-by-play description of an assassination attempt on De Gaulle, done in the staccato style of broadcast coverage of a horse race. Film clips of people being brutally beaten by a mob was rather a macabre takeoff for a laugh.

Two nifties followed. First was a short, sharp jab at that famous 5th Avenue apartment building which now houses Gov. Rockefeller, and his new wife, his first wife and Richard Nixon. The second was a comment on the British intelligence agency, a service regarded as without peer in international espionage circles. But not on this show where the needle was put into the British. Of course, it's much safer to deflate Colonel Blimp in the U.S. than knock the FBI.

The last sequence was a descent into low vaudeville. Target was the Asiatic country of Chaos, pronounced like Laos, where the fun was extracted out of the incomprehensible names of that country's rulers. Okay for only fast laugh, but pressed too far on this show.

The cast of players, chiefly recruited from the little revues and off-Broadway, played with verve and style throughout. *Herm.*

ISRAEL—IT IS NO FABLE
With Don Kellerman; Douglas Edwards, narrator, others
Producer-Writer: Kellerman
Director: John J. Desmond
60 Mins., Wed., 7:30 p.m.
CBS-TV (film)

A tedious and bland program was done by CBS News last Wednesday (8) to commemorate the 15th birthday of Israel. Don Kellerman, who generally shows refined skills as a television producer, designed this one hour tv special so that it was almost incomprehensible.

Turning interviewer, producer Kellerman filmed a conservation between himself and David Ben-Gurion, Israel's prime minister. While it may have been "an exclusive," a point made with empty pride by the network's pressagents, that did not mean it had to run on forever. Kellerman's dependence on the words and language of the natives was a great mistake, because many of them could not be understood. Consequently, this appraisal on tv became a trial for viewers.

There might have been a lot of genuine journalistic worth in the commemorative program, but the language barrier muddled the impact. *Art.*

Tele Follow-Up Comment

The Nurses

Nothing less than the word distinguished is merited in talking about last Thursday's (9) edition of "Nurses" on CBS-TV. It was titled "Express Stop From Lenox Ave." And in simple yet overwhelming terms it told of a Negro nurse struggling to achieve a respectability in her chosen profession. Hardly a new subject in the delineation of the Negro problem, yet as written for the tv medium and performed by Claudia McNeil, Ruby Dee and Carl Lee, it was as persuasive and mature in its treatment as any probing of the Negro problem attempted on Broadway in recent years.

In terms of meaningful drama, tautly written and beautiful interpreted, it gave "Nurses" an aura and a stature that, at least for the one week, put it on a equal footing of respectability with Brodkin's other CBS series, "Defenders."

It was hardly important or relevant that neither Shirl Conway nor Zina Bethune, the regular leads on the series, was important to the story. What was important was the manner in which Claudia McNeil, Ruby Dee and Carl Lee handled their confrontation, extracting the very essence of the tragedy of the Negro people, and in the sensitive scripting by Adrian Spies. *Rose.*

Eleventh Hour

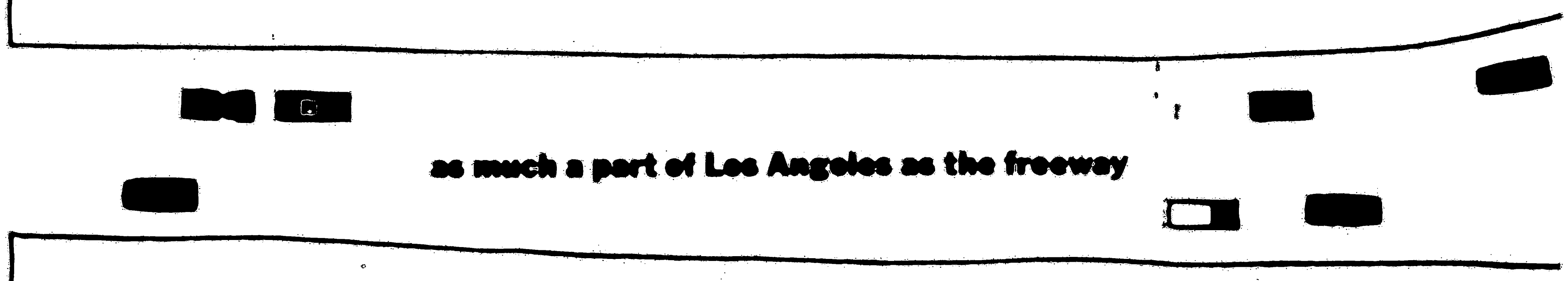
Televisions creative talents have been straining with some success against the incidental formula themes that for so long have marked the bulk of prime time serial drama.

Whatever the reasons for this mild renaissance—the hour format, multiple advertisers with less show control, audience acceptance of such anthologies as "Dick Powell Theatre," vanguard effort from New York in the likes of "Defenders" etc.—it's giving the nighttime grind some noteworthy elements of surprise.

So it was last week with NBC-TV's psychomeller, "11th Hour," in a neatly done story of a compulsive gambler which left formula-weary, viewers with an afterthought.

Dick Nelson's script had plenty of crafty twists and turns. With some he was undoubtedly playing against the viewer's conditioned reflex to tv's serials. But the piece was cleverly drawn to forward

(Continued on page 56)

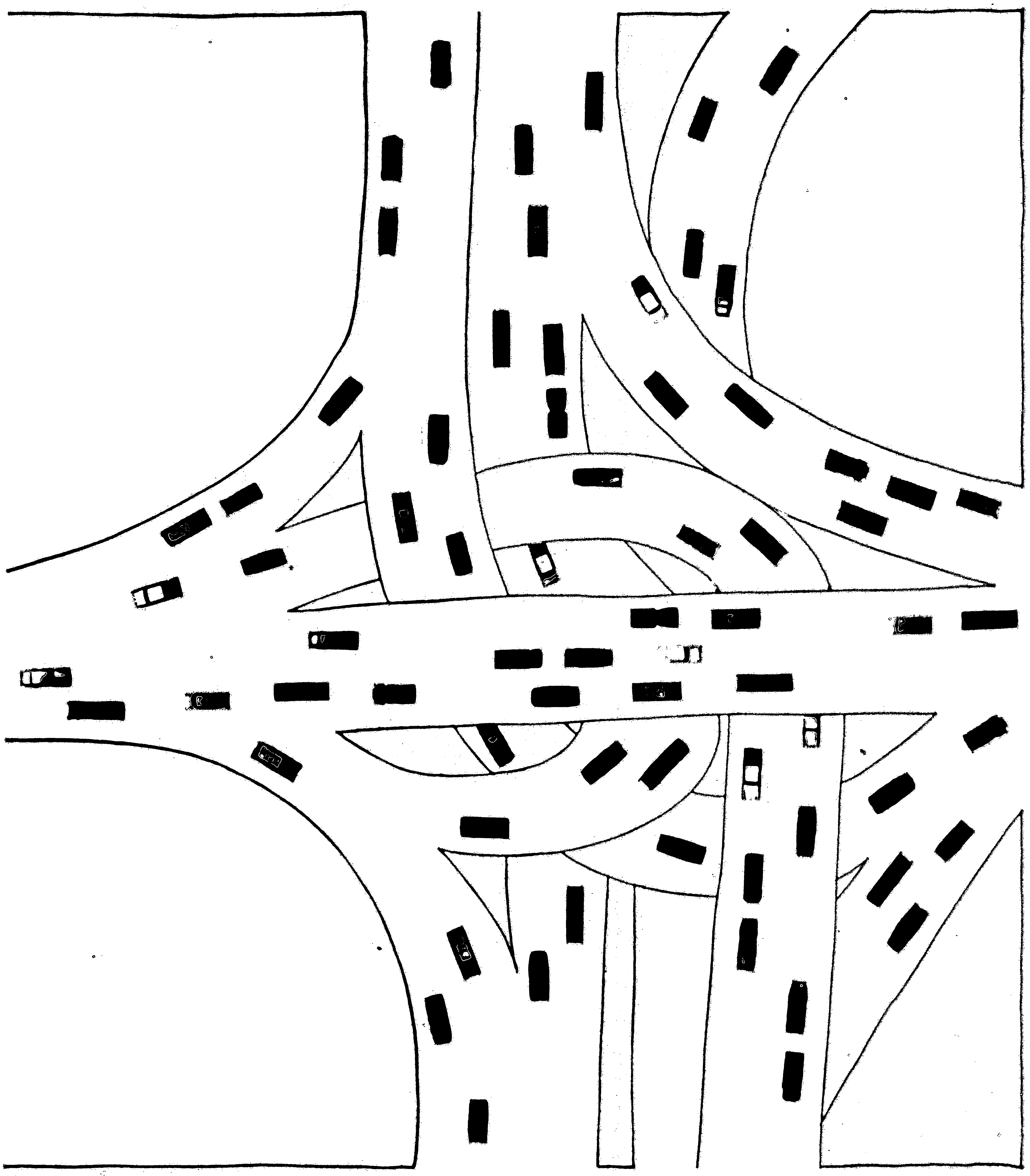


KNBC reaches out to every corner of southern California for its rich and varied programming. Its cameras travel from City Hall to the State Capitol to present key political issues, and to the universities to explore the fine arts and the humanities.

Civic events are always in focus. Each week *Survey '63* examines vital issues—as in *Mayor Yorty's Report* on the city's administrative problems and in *One For The Road*, dramatic award-winner on driving and drinking.

Nationally known figures appear regularly on KNBC's many cultural programs: Dr. Frank C. Baxter hosts his award-winning *Harvest*, Lorser Feitelson discusses "The Great Art of Drawing" on *Feitelson On Art*, Milton Sperling hosts prominent guests and faculty members of the University of Judaism on *Ethics*, and Dr. Robert M. Hutchins interviews world leaders on *Great Conversations*.

To help showcase southern California's wealth of young talent, KNBC telecast the University of Redlands' stunning performance of *Romeo And Juliet*—in prime



time—as an uninterrupted 90-minute Color Special. An hour of prime time was utilized to introduce the winners of California's coveted Harmony Awards on *Debut*.

KNBC's community programming is the television freeway to the homes of Los Angeles—the problems and rewards of life in the nation's fastest-growing metropolitan area. This kind of community-station link—joined with the wide-ranging NBC Network programming of diversified entertainment and information—is distinctive to the programming of all NBC Owned Stations.

NBC

KNBC, LOS ANGELES
WRC-TV, WASHINGTON
WNBC-TV, NEW YORK
WRCV-TV, PHILADELPHIA
WNBQ, CHICAGO

NBC Owned. Represented by NBC Spot Sales.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

BALTIMORE

STATIONS: WMAR, WBAL, WJZ. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Lassie	WMAR	273,300	44	1.	Mickey Mouse (Mon.-Fri. 5:00)	WBAL	Buena Vista	110,100	10	Buddy Deane	WJZ	[illegible]
2.	Andy Griffith	WMAR	[illegible]	42	2.	M Squad (Fri. 10:30)	WJZ	MCA	107,000	10	Jack Paar	WBAL	110,200
3.	Beverly Hillbillies	WMAR	235,300	36	3.	Divorce Court (Sat. 6:00)	WMAR	Storer	91,000	17	Wide World Sports	WJZ	88,700
											O'Toole; Pinbusters	WBAL	100,700
4.	Candid Camera; Carol	WMAR	230,300	40	4.	Hennesey (Sat. 7:00)	WMAR	NBC Films	85,600	15	Pinbusters	WBAL	125,600
5.	Ben Casey	WJZ	227,000	41	5.	Best of Groucho (Mon.-Fri. 6:00)	WMAR	NBC Films	79,600	13	5:30 Show	WBAL	82,300
6.	Red Skelton	WMAR	219,000	37	6.	Sea Hunt; Death Valley Days (Thurs. 8:00)	WBAL	Economee Borax	72,300	11	Donna; Childrens Spc.	WJZ	120,200
7.	Dick Van Dyke	WMAR	200,400	36	7.	Biography (Sun. 7:00)	WBAL	Official	71,000	12	Lassie	WMAR	273,300
8.	Sun. Night Movie	WJZ	108,300	44	8.	Dragnet (Mon. 6:30)	WMAR	MCA	68,000	11	5:30 Show; Hunt-Brink	WBAL	80,000
9.	Combat	WJZ	104,700	36	9.	Checkmate; Hockey (Sat. 7:30)	WBAL	MCA	65,100	10	Jackie Gleason	WMAR	107,000
10.	Defenders	WMAR	104,000	35	10.	Huckleberry Hound (Tues. 7:30)	WBAL	Screen Gems	62,300	11	Combat	WJZ	[illegible]

DALLAS-FT. WORTH

STATIONS: KRLD, WBAP, WFAA, KTVT. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

1.	Beverly Hillbillies	KRLD	[illegible]	50	1.	Death Valley Days (Sat. 10:00)	KRLD	U.S. Borax	147,300	21	News; Wea. Sports	WFAA	[illegible]
2.	Candid Camera; Carol	KRLD	310,000	47	2.	Clutch Cargo (Sat. 8:00)	WBAP	Cartoon Dist.	84,100	14	Captain Kangaroo	KRLD	37,200
3.	What's My Line	KRLD	297,400	46	3.	Third Man (Fri. 9:30)	WFAA	NTA	84,000	12	Jack Paar	WBAP	118,700
4.	Andy Griffith	KRLD	[illegible]	44	4.	Yogi Bear (Mon. 6:00)	KTVT	Screen Gems	71,000	12	News; Wea; CBS News	KRLD	67,000
5.	Dick Van Dyke	KRLD	272,000	46	5.	Three Stooges (Mon.-Fri. 5:00)	KTVT	Screen Gems	[illegible]	12	Love That Bob; Ranger	KRLD	[illegible]
6.	Gunsmoke	KRLD	272,300	36	6.	Huckleberry Hound (Thurs. 6:00)	KTVT	Screen Gems	[illegible]	11	News; Wea; Hunt-Brink	WBAP	[illegible]
7.	Red Skelton	KRLD	[illegible]	41	7.	Lone Ranger; Bob (Mon.-Fri. 5:30)	KRLD	Telesynd	[illegible]	9	Three Stooges; News	KTVT	37,000
8.	Ben Casey	WFAA	[illegible]	36	8.	Hennesey (Sat. 6:00)	WFAA	NBC Films	64,700	11	News; Police Report	KRLD	[illegible]
9.	Danny Thomas	KRLD	237,100	36	9.	Surfside 6 (Sun. 3:00)	KTVT	Warner Bros.	[illegible]	12	World of Golf	WBAP	64,000
10.	Lucy Show	KRLD	230,000	33	10.	Quick Draw McGraw (Tues. 6:00)	KTVT	Screen Gems	[illegible]	10	News; Wea; Hunt-Brink	WBAP	[illegible]

LOS ANGELES

STATIONS: KNXT, KNBC, KTLA, KABC, KHJ, KTTV. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

1.	Beverly Hillbillies	KNXT	[illegible]	37	1.	Sea Hunt (Sat. 7:00)	KNXT	Economee	371,700	13	Fight of The Week	KABC	[illegible]
2.	Lucy Show	KNXT	[illegible]	35	2.	Death Valley Days (Wed. 7:00)	KNBC	U.S. Borax	[illegible]	11	Big News; CBS News	KNXT	[illegible]
3.	Defenders	KNXT	[illegible]	33	3.	Across The 7 Seas (Tues. 7:00)	KNBC	Crosby Prod.	[illegible]	9	Big News; CBS News	KNXT	[illegible]
4.	Candid Camera; Carol	KNXT	810,300	32	4.	Huckleberry Hound (Tues. 7:00)	KTTV	Screen Gems	[illegible]	10	Big News; CBS News	KNXT	[illegible]
5.	Red Skelton	KNXT	[illegible]	31	5.	Biography (Sat. 7:00)	KNBC	Official	[illegible]	9	Fight of The Week	KABC	[illegible]
6.	Lawrence Welk	KABC	[illegible]	31	6.	Heckle & Jeckle (Wed. 7:00)	KTTV	CBS Films	[illegible]	8	Big News; CBS News	KNXT	[illegible]
7.	Dr. Kildare	KNBC	[illegible]	30	7.	Yogi Bear (Thurs. 7:00)	KTTV	Screen Gems	[illegible]	7	Big News; CBS News	KNXT	110,000
8.	Dick Van Dyke	KNXT	751,000	29	8.	Quick Draw McGraw (Mon. 7:00)	KTTV	Screen Gems	[illegible]	7	Big News; CBS News	KNXT	[illegible]
9.	Menace; Ed Sullivan	KNXT	740,000	30	9.	Phil Silvers (Wed. 7:30)	KTTV	CBS Films	177,000	7	Virginian	KNBC	[illegible]
10.	Ben Casey	KABC	716,000	29	10.	Invisible Man (Sun. 6:00)	KTLA	Official	107,000	6	20th Century	KNXT	370,000

MOBILE-PENSACOLA

STATIONS: WEAR, WKRG, WALA. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

1.	Beverly Hillbillies	WKRG	134,000	51	1.	Wyatt Earp (Wed. 8:30)	WKRG	ABC Films	60,000	26	Our Man Higgins	WEAR	34,000
2.	Red Skelton	WKRG	91,300	46	2.	Huck Hound; Strippers (Thurs. 6:30)	WKRG	Screen Gems	56,500	26	Peter Gunn	WEAR	34,300
3.	Lassie	WKRG	90,700	43	3.	Deputy Dawg (Sat. 10:00)	WKRG	CBS Films	53,000	24	Fury	WALA	16,100
4.	Andy Griffith	WKRG	85,700	42	4.	Yogi Bear (Tues. 6:30)	WKRG	Screen Gems	47,000	22	Laramie	WALA	41,000
5.	Lucy Show	WKRG	81,100	42	5.	Shannon (Sat. 10:00)	WKRG	Screen Gems	41,000	19	10:00 Report; Thriller	WEAR	24,000
6.	Gunsmoke	WKRG	79,300	37	6.	Quick Draw McGraw (Mon. 6:30)	WKRG	Screen Gems	41,000	21	Dakotas	WEAR	45,700
7.	Dobie Gillis	WKRG	79,000	37	7.	Gale Storm (Tues. 8:30)	WKRG	ITC	40,000	20	Dick Powell	WALA	40,000
8.	Danny Thomas	WKRG	76,000	38	8.	Hennesey (Thurs. 7:30)	WEAR	NBC Films	38,300	17	Bernstein; P. Mason	WKRG	51,000
9.	Route 66	WKRG	76,500	37	9.	Peter Gunn (Thurs. 6:30)	WEAR	Official	34,500	15	Hound; Strippers	WKRG	56,500
10.	Rawhide; Concert	WKRG	72,100	33	10.	Deputy (Sat. 7:30)	WALA	NBC Films	34,300	14	Defenders; Millionaire	WKRG	56,000

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

1.	Candid Camera; Carol	KMOX	337,200	46	1.	Death Valley Days (Sat. 6:00)	KSD	U.S. Borax	84,400	11	Big 4 News	KMOX	157,000
2.	What's My Line	KMOX	332,000	45	2.	Third Man; Down Under (Fri. 9:30)	KTVI	NTA	80,400	12	Jack Paar	KSD	226,000
3.	Red Skelton	KMOX	326,000	44	3.	Popeye (Sat. 4:00)	KMOX	UAA, KING	76,300	10	Wide World Sports	KTVI	83,100
4.	Bonanza	KSD	311,500	40	4.	Three Stooges (Mon.-Fri. 5:00)	KPLR	Screen Gems	75,000	10	Early Show	KMOX	85,000
5.	Beverly Hillbillies	KMOX	304,000	37	5.	Superman (Mon.-Fri. 5:00)	KTVI	Flamingo	72,000	10	Early Show	KMOX	82,100
6.	Ben Casey	KTVI	300,700	41	6.	Lone Ranger (Sat. 11:30)	KSD	Telesynd	70,100	7	Beany & Cecil	KTVI	90,500
7.	Andy Griffith	KMOX	278,400	38	7.	True Adventure (Sun. 5:00)	KTVI	Teledynamics	68,100	9	Meet The Press	KSD	83,100
8.	Jack Benny	KMOX	260,900	36	8.	Aquanauts (Sun. 5:30)	KTVI	Economee	66,000	10	Password; Lassie	KMOX	190,000
9.	Garry Moore	KMOX	253,000	36	9.	Sheena (Sat. 10:30)	KTVI	ABC Films	63,000	8	Roy Rogers	KMOX	116,700
10.	Ed Sullivan; Menace	KMOX	253,000	34	10.	Mickey Mouse Club (Mon.-Fri. 5:30)	KTVI	Buena Vista	62,700	9	Early Show	KMOX	87,000

MINNEAPOLIS-ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

1.	Candid Camera; Carol	WCCO	250,800	41	1.	Death Valley Days (Fri. 9:30)	KMSP	U.S. Borax	100,100	16	Jack Paar	KSTP	140,100
2.	Red Skelton	WCCO	253,000	39	2.	Huckleberry Hound (Tues. 6:30)	WCCO	Screen Gems	88,200	12	Laramie	KSTP	98,200
3.	Ben Casey	KMSP	242,400	45	3.	Superman (Mon.-Fri. 5:30)	WTCN	Flamingo	85,000	14	McGraw; Rocky; Yogi	WCCO	54,100
4.	What's My Line; Carol	WCCO	211,200	34	4.	Rebel (Tues. 9:30)	KMSP	ABC Films	84,200	13	Garry Moore	WCCO	200,300
5.	Beverly Hillbillies	WCCO	210,500	29	5.	Whirlybirds (Mon.-Fri. 6:00)	WTCN	CBS Films	76,400	13	News Picture; Wea; Spts	KSTP	90,000
6.	Andy Griffith	WCCO	209,000	31	6.	Mickey Mouse Club (Mon.-Fri. 5:00)	WTCN	Buena Vista	72,000	12	Axel & Bowery Boys	WCCO	93,300
7.	Lassie	WCCO	202,200	32	7.	Checkmate (Sun. 3:00)	WCCO	MCA	70,000	11	Islanders	KMSP	34,000
											Golden Era; H.S. Bskt	WTCN	36,500
8.	Bonanza	KSTP	195,600	30	8.	Andy's Gang (Sat. 8:00)	KSTP	Corradine	64,200	9	Captain Kangaroo	WCCO	83,100
9.	Garry Moore	WCCO	191,600	28	9.	Yogi Bear (Thurs. 5:30)	WCCO	Screen Gems	63,700	8	Superman	WTCN	65,500
10.	Hazel	KSTP	190,000	23	10.	Hennesey (Mon. 9:30)	KSTP	NBC Films	50,400	7	Ben Casey	KMSP	345,000

TV-Radio Production Centres

IN NEW YORK CITY . . .

William H. Hylan named CBS-TV v.p.-eastern sales, post vacated by Carl Tillmanns, now v.p.-general sales manager . . . Schick Safety Razor has picked up partial sponsorship of CBS Radio's coverage of Astronaut Cooper's planned orbital flight . . . Charles Britt named southern sales manager of Embassy Pictures tv department . . . WHNT-TV, Huntsville, Ala., joins CBS-TV about Sept. 1 as an Extended Market Plan affil . . . Sam Cook Digges, administrative v.p. of CBS Films, will be presented with an award for his efforts on behalf of the Society for Retarded Children . . . Irene Ryan of "Beverly Hillbillies" signed to headline the entertainment bill at the Indiana State Fair, Indianapolis, during the Labor Day holidays . . . Lilia Skala costars in Saturday's (18) outing of "The Defenders." . . . NAB's LeRoy Collins and New York Times tv critic Jack Gould cited by the National Audience Board for "improving the climate and conditions for better television." Board, a non-profit group acting as liaison between public and broadcast industry, previously handed a citation to FCC chairman Newton Minow . . . WLIB news staffer Clarence Rock leaves May 21 for Army service . . . Mutual affiliates Advisory Committee meets in Nassau starting today (15) . . . Sylvester (Pat) Weaver McCann-Erickson and ABC-TV's John Power will speak at second annual convention of Television Affiliates Corp. in Chi, June 13-14.

Joseph Francis Gagne will cover Ireland for ABC News starting June 1 . . . Tom Tolman upped to eastern sales manager of Metro TV Sales and Alfred T. Parenty takes over as midwest sales manager . . . Harry Mulford joined WABC-TV sales staff . . . Jimmy Gammon named N. Y. sales rep for ABC Radio West, succeeding Anthony Renna who becomes an account exec for the regular network . . . Ed Justin, director of merchandising for Screen Gems, to Japan for a couple of weeks with his "Flintstone" road show . . . Wally Cox and Burt Wrightsman make debuts on Jack Paar's stanza May 31 . . . Jonathan Winters doing his first weekend with NBC Radio's "Monitor" as a featured "player" on May 18-19 . . . Gary Crosby inked to a continuing tv role on the forthcoming NBC-TV "Bill Dana Show" . . . Tom Gallery, NBC sports director, back from Coast yesterday (Tues.) . . . NBC Opera Co. donated $2,000 to the U. of California summer school TV Opera Workshop . . . Bobbie Korobkin, NBC Press staffer, to Philly for summer with "Playhouse in the Park" . . . Nancy Rabin, NBC's administrator of color info, to Las Vegas for an RCA Distribution meeting . . . Ed Vane, NBC-TV manager of daytime program operations, to Europe for vacation . . . Bill Trevarthen, NBC's engineering-operations veep, back from Coast and before that from Japan . . . NBC Trade press editor Alan Baker penning a lexicon of "Yiddish phrases for goyem in the business" and the tentative title, he says, is "Punch Lines I've Missed" . . . Peter and Klaus Dehmel, the two brothers who filmed "The Tunnel" for NBC News, now in U. S. on brief swing for the International Rescue Committee . . . E. G. Marshall, George Schaefer, Roger Englander, Max Liebman, and Harry Belafonte are among those on a TV Academy committee which judges the finalists for the new International Emmy Award; other nominators are Gary Smith, [illegible] D'Alfonso, Albert [illegible] and John [illegible] . . . WNBC-TV newsman Gabe Pressman getting a bronze medallion from the Columbia "Jay" school—for merit . . . Jack Bagsley, after five years as a director, returns to acting—seen on Saturday's (18) "The Defenders."

IN HOLLYWOOD . . .

Shakeup at KTLA cost 15 their jobs. Among those dropped are Dorothy Gardiner, with the indie for 15 years as hostess of old films and fashion shows, and Mickey Hargitay, ex of Jane Mansfield, who had a physical fitness program . . . "Benny the Fan," out of Baltimore, started a nightly series on KABC to keep censure on the Dodgers when they lose, which has been quite often . . . Ernie Andrews ended his 11-year association with Campbell-Mithun as production manager to dabble in real estate. His aide, Jane Baker, replaced . . . Vic Hunter of Tatham-Laird took his wife, Gloria, to Hawaii for the first time and got "hooked." She bought a house on Maui . . . Sam Lutz waving the new Nielsen pocket piece like it's a sweepstake winner. It shows his client, Lawrence Welk, highest rated for his Saturday night period . . . McCann-Erickson brought back John French as an agency producer . . . Phil Davis took flight for Yugoslavia to film a pilot of an adult cartoon series, "The Astronutts," for ABC-TV. Says he can make it for half there . . . Seymour Heller booked Helen O'Connell for four Paars, two Brasselles and one Skelton next season . . . NBC's Don Allen besieged and beset by columnists in his shepherding of the cameramen who filmed "The Tunnel," Emmy-nominated as the year's best documentary.

IN CHICAGO . . .

"Off The Cuff," late night conversation show hosted by Norm Ross on WBKB, notched its third anni last week, and "Press Internationale," with Bob Lewandowski moderating, marked its second on the same station . . . "Good Night, Socrates," the Chi-made film that copped several fest laurels in Europe, is WBBM-TV's May 22 "Repertoire Workshop" presentation . . . WLS is issuing a station and market profile titled "Buyers' Guide To Chicago Radio" prepared by Trendex . . . "Dateline: Chicago" takes a look at the Illinois State Legislature in action in a news documentary entitled "The View From The Gallery" on WNBQ May 20 . . . Jim Slade of WIND joined five other Westinghouse Broadcasting Co. newsmen to cover yesterday's (Tues.) astronaut launching at Cape Canaveral . . . Four Chicago Tribune Washington correspondents are taking over bureau chief Walter Trohan's "Report From Washington" radio show on WGN on Saturdays at 6:15 p.m. during May . . . WGN sports chief Jack Brickhouse starts a four-times-a-week column in Chicago American.

IN WASHINGTON . . .

Ted McDowell, WMAL-AM-FM-TV news and pubaffairs chief, elected prexy of the Chesapeake A-P Broadcasters Assn . . . Stephen Barber to cover State Dept. for CBS News with Marvin Kalb. He just completed a CBS Foundation Fellowship at Columbia . . . Janice Lee Miller, daughter of Sen. Jack Miller (R-Iowa) will be "Miss Emmy" at the Washington awards dinner . . . Alvin Jeweler named assistant manager and program director of WHFS, Washington's only all stereo FM station . . . WRC-TV, bringing in some high class talent from State Dept., the Brookings Institution, Johns Hopkins Univ. and Harper's magazine, will premiere its "Focus on World Affairs," May 20 . . . WGMS radio, with a long standing longhair image, began a half-hour program of international folk music Tuesday (13) . . . Michael Marlow, director of Norwood Televison here and formerly a CBS producer, named production manager for special tv production for National Cultural Center's fund raising campaign . . . William McIntire of ABC News here joined information staff of Agency for International Development (AID).

IN LONDON. . .

The New Independent Television Authority Officer for the Midlands is F. W. Bath, taking over duties which until now have been handled by S. D. Murphy who did a two region job. Now Murphy will

(Continued on page 56)

The Madison Ave. Line: Burnett's White (wash) Paper On Rating Probe

British Can't Alter To Bow This Summer

Isle of Man, May 14.

Britain's first commercial radio station, Radio Manx, is expected to open this summer.

According to the chairman of this Manx Government-backed operation, T. H. Colebourn, all that is awaited is the official okay, and there are no technical difficulties which cannot be overcome within a period of three weeks.

A studio is to be opened in Douglas, the island's principal holiday town, and special programs are planned for holidaymakers telling them what is happening in different parts of the island.

JFK: 'Very Special Salute' for Radio

Washington, May 14.

President Kennedy tuned into National Radio Month saying the medium deserves a "very special salute from the American people."

In a statement sent to NAB prexy LeRoy Collins, the President said, "Radio's invaluable service in informing Americans during periods of international crisis is but one of many vital services provided to community and nation."

"This year, perhaps as never before," radio deserves a salute, Kennedy said.

He congratulated and thanked radio for "a job well done."

"The theme of this month's observance, 'Radio . . . the Mobile Medium,' is particularly apt," Kennedy noted, "in light of the ever increasing flexibility of radio, both in broadcasting and in reception."

Rinsion to Crosby Prod.

Eddie Rinsion has been set as exec assistant to Basil F. Grillo, president of Bing Crosby Productions. He'll direct and coordinate the company's tv property development program.

Rinsion, formerly staff producer at Four Star, Screen Gems and Belafonte Productions, moves to the Crosby factory from ABC, Hollywood, where he was a production exec. He'll headquarter at BCP's Desilu offices in Hollywood.

'Oren's Omen'

Continued from page 34

ism—creates more excitement and therefore receives more attention."

But the primary responsibility for revitalizing programming, he said, rests with radio broadcasters.

Commenting on FCC's radio application freeze and the upcoming AM standards, Harris said, "it is very dubious" whether Commission has the power to deal directly with the economic consequences of the radio population explosion.

He said he doubted the wisdom of applying economic standards in granting radio licenses.

Smith on Gab Circuit

For the first time in his career, Howard K. Smith will be hitting the lecture circuit on a regular basis next spring.

His first nationwide swing is being booked by the Wide World Lecture Bureau, N.Y.

Italo TV-Radio's $107,645,000 In Gross Earnings

Rome, May 14.

Gross earnings from subscriptions and advertising accumulated during 1962 by RAI-TV, the Italian radio-tv network, totaled 67,277,330,072 lire (approximately $107,645,000).

Figure is contained in RAI-TV annual report, just published. According to publication, over 46 billion lire of this total came from subscription fees alone, while radio publicity coin totaled some $13,300,000 and television ad gain in the vicinity of $16,300,000.

The RAI-TV statement notes an increase of some 13% in radio ad revenue, and of some 27% in television ad coin as against previous year's totals. Some $43,440,000 was spent during the course of last year on RAI-TV personnel (43% of total expenditures), as against $36,480,000 spent on programs, excluding the technical aspects, which are set at some $24,800,000.

RAI-TV gives 3,457,262 as the official number of video subscribers in this country as of Dec. 31, vs. 9,038,836 radio subscriptions. Both these figures are now known to have grown considerably since this last official count.

WNDT

Continued from page 30

or a now-and-then basis, Gould will do a half-hour weekly series aided by Lincoln Center. It'll be a concoction of music, operas, dance and drama. There'll be another show, called "The City," which WNDT said will take a "poetic and hard look" at sights, sounds and people of N.Y. "as well as important community issues."

It's hoped "Television 13," the drama, will be presented every two or three weeks, but the per-unit production cost will determine that. Meantime, other series include the comeback "Court of Reason," the newsstrip, "World At 13," and such as "International Essay" and "The Art of Seeing." Also a series of special films on archeology by C. W. Ceram will be aired.

The one openly "instructional" course prime time will continue being the 7 o'clock language strip. This season it's Russian, next it'll be French. On Saturdays and Sundays, WNDT will repeat programs known as "The Best Of the Week."

Ratings by U.S. Census Bureau?

Washington, May 14

Rep. Oren Harris (D-Ark.) today (Tues.) suggested the possibility of a U.S. Census Bureau taking over radio-tv ratings with broadcasters paying whatever the cost is to the government.

As ratings hearings resumed before the House subcommittee headed by Harris, he pointed out the Bureau makes special surveys on housing, and other matters for cities all over the country. The cities pay the tab.

"If Congress provided that you would make surveys for broadcasting data and the money was provided by broadcasters, could you undertake it?" Harris asked Dr. Conrad F. Taeuber, assistant Bureau director, the witness.

"It would not be impossible," Taeuber replied, "although it is a situation in which we have no experience at the present time."

"Your activity could be expanded, though, to include it, couldn't it?" Harris asked.

"Yes sir," the statistician replied.

Later, in an interview, Harris said, "I am not advocating this at this time. I am merely trying to get information and to discuss possibilities."

Edmund C. Bunker, Radio Advertising Bureau prexy, will present RAB rating plan to the subcommittee tomorrow (Wed.). LeRoy Collins, National Assn. of Broadcasters prexy, will air NAB's ideas on the subject next week.

Burnett's White (wash) Paper

By BILL GREELEY

As the Oren Harris hearings on broadcast audience estimates resume this week, one source of hard resistance to ratings reform is already clear. It is the major television ad agencies.

The Madison Ave. line that was being tentatively followed as the first phase of the Harris Subcommittee investigations got underway, is firming.

It is firming enough to make some observers believe that "studies" and preliminary plans of 4A's and ANA newly-formed subcommittees on audience measurement are a dodge. (It is amazing to find the number of Madison Ave. broadcast execs who are uninformed—or pretend to be—on many of the major disclosures of the Harris hearings).

As further confirmation of the agency stance, there is a fat inside memo from Leo Burnett Co., Chicago, a "Media & Program Analysis Report" for agency and client execs. It is one of those agency intrecoms to which the industry at large suddenly and mysteriously falls heir.

Subtitled "A Statement on Rating Services," the Burnett white (wash) paper begins with a history of federal investigation: the Madow Committee, report to Harris by three academic research wigs on the validity of broadcast ratings; the Federal Trade Commission's consent decree signed by three major services, and the current Harris hearings.

Discussing the latter, the Burnett statement says, "We do not know what prompted the Harris Special Investigating Committee to undertake this investigation." Then said "prompting" is probed in the mock interpretive style popular with news weeklies, winding with thinly disguised accusations:

"It may have come about for a variety of reasons: a belief, perhaps, that the previous investigation had not dug deep enough; a fear that reliance on rating services had adversely affected the television and radio programs being offered to the American people; rivalry among governmental investigators; the desire for headlines; a possible belief that ratings were rigged; or pressure put upon Congressmen by station owners who were not getting the advertising revenue they felt they deserved."

Burnett then takes the very popular Madison Ave. "we-knew-it-all-the-time" line—"Certain inadequacies were revealed to the public which have long been known and recognized by advertisers, media and agencies." And the second most popular argument: "Additionally, it must be realized that the bulk of the testimony and the publicity concerned inadequacy of radio ratings."

Calling the hearings a "general indictment of services based on specific shortcomings," the Burnett memo moves to summary support of the status quo.

A substantial portion of the agency's $300,000 expenditures for research material, says the summary, goes for broadcast audience data, and "we believe that these measures of audience size are helpful tools in the process of making media decisions. In our estimation, television tuning (in terms of audience size) is adequately measured, and any improvements will be minor."

Calling the radio situation another matter (bigger samples and industry willingness to underwrite new research techniques needed), Burnett declares, "We will continue to use rating services as we always have, recognizing their weaknesses as well as strengths, and that they represent only estimates of audience size and do not relate to commercial environment, impact and response."

Indulging a followup "more complete analysis," Burnett says it compared Nielsen and ARB total ratings for February '63 for 96 nighttime shows with the resultant average rating of 21.8 for Nielsen and 22.6 for ARB—a difference of 4%.

"This does not prove," says Burnett, "their accuracy, but it does prove that two different services measuring the same thing in entirely different ways get sub-

(Continued on page 82)

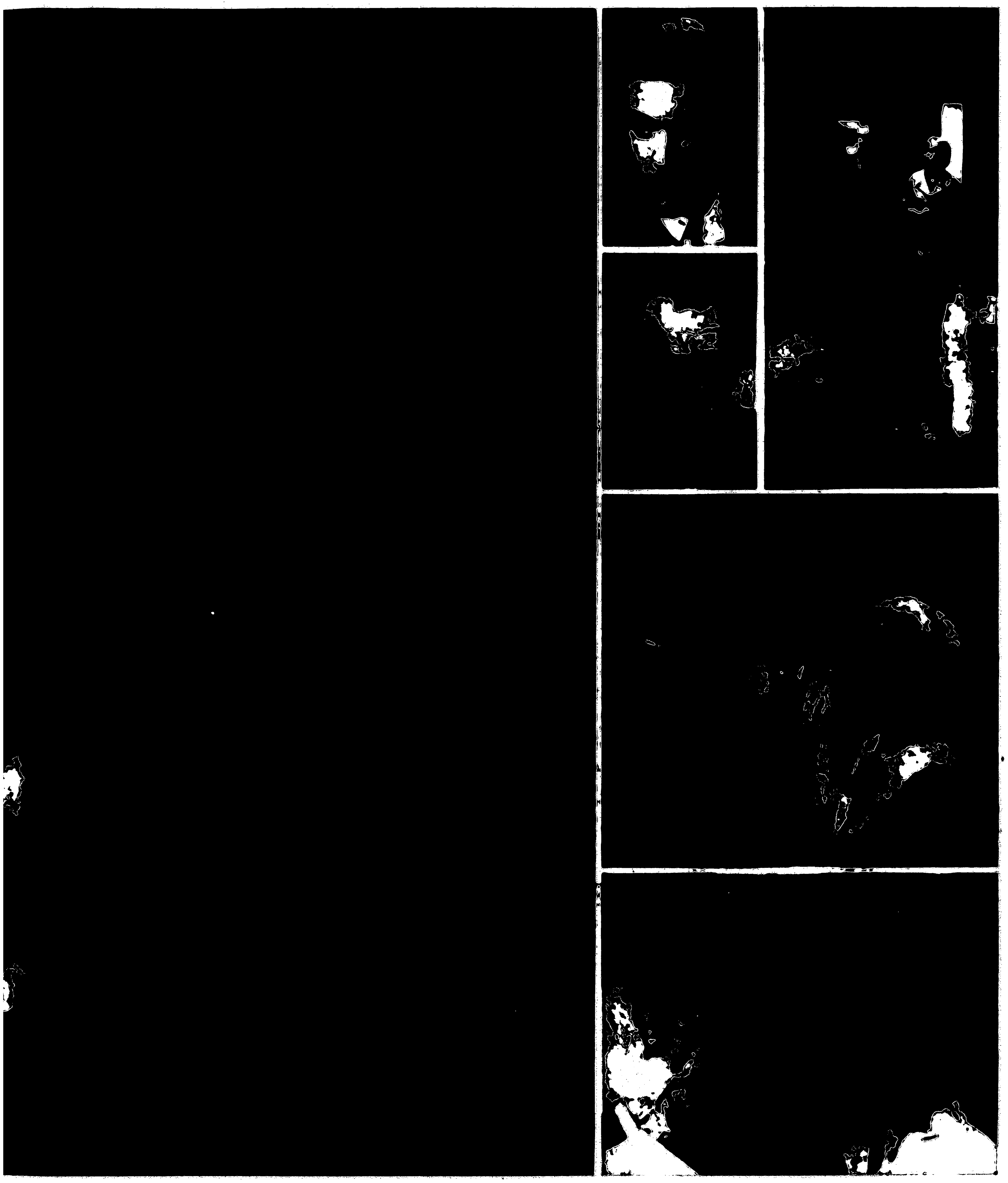
Hospital-Tested

The firmness to be detected in Jim Kildare's step next season has a simple explanation.

When "Dr. Kildare" begins its third year—as one of the many distinguished attractions in NBC's diversified new schedule—America's most famous interne (at America's most famous hospital) will have graduated to the status of resident.

Even crusty Dr. Gillespie would concede that his protege has *earned* the promotion. Without cutting any hospital corners, the novice MD has handled such challenging patients as a young girl on the edge of drug addiction; a poet who detested doctors; and a teen-ager who hated the world.

That Kildare's fresh-from-school innocence has been singed under such fire is all too understandable. It's in the very nature of his work. That he retains his idealism is also understandable. That's in the nature of the man.



It's also a product of his relationship with the veteran Gillespie, a doctor who can practically remove an appendix with a sharp glance, yet gently guide a young interne toward the right diagnosis of a troublesome case.

The able Raymond Massey's portrayal of Gillespie needs no accolade from this corner. Nor is there much we can add to the praise already won by Richard Chamberlain in the title role. In this year's TV Guide Awards, American viewers (who always have the last word) voted him television's favorite male personality.

Kildare's promotion at Blair General, by the way, is far from the only new development taking shape on NBC-TV. The Fall schedule glitters with television's most promising new programs and personalities. Blended with the many proven favorites like "Dr. Kildare", they augur the most exciting—and most varied—season in our history.

Look to NBC for the best combination of news, information and entertainment.

Sextant in Life Mag Teeup For Network Specials, Mebbe Series

Sextant, a tv production company that stamps its product as "fact as entertainment," aims to put new life in the network prime schedule, and thinks Life magazine is one way to do it.

Sextant prexy Robert Graff feels the company's main aim is a new approach, one that might set a trend for video's future quality programming.

Coming up in the fall is Sextant's series on the late President Franklin D. Roosevelt, shelved last season because ABC had another show commitment (Graff also produced "Valiant Years," the Winston Churchill saga that had a two-year ABC run and is still going strong in Britain and other foreign markets).

Deal with Life mag, first such for web-aimed programming, calls for development of Life stories into specials and possibly a weekly series next year translating topical features. Actually, Graff says, Life approached Sextant with the idea of a tieup, which evolved after long negotiations. Mag's staff and materials will be utilized by the tv production firm, and Graff feels Life's large readership will swing

(Continued on page [illegible])

CBC Series in Quest Of New Canadian Writers

Ottawa, May 14.

New Canadian writers will be encouraged by the Canadian Broadcasting Corp.'s upcoming summer series, "New Canadian Writing," scheduled for July 2 preem on CBC's AM web. Show will run 30 minutes, Tuesdays. Winners will be selected by Robert Fulford, literary critic of Maclean's magazine; Ed Mandel, English prof. at Alberta U., and Robert McCormack, CBC program organizer. Contest shutters July 1.

Stories are limited to 2,[illegible] and 4,000 words, and writers must be under 30 years of age. Poems will be accepted, and all submissions must be original and never before published. Winners get $[illegible] plus regular CBC fee.

NBC-Philco Hearings

Continued from page [illegible]

the long, complex case and its outgrowth of hearings.

Philco, in the midst of presenting its case, had finished questioning Smith and NBC had concluded its cross-examination when Nash took up the cudgel.

He asked Smith pointedly why Philco wanted WRCV-TV, NBC's o.&o. operation on Channel 3 in Philly. Smith ticked off a number of reasons: Philco wanted to get back into broadcasting, it would be good for business, it would serve Philadelphia.

But why Channel 3? pressed Nash. Because, replied Smith, it had the poorest programming. NBC had to drop it because of a Justice Department consent decree, some Philadelphians still identify the channel with Philco which once owned it, and "I like Channel 3."

Was it a coincidence, asked Nash that the announcement Philco would drop its application for the WRCV license and the announcement RCA had settled a $100,000,000 suit out of court by giving Philco a number of tv patents both came last Jan. 7?

"Under the circumstances and for various reasons, we had to make a commitment," said Smith. He then quickly launched into a long recital of the affair's entire case history. And the bell sounded.

Nash had made his point, however, a point the Bureau had brought up in January when it recommended the FCC permit Philco to drop the WRCV license application. The Bureau strongly disapproved though of Philco getting up to $[illegible] from NBC for dropping out. FCC agreed and nixed the deal. Philco subsequently decided to stay in.

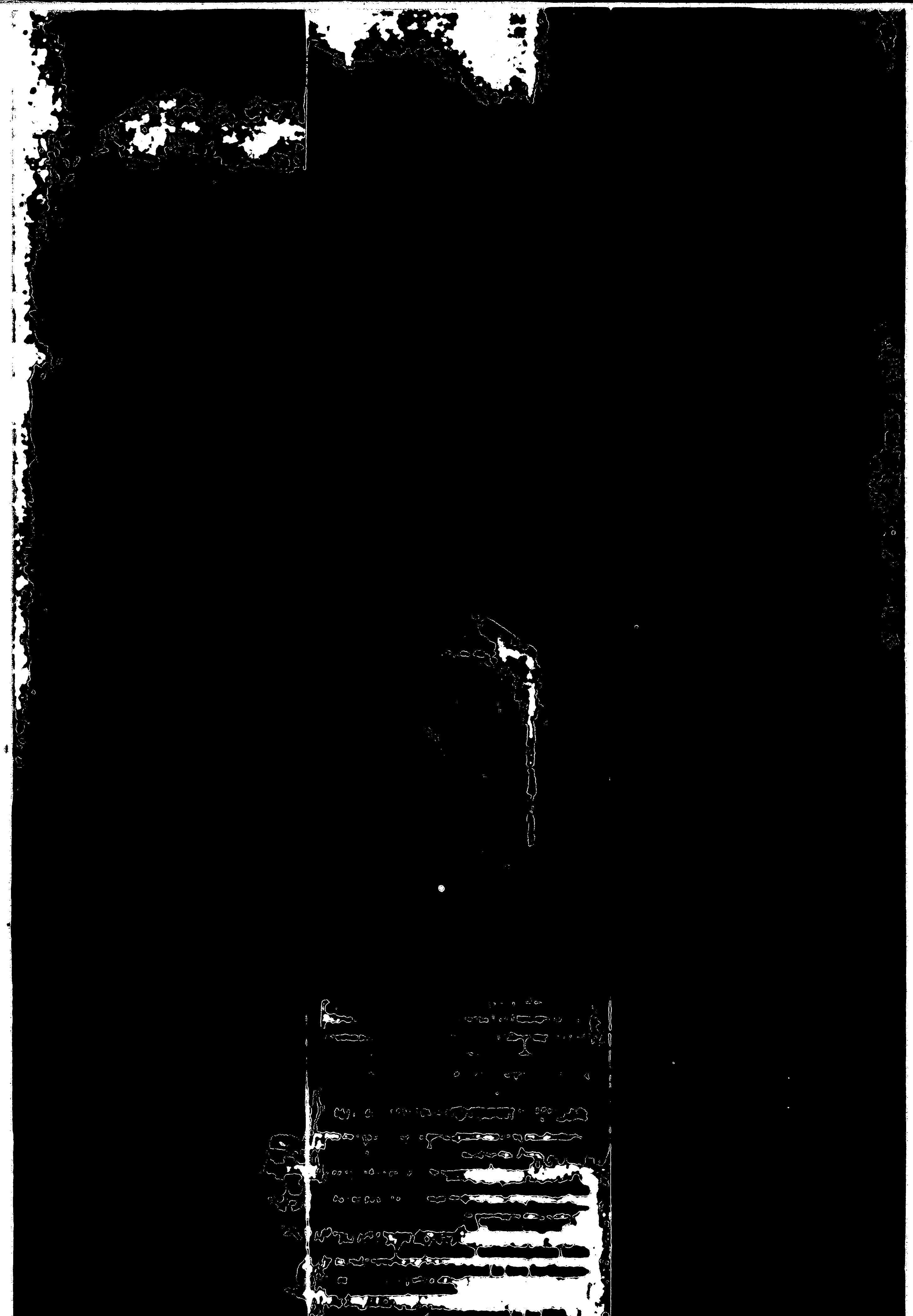
All of this came only a day after Smith had testified Philco was seeking to take up the FCC programming gauntlet with a new broadcasting philosophy in Philadelphia. He said Philco wanted to add to Philly's new look by becoming "a living thing, not just entertainment" via a boost in local live shows.

Philco Corp. prexy Charles E. Beck preceded Smith on the stand in opening Philco's case. He testified mostly about the 1961 purchase of Philco by the Ford Motor Co. for $100,000,000 and the part he played in it. As a Ford man, Beck took over the presidency of Philco and its reorganization and made the decision to pursue the WRCV license application filed before the merger.

The early part of the week was taken up with the conclusion of NBC's case and some telling cross-examination of its witnesses by Philco attorney Henry Weaver. WRCV-TV station manager Raymond Welpott was forced by Weaver to admit some things in local programming might not stand up to closer scrutiny.

Before Smith's Friday bomb, much of the hearing was taken up with legal skirmishes. Weaver and fellow counsel Quinn O'Connell were hard put at the hands of NBC's Irving Segal in the infighting.

NBC has until June, 1964 to get out of Philly as requested by the Justice Department. It wants to retain the station to swap it eventually for RKO General's WNAC-AM-TV in Boston. Philco just wants WRCV.



Turfcast Extension Plea Gets FCC Okay

Washington, May 14.

FCC agreed to the NAB request to extend the comment filing deadline on proposed turfcasting rules from May 16 to July 1.

NAB said it needed the additional time to evaluate the "complex factors inherent in the problem."

FCC rules would prohibit broadcasts of horse races with purses under $[illegible] and delay airing race results until one hour after the last race was run.

BRIT. A-R'S SCHOOL CHIEF

London, May 14.

Associated-Rediffusion TV has a new topper for its Schools' Broadcasts' division—Robert McPherson, present head of Scottish TV's Educational and Religious programs.

He starts operating on May 15.

Mgt.: William Morris Agency

FOR EARLY EVENING LATE AFTERNOON AUDIENCES

157 HALF-HOURS

BACHELOR FATHER
starring JOHN FORSYTHE

5-YEAR PROVEN AUDIENCE COMPOSITION:
23%...MEN
35%...WOMEN
12%...TEEN-AGERS
30%...CHILDREN

with NOREEN CORCORAN and SAMMEE TONG

234 HALF-HOURS

LEAVE IT TO BEAVER

6-YEAR PROVEN AUDIENCE COMPOSITION:
28%............MEN
31%........WOMEN
11%...TEEN-AGERS
30%.....CHILDREN

starring HUGH BEAUMONT, BARBARA BILLINGSLEY, TONY DOW and JERRY MATHERS as "BEAVER"

'BACHELOR' FIRST SALES

STATION	MARKET	STATION	MARKET	STATION	MARKET	STATION	MARKET
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

'BEAVER' FIRST SALES

STATION	MARKET	STATION	MARKET	STATION	MARKET	STATION	MARKET
WOI-TV	Ames	WKBT	La Crosse	KMSP TV	Minneapolis	KPHO-TV	Phoenix
WJW-TV	Cleveland	WGAL-TV	Lancaster	WCBS TV	New York	[illegible]	Portland (Ore.)
WJBK TV	Detroit	KTLA	Los Angeles	WOW TV	Omaha	KCRA TV	Sacramento
[illegible] TV	Honolulu	WISN TV	Milwaukee	WDBO TV	Orlando	[illegible] TV	Seattle
						[illegible] TV	Wilkes Barre

WJW-TV, Storer Broadcasting Co.'s CBS affiliate in Cleveland, first to plan 'Beaver' and 'Bachelor' back to back, 4:30-5:30 P.M.

mca TV FILM SYNDICATION

'Harry's Girls' in Union Troubles

Continued from page 33

by British Equity of the "Harry's Girls" situation, and would impose terms identical with those in SAG's pacts if the company shoots in Ireland. Irish union is not part of British Equity.

On the Hollywood front, meanwhile, action was being readied in the Film Council. It's understood plans are afoot to intro a resolution seeking a consumers boycott against the series at the State Federation of Labor conclave this summer, and seek adoption of a similar resolution at the national AFL-CIO convention in N.Y. next fall.

Metro sources in England insist that "Girls" is a series about an American song and dance act traveling through Europe ... that "because of the setting of the story this series could only be satisfactorily produced in Europe, and, in view of the services and facilities required from a European source, and the authenticity of approach required, it was obviously correct for this series to be made by a European company. Therefore arrangements were entered into with MGM British Studios Ltd. to produce the series, using only the essential American element required by the nature of the subject." The studio added, "accordingly there is every reason to suppose that Equity will now support the series which is accepted as the most important tv film series ever to be made by a British company and which already has the full support of the craft and technical unions."

A London source close to the situation reported that "it is strongly felt that Metro is guilty of wishful thinking. Equity attitude is known to be that its demands in this case are not dependent on Toronto for success. It would have asked the same terms if Toronto had never taken place."

Larry Blyden, Susan Silo, Dawn Nickerson and Diane Williams star in the series, based on Metro's filmusical, "Les Girls."

'Mind Behind Power' As Brit. TWW Series

London, May 14.

A new video series, featuring the careers of distinguished politicians, was launched by TWW Monday (13).

Entitled "Mind Behind Power," the series will feature the careers of such political personalities as Sir Winston Churchill, David Lloyd George, Aneurin Bevan, Ramsay MacDonald and others. Former MP Gordon Lang will be anchor man for the shows, which will be produced by Peter Lilley and Anthony Hayland. Lilley will also act as interviewer.

Michaelis' Tito TV Coup

Continued from page 33

not so much what you know but who you know.

Yugoslav ambassador to the UN, Misa Pavicevic guested on "View From The Top" on Feb. 7 this year and right afterwards told Michaelis that he thought he was just the man to do a tv heart-to-hearter with his president. On the first application for facilities the news came back that 34 petitions from Western newsmen seeking interviews were being considered. At this ambassador Pavicevic himself personally cabled the Yugoslav leader. What he said nobody but he and Tito know. But it did the trick.

"I'm extremely excited about this particular program because it comes at such a crucial time in the juggling of international relationships, and Yugoslav's role in world tactics is at a kind of crossroads," says Michaelis.

"And also because it will be done in Tito's own home in the very lovely Adriatic setting and ought to be alive with atmosphere. It will give an expanding meaning to the program which is something I want to develop more and more."

In fact Michaelis, while here this trip ostensibly to try to sell both the shows, has an even more ambitious idea which he has been hustling around. He would like to set up a co-production deal with some tv outfit in the UK simply in order to run a series of programs going through the British Establishment in much the same way as he has done with "View From The Top."

"And if there is a senior member of the government on a par to Mr. Stevenson who would be able to setup a similar kind of program, I'd love to work on it with him," he adds. "I'd like to come back to London to live and work here a while; six months every year would be a good working arrangement."

John Addey, his London p.r. consultant, explained that all the local stations had shown interest in the Stevenson and "View" programs though at the moment only Ulster TV had actually said it was going to buy. This station had not yet said exactly what it would be buying, although execs were impressed with the Stevenson session with Pandit Nehru.

Fight for Sports

Continued from page 35

expires. Today it's far more meaningful in terms of general interest and Nielsens, than the collegiate versions (contract on this one, too, expires approximately the same time). If in going through the motions of alarm Aubrey was hoping to put some restraint on the NBC bidding come December, it's a cinch the network grabbing off the '64-'65 contests will be dishing out considerably more than the $9,000,000 CBS paid last time out. (Since ABC will still have a year to go on the American League pro games, they'll obviously be out of the running, but may make it a three-way bidfest for the NCAA games).

Whatever happens, the big talk-up around the networks is sports and football is the easiest selling item on the sports agenda.

The popularity of professional football has obviously affected the entire sport and the attitude of Madison Ave. towards it. It was late fall of last year before NBC-TV could announce a sellout of its post-season football games. Yet today—seven months ahead of the earliest bowl game—the network has five of the bowls wrapped up solid with sponsorships. It's apparently never happened so soon before, but then never has agency row's interest been so keen.

Sellout bowls on NBC-TV are Blue-Gray and East-West Shrine games on Dec. 28, Sugar and Rose Bowls on Jan. 1 and the Pro Bowl (NFL) on Jan. 12.

Wheeler to 'Panorama'

London, May 14.

David Wheeler has taken over as the new editor of "Panorama," BBC-TV's top pubaffairs mag program screened every Monday evening.

He succeeds Paul Fox who has been made Head of Public Affairs Programs. Wheeler's new deputy will be Christopher Ralling, the program's associate producer for the past 18 months.

yawn

Yawns [illegible] follow dawns. But too [illegible] broadcasting yawns [illegible] programs, [illegible] com- [illegible] ideas. Our [illegible] conviction (bred [illegible] broadcasting [illegible] yawns but care- [illegible] with programming [illegible] exciting, responsi- ble. [illegible] watch. People listen. People [illegible]

60

SIXTY MARKETS in ONE month

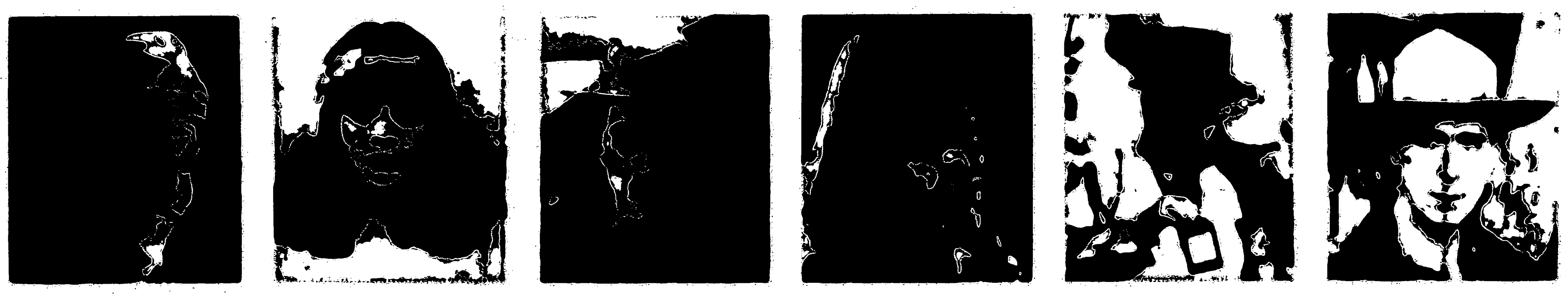
Fact: FRACTURED FLICKERS fafteft felling film ferief in fyndication. Or maybe it'f FUNdication.

First run hilarity for the entire family, for laughers of all ages. And so different from anything you've ever seen. That's because Jay Ward and Bill Scott, the BULLWINKLE fellows, are producing.

You muft fee thif one for yourfelf. Learn why New York, Chicago, Lof Angelef, Fan Francifco, Feattle, Falt Lake City, Philadelphia, Indianapolif and dozenf of other major marketf fnapped up FRACTURED FLICKERS fo faft. Feel free to call collect.

Desilu Sales Inc.

780 NORTH GOWER STREET • HOLLYWOOD 38, CALIFORNIA
Richard Dinsmore, Vice President, General Manager
HOllywood 9-5911



FCC Votes a Flat Fee Schedule On Applicants (From $20 to $100)

Washington, May 14.

Broadcasters will have to pay FCC application fees ranging from $20 to $100 beginning Jan. 1, 1964, FCC ruled.

In a 5-2 decision Commission issued final rules establishing flat fee rates for various categories of applications.

Commission called the flat fee schedule "a reasonable compromise" saying they were justified yet noted the difference between radio and television station facilities.

Rates based on station power, market size and gross income wouldn't be "administratively feasible," FCC said.

Non-commercial educational tv stations are exempt from the fee charges.

Applications for a new station or "major change" will cost AM and FM stations $50 and television stations $100. License renewal or transfer of control applications are pegged on the same rates.

All stations desiring changes in call letters will pay $20.

[illegible]

Jimmy Dean

Continued from page 25

said. The show will originate in New York.

The production staff for the Dean series has begun draft preparation very early for a variety show. Target for the writers is to come up with some new concepts to showcase the Dean personality which has been loosely compared to that of the late Will Rogers. Although the ideas are still being jelled, the single firm word is that Dean will definitely be dishing up a hillbilly show. That impression might have arisen because Dean was once a country singer.

The production staff is not only young but has a decided Canadian flavor. Peppiatt and Aylesworth, the head writers, are from up north originally, but more recently have worked on the Perry Como and Andy Williams shows. The director, Bill Davis, is also a Canadian.

The show is being produced by [illegible]

CBS-TV Affils

Continued from page 25

[illegible]

CBS-TV Upbeats News in Midwest

[illegible]

Inside Stuff—Radio-TV

Tomorrow (Thurs.) Writers Guild of America east will hold its annual meeting in N.Y. It's expected that the evening powwow will mainly be on the present WGA dickers with the radio and tv networks. The negotiations, on new national writers contracts, are reportedly going along fairly well. Webs and union met again this week, as the dickers ran well into their third month.

Sen. Warren Magnuson, at FCC's request, introduced legislation exempting executive reservists in Commission's unit of the National Defense Executive reserve from conflict of interest regulations.

The present restrictions of the Communications Act have deterred well qualified persons from serving in the unit, FCC told Magnuson. "It is these people who, by reason of their past employment in the Commission or employment in executive positions in the communications industry, are the best qualified and most valuable to serve the Government as full time Commission employees in periods of national emergency or time of war," FCC said.

Roger Coleman, veteran radio man, is launching a custom programming service for the FM industry. His firm, to be known as Roger Coleman Inc., will offer an FM consultation service in both programming and sales, with representation of a number of selected stations in the top markets. Coleman was formerly veepee-general manager of the QXR Network. Before that he directed establishment and operations of FM only at WABC-FM for the American Broadcasting Co.

Fifteen members of L.A. local of American Federation of TV & Radio Artists are derbying for the nine vacancies on union's national board of directors, with deadline voting May 20.

Localites who have filed petitions include incumbents Jay Jostyn, Gene Lanham, Forrest Lewis, Ralph Moody, Dan Riss, Lyle Talbot, Les Tremayne and Willard Waterman, plus Paul Bly, Ray Erlenborn, Mark Jordan, Cliff Norton, Michael Rye, Harry Von Zell and Joe Yocum.

[illegible]

Newman, Barry *Gozlerimle*

*Oturacak bir yer ara-r-ken arkadasum bana bos Kalan bir koltngu gosterdi.**

Barry Newman *Is currently Starring as* ALI HAKIM *in the New York City Center production* "OKLAHOMA" *Opening May 15th.*

Direction: KAPLAN-VEIGHT, New York
KUMIN OLNECK, Hollywood

Personal Management: SIMON MASLOW

Alone...

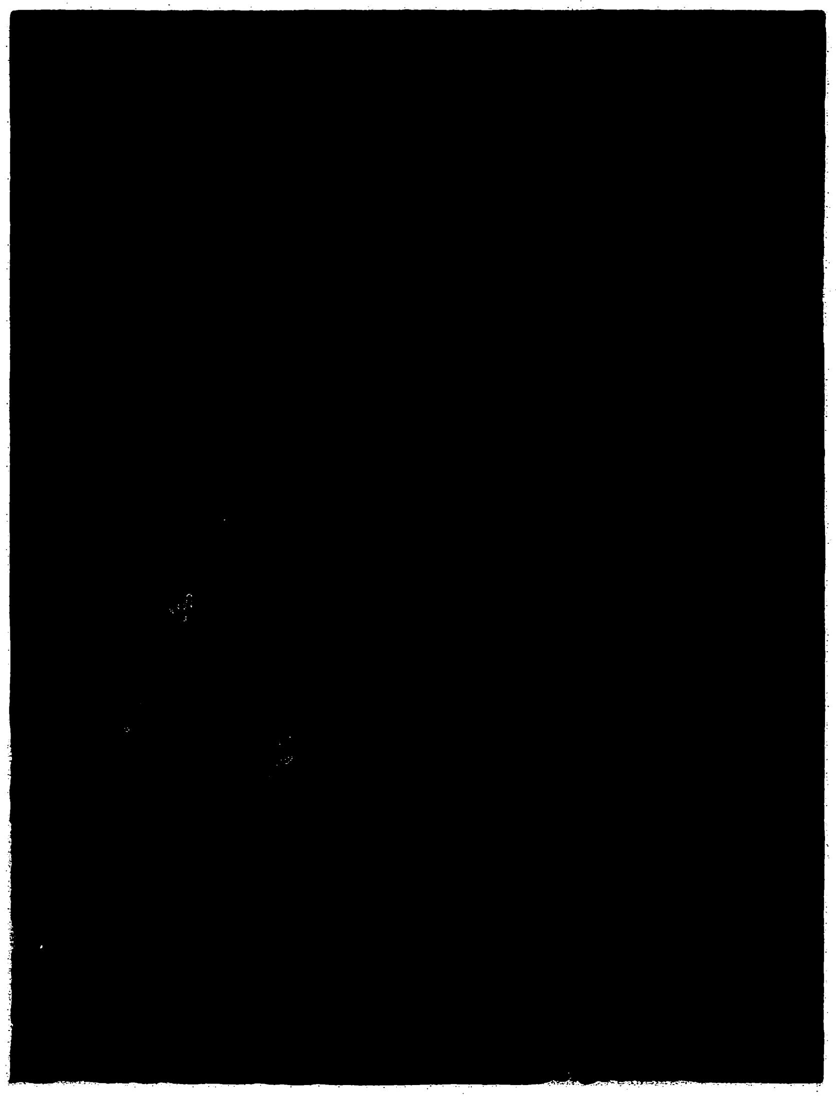
THE RIFLEMAN

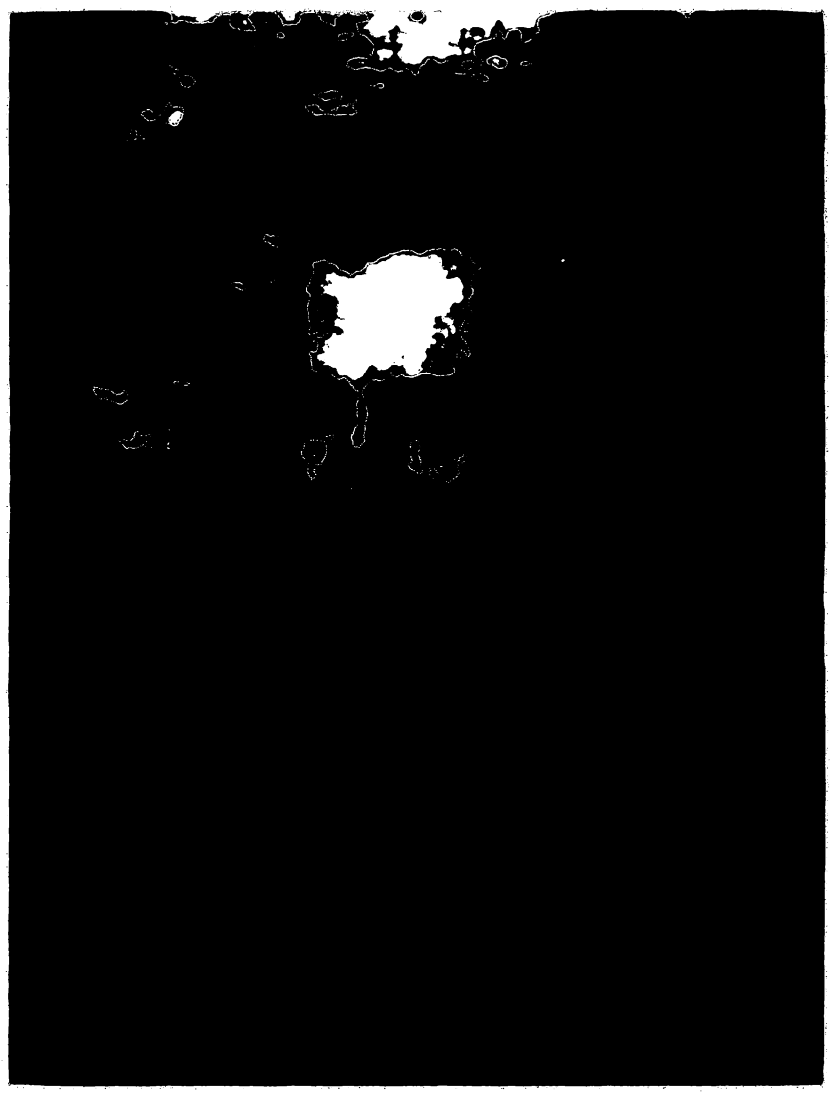
A great Western half-hour!

Alone...

ZANE GREY THEATRE

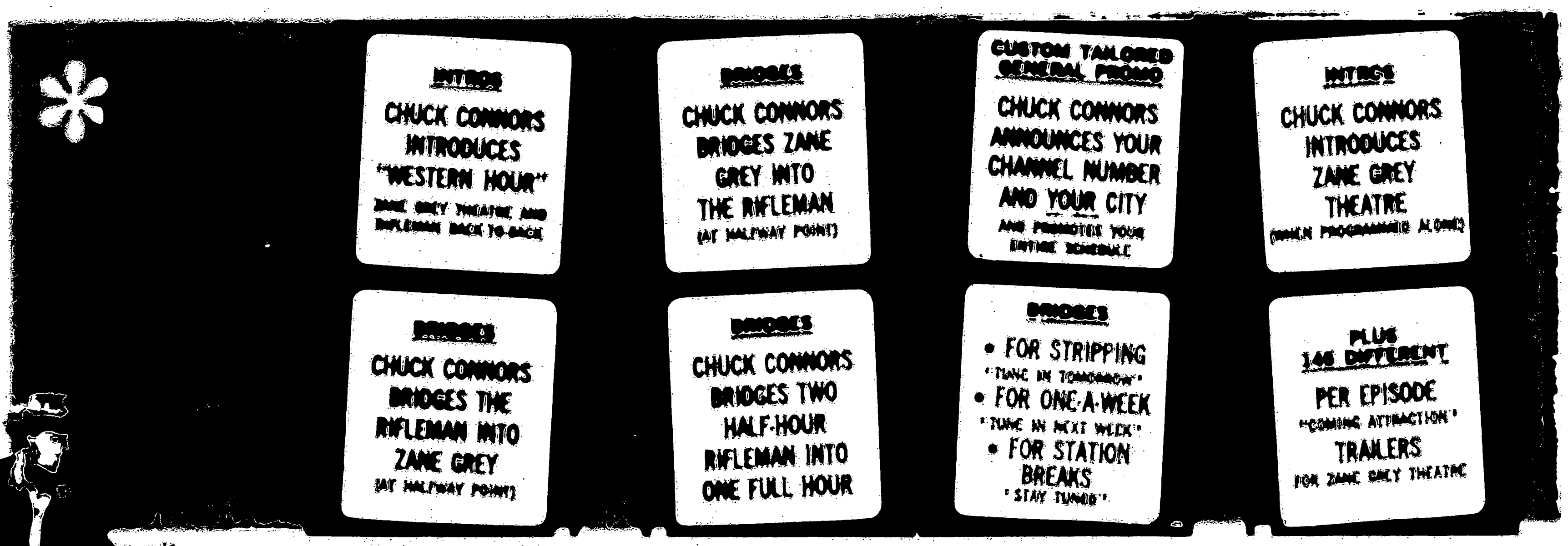
Another great Western half-hour!





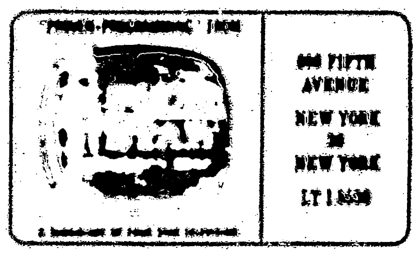
Togeth...

PROGRAMMED BACK-TO-BACK make TV's GREATEST "WESTERN HOUR"*



* In addition to over 50 stations who have already bought these two shows for programming alone .. KTVI (ABC) ST. LOUIS • KDKA (CBS) PITTSBURGH I ave bought these two shows for BACK-TO-BACK PROGRAMMING

THE RIFLEMAN / STARRING CHUCK CONNORS
CO-STARRING / JOHNNY CRAWFORD / PAUL FIX
A FOUR STAR AND LEVY-GARDNER-LAVEN PRODUCTION



ZANE GREY THEATRE / HOST: DICK POWELL
PLUS 154 EXPLOITABLE STARS INCLUDING 17 OSCAR AND 6 EMMY AWARD WINNERS

Television Reviews

Continued from page 30

capsuled and portrayed in her 30 minute interview with Mark Evans on WTTG-TV.

Although Mrs. Johnson is a broadcast station owner, this was her first extended interview on tv. Evans' mode of quiet questioning carried Mrs. Johnson through her initial nervousness into intimate glimpses of her roles as the veep's wife and the mother of two teen-age daughters.

Perhaps most interestingly brought out in the interview were her reflections on the nation's Family. "The mercurial politics of my husband," she said, "can upset a perfectly planned schedule."

Candidly she noted the Vice President's relationship with their daughters Lynda Bird and Lucy "has grown through the years."

Adding considerably to the show was the excellent camera work.

The program was also telecast Sunday (12) at 8 p.m. on Metromedia's WNEW in New York and at 1:30 p.m. on KTVU in San Francisco. Also booked in were other Metromedia outlets and several Texas stations. *Mess.*

A THEATRE FOR MINNESOTA
With Jack Huston, Zoe Caldwell, others
Producer: Lloyd Dellness
Director-Writer: Dellness
30 Mins.; Tues., 6:30 p.m.
FARMERS & MECHANICS SAVINGS BANK
WTCN-TV, Minneapolis

In presenting 30 minutes of television at the scene of the new local $2,300,000 Tyrone Guthrie repertory theatre on its opening night Time-Life's WTCN-TV here scored heavily. The program stacked up as a smart realization there was enormous area interest in the occasion and that it represented the successful culmination of the community's greatest civic endeavor in many years.

The theatre's establishment means, in some degree, decentralization of the stage drama, especially in the classical category, away from New York and, if successful here, may serve as a pattern for a number of other large cities. Furthermore, because with a top director such as Tyrone Guthrie and permanent cast members for an entire season like Hugh Cronyn and Jessica Tandy there's a boost for the classical drama and a likelihood of additional and more sustained employment for actors.

WTCN-TV, it would appear, profited not only by this recognition of the occasion's theatrical importance, but also by the performance of a good deed in helping to publicize over the air a project having local civic and business leaders' support.

What the program actually afforded were lively views inside and outside the theatre and of throngs of first-nighters entering the showhouse and congregating in the lobby prior to the first performance of "Hamlet." There were interviews with notables associated with the enterprise and others here for the preem, statements of reasons why the theatre's creation assumes importance and a glimpse of a small group of costumed musicians playing a brief musical signal for the first-nighters to take their seats.

Credit was reflected on WTCN staffers Lloyd Dellness and Jack Huston, the former for putting the program together and directing it and the latter for his narration and interviewing, and also on the cameramen. Incidentally, narrator Huston was assisted by actress Zoe Caldwell, a member of the company. *Rees.*

BOB BAILEY, WON'T YOU [illegible] THE BUCS HOME
With Bud Dunbar
Producer-Director: Pete Kletzbacher
Writer: Dunbar
30 Mins.; Sat., [illegible] p.m.
[illegible]
WIIC, PITTSBURGH (film, tape)

Bob Bailey, the Pittsburgh Pirate bonus player, provided his own finale for this show hitting two home runs on the night before to bring his season total to six. With tremendous interest in this lad, Dunbar's outing should command network attention if he would only reduce the [illegible] wrap-up and the [illegible] contrived words to the tune of "Bill Bailey, Won't You etc."

This half hour seg had Dunbar tracing the young [illegible] career back to his high school days when the Pirates reportedly paid him $175,000 to sign a contract. He used his same easy conversational approach to get more of the background on the player from general manager Joe L. (Joe E.'s son) Brown, Hall of Fame Third Baseman and KQV sports director Pie Traynor and his Columbus coach, Gene Baker.

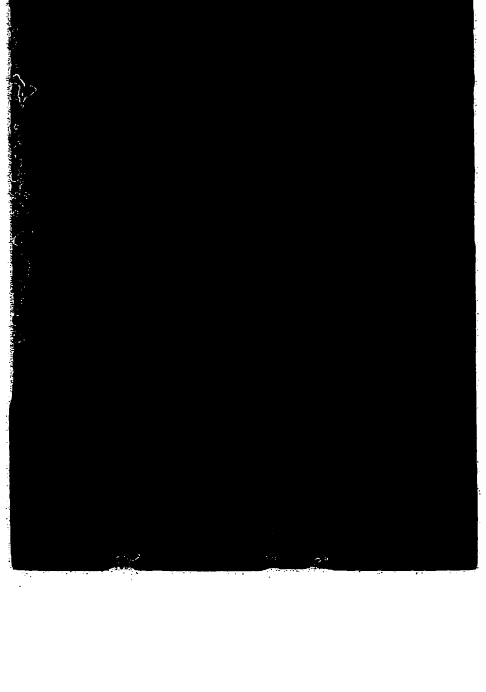
Dunbar's effective way with an interviewer brought this seg off and this should be a very valuable piece of film if Bailey continues his present pace. *Lit.*

Dallas. Four members of WFAA-TV's production department have been advanced to new posts. Jack Bushard is new producer-director, Lane Gloria is the new chief director for the station, Bob Turner, who started with the station as a cameraman in 1958, has been made producer-director in charge of the videotape department, and Tommy Johnson has been given a full director's post.

HEY DANCER-FITZGERALD-SAMPLE!

Want to know why WABC Radio jumped from 9th place to a solid leader?

Ask this dentist from the Bronx.



While you're at it, ask a busy housewife from Manhattan.

Ask a mailman from Brooklyn.

Ask a young secretary from Staten Island.

Ask almost anybody from anywhere.

You name them...we reach them. We know what they like. We offer it to them. That's why they listen.

All four of the leading research organizations document this. So does WABC's audience response and sponsor acceptance.

If it's your job to reach and sell people—all kinds of people—the right kind of people—come to WABC RADIO.

It's the station that became a leader in New York radio in just two short years.

Now tell us, Dancer-Fitzgerald-Sample, isn't that worth shouting about?

AN ABC OWNED RADIO STATION
770 KC 50,000 WATTS CLEAR CHANNEL, NON DIRECTIONAL
WABC RADIO 77

Sammy Davis

Continued from page 25

ceed before. I want to work in that kind of atmosphere again. I want to work in Britain a lot more. That's why I've signed this deal."

In fact Davis is dickering also for a legit break in London wants Joe Levine's Embassy to fix him with a picture deal to be made here and is now house hunting. His aim now is to live six months in every year in the U.K.

The deal is regarded here as a scoop for Tom Sloan, BBC-TV's Light Entertainment topper who is prepared to give Davis his head. "This kind of genius is so rare that it can be given full rein on its own without trimmings," says Sloan.

Davis has called off the show he was to have done for the BBC on May 26 ("so close to last week's show, I know I could never have repeated such a standard") and instead will return in four months from now to do his first new show.

That will be a one-man effort as will the following one, early in 1964.

"But I'm hoping to do a really big spectacular with Frank Sinatra and Dean Martin joining me as guests around this time next year," he explained. "And nobody has to worry about the money . . . The boys don't need it."

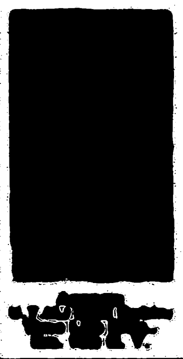
CBS 1st Quarter

Continued from page 25

totaled $141,213,881, a $9,200,000 increase over last year's first quarter net sales of $131,987,305.

Beginning with 1963, the results of operations of foreign subsidiaries are included in the financial statements of the company. The 1962 figures have been restated to include the results of foreign subsids. Board of directors declared a cash dividend of 35 cents per share on its common stock, payable June 7, to holders of record at close of business on May 24.

14th Annual
WHITE MOUNTAINS' FESTIVAL of the 7 ARTS
July 5th to 22nd
SKY HIGH in the WHITE MOUNTAINS
3 LAKES • 3,500 ACRES
John TARLETON Club
[illegible] • New Hampshire
Information: Walter Jacobs



★ JACKIE KANNON ★

[illegible]

[illegible]
EXECUTIVE ASSISTANT TO ADMINISTRATOR
[illegible]

1963 Golden Rose of Montreux International TV Festival
John A. Carlson, of Randall Carlson Ltd.
(Press and Publicity Representatives)
Congratulates His Clients on Winning BOTH Awards
MICHAEL BENTINE ("It's a Square World", B.B.C., entry for Britain) . . . International TV Critics' Award
JULIE ANDREWS ("Julie & Carol at Carnegie Hall", CBS entry for USA) . . . The Golden Rose of Montreux 1963 Award.
and Val Parnell for his prescience in giving these two young artistes their first West End break in "Starlight Roof" at the London Hippodrome in 1947, which was also represented by John A. Carlson.

Sophie

Words and Music
by
STEVE ALLEN

WHAT THE CRITICS SAY ABOUT THE SCORE OF "SOPHIE"

"On the happier hand, I believe the score by Steve Allen is first class. 'I'll Show Them All' is an extremely hummable ballad and I like 'When You Carry Your Own Suitcase,' 'You've Got To Be A Lady,' 'When I'm In Love,' and 'I Love You Today.'"
John McClain . . . New York Journal-American

"Sophie" is at its best in the music and lyrics by Steve Allen. They have the swinging, singing flavor of those early years of this century . . .

"I have the record. I am playing it now, for the third time. And for the third time, it is sending chills up my spine. This music could hit town the way Sophie Tucker hit town — like a ton of bricks.

"Mind you, I am not saying 'Sophie' will become a hit, but judging simply by what reaches the ear, 'Sophie' could be tremendous. Allen, a sterling jazz musician, uses styles of the 1920s, give or take a little, in his melodies, harmonies and lyrics. It has the most compulsive, beguiling beat that any hum-it-on-the-way-home show-goer could wish."
Norman Nadel . . . New York World-Telegram and Sun

"Steve Allen, one of the nicest and most versatile figures in TV, has fashioned music and lyrics for the new arrival. The score falls pleasantly on the ears . . . It boasts several numbers that should tempt the disc luminaries."
Robert Coleman . . . New York Mirror

"'Sophie,' a musical about the early career of Sophie Tucker, is like the last of the Red Hot Mammas herself — best when belting a tune.

"The main appeal — and it is a considerable asset — is the score composed by Steve Allen, one of TV's well-known emcees. They are at least eight ingratiating songs, faintly reminiscent of the Janet Gaynor — Ruby Keeler filmusical era."
William Glover . . . Associated Press

"Don't know why this should have surprised us, but the Steve Allen score for 'Sophie' is an ear-caressing delight. It's a stylish, upbeat and filled with the hummable melodies that have the happy ring of cash register to them."
Don Safran . . . Dallas Times Herald

"SA has written some nice songs . . . better than the scores of most shows this season. Among the better numbers, I checked off 'Patsy,' 'When I'm In Love' and 'I Want the Kind of a Fella.'"
Leonard Hoffman . . . The Hollywood Reporter

"'Sophie's'" Steve Allen score is catchy . . . The only possibility was to create numbers which Sophie might actually have sung. Steve Allen has done exactly this . . . and well. 'I'll Show Them All' is an emotional topnotcher. 'Hold On To Your Hats,' 'When You Carry Your Own Suitcase,' 'When I'm In Love,' and 'I Love You Today' should prove winners."
Ben Petaky . . . Citizen Journal, Columbus, Ohio

"Steve Allen's tunes come galloping along at a very steady trot . . . Richard Rogers is famous for his 'wrong note.' Mr. Allen may become famous for always arriving at the right note."
Walter Kerr . . . New York Herald Tribune

"Steve Allen has written several songs that could be the basis of fond or sardonic comment on a vanished era: . . . 'Queen of the Burlesque Wheel' (has) a sense of diverting recollection . . . A nicely stylized ragtime and amusing waltz . . . Rosetta Le Noire makes the most of a lively number called 'You've Got To Be A Lady.'"
Howard Taubman . . . New York Times

"The Tucker-type songs, both music and lyrics, have been fashioned by Steve Allen . . . There are several pleasant numbers . . . One of Steve Allen's most engaging songs (is) 'You've Got To Be A Lady.'"
John Chapman . . . New York Daily News

ROSEMEADOW PUBLISHING CORP. 1619 Broadway • New York 19, N.Y.

Roam's 'Go Slow' on Cig Ban

Continued from page [illegible]

and the public discussions and debate which will surely occur."

Roam said he was against a suggestion to eliminate only cigaret advertising which has an appeal to minors. "As a matter of fact," he contended, "our cigaret commercials are not directed to children or minors. The trouble comes, of course, when you try to define and catalog what has and what has not an appeal to minors. In my view, this is something that defies precise definition.

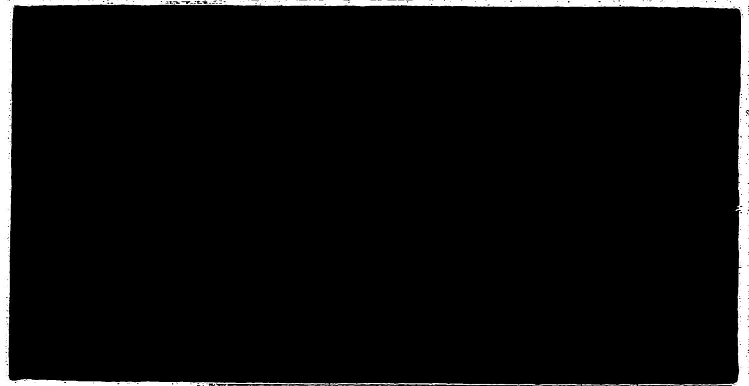
"Cigaret commercials, in common with most other commercials, will show attractive people in attractive surroundings having a good time, and the use of the sponsor's product is shown against this background . . . To require an opposite treatment for one product category would negate the whole purpose of advertising.

"Although not officially proposed, some have suggested that we adopt the same rule as was adopted for British broadcasting, namely, that cigaret commercials not be broadcast prior to 9 p.m. I strongly suspect that the proposal that we ban commercials having a special appeal to minors is only the first step in a campaign to ban all cigaret advertising entirely."

Every broadcaster is free to make his own decision in regard to cigaret advertising. "It is another matter, however, under the convention of moral irresponsibility, to try to force broadcasters to label an industry, which is an important segment of our economy, as undermining the health of our people."

Collins made the suggestion that the NAB Code be amended to provide that tobacco advertising, having a special appeal to minors, direct or indirect, should be avoided. The U. S. Surgeon General's report is expected to be issued by this summer, at which time the NAB Code Review Board will discuss the report and its implications to the industry. Fred Friendly's "CBS Reports" unit, which this season did a one hour outing devoted to the cigaret-cancer controversy, an outing which drew the attack of the tobacco industry, is slated to do an hour special keyed to the U. S. Surgeon General's report on the issue.

Dallas—"Strike It Lucky," a new bowling show, has made its bow on KRLD-TV and will be seen for a full hour each Sunday. The series is sponsored by the Greater Dallas-Fort Worth Bowling Proprietors Assn. The show is taped on Saturdays. There is a $[illegible] jackpot for the bowlers competing.



VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime play periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page [illegible])

KOGO

Total Area Homes: [illegible]
Metro Rating: 22
Share of Audience: 36

SATURDAYS 9:00-11:00
Program: SATURDAY NIGHT AT THE MOVIES

Feb. 16 "THE LONG HOT SUMMER"
Paul Newman, Joanne Woodward
1958, 20th Century-Fox, 20th Century-Fox

Feb. 23 "THE PRESIDENT'S LADY"
Charlton Heston, Susan Hayward, Fay Bainter
1953, 20th Century-Fox, 20th Century-Fox

Mar. 2 "THE ROOTS OF HEAVEN"
Trevor Howard, Errol Flynn,
Eddie Albert, Orson Welles
1958, 20th Century-Fox, 20th Century-Fox

Mar. 9 "IN LOVE AND WAR"
Robert Wagner, Jeff Hunter
1958, 20th Century-Fox, 20th Century-Fox

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Defenders	KFMB
9:00-9:30	[illegible]
Gun, Will Travel	KFMB
9:30-10:00	[illegible]
Gunsmoke	KFMB
10:00-11:00	[illegible]

XETV

Total Area Homes: 71,700
Metro Rating: 23
Share of Audience: 33

SUNDAYS 8:00-10:00
Program: SUNDAY NIGHT MOVIE

Feb. 17 "TERROR IN A TEXAS TOWN"
Sterling Hayden
1958, United Artists, UAA

Feb. 24 "TRAPEZE"
Burt Lancaster, Tony Curtis, G. Lollobrigida
1956, United Artists, UAA

Mar. 3 "TIGER BAY"
John Mills, Horst Buchholz, Hayley Mills
1959, Sterling TV

Mar. 10 "THUNDER ROAD"
Robert Mitchum, Gene Barry, Keely Smith
1958, United Artists, UAA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Disney's World	KOGO
8:00-8:30	[illegible]
Menace; Ed Sullivan	KFMB
8:30-9:00	[illegible]
Bonanza	KOGO
9:00-10:00	[illegible]

BILL GRISKEY
Storyteller
on
PEABODY AWARD WINNER
CARNIVAL OF BOOKS

CONGRATULATES
and
Thanks the Stations
Featuring the Program

[illegible] NEW YORK · [illegible] CHICAGO · [illegible] PHILADELPHIA
[illegible] PITTSBURGH · [illegible] HARTFORD · [illegible] SCHENECTADY

also
Twelfth Year Portraying
All Characterizations
on
AMERICANA
PEABODY AWARD WINNER [illegible]

CBS Clearances

Continued from page [illegible]

up in the web lineup, are a big problem.

The exceptions are those affils which bump a network show in favor of a syndicated series, pix, or a local show. Lodge warned those affils of "quick buck" thinking which could only lead to dilution of the monies available for network programming.

He estimated that network payments to affils in '63 would total between $[illegible] and $[illegible]. This is the year which will have the web's [illegible] afternoon over four months ago, in full compensation plan, put into effect [illegible]. He reported that the network in '62 paid out $[illegible] to affils. He again compared the lower network profit sales ratio to the station profit sales ratio. He didn't complain about the soaring profits of CBS Inc., but he did say in general that the tv network after-tax profit margin is less than 5.7, while 40 of the web's largest affils have a profit to sales ratio of 11%.

Lodge offered this station payment breakdown for the respective webs in '62: $[illegible] for CBS-TV; estimated $[illegible] for NBC-TV; and estimated $[illegible] for ABC-TV.

Addressing himself to the color tv situation, Lodge said CBS-TV has formulated its position that advertisers, if they want color on the web, should pay an extra charge. All agencies have been notified that there is a $[illegible] per hour color facilities charge on the network. This is $[illegible] more than the web's black and white charge for origination, distribution, time zone delays, etc.

CBS Lee Phillips Show As a Regional Feed

CBS-TV will have a 40-station regional network feed out of Chicago next season of the interview show titled "Lee Phillips Program," with Pillsbury picking up the tab. Slot is from 4:30 to 4:45 p.m. Monday through Friday.

Period from 4:30 to 5 p.m. was given back to local affils after the network announced plans to expand its evening news service to 30 minutes. The 15-minute regional show was announced by affil relations v.p. Bill Lodge at the affil meet. Lodge said that many affils had found trouble filling the half-hour, adding that the regional show would be made available to all CBS-TV affils for use as a local spot carrier at no charge, subject to recapture by Pillsbury on 60 days notice.

Bill Hylan Tribute

CBS-TV prexy James Aubrey, in introducing newly-appointed sales v.p. Thomas Dawson, paid tribute to Bill Hylan who left the web to join J. Walter Thompson.

Aubrey explained that Hylan probably had been lured by the rewards proferred by the agency. He added his hope that the change will be rewarding to Hylan and "rewarding to us." Hylan will be the key to J. Walter Thompson's tv spending.

Schenectady—Merle L. Galusha, manager of programming and production for WRGB-TV, and president of the New York State Broadcasters Association, has been elected and installed as president of the Tri-City Advertising Club. Sam S. [illegible], v.p. and general manager of WTRY in Troy, has been named secretary of club.

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ABC TELEVISION NEWS, ON

May 10th at 7:30 to 8:30 P.M., presented:

"CASTRO: INTERVIEW AND COMMENT"

An interview with Prime Minister Fidel Castro by Lisa Howard.

Comments by: Senators Hubert Humphrey and Kenneth Keating.

Jack Gould, New York Times —

"Lisa Howard's exclusive interview was an enterprising accomplishment. . . . (she was) becomingly businesslike and straightforward. . . . well worth the effort. Miss Howard's initiative underscored (Castro's) changed role in persuasive television terms."

Newsweek —

"Even among lady journalists Lisa Howard is unusual. . . . a major journalistic coup."

Herald Tribune —

"There is no doubt about it. Lisa Howard of ABC News got herself a scoop. . . . a piece of heads-up competitive journalism."

James Wechsler, New York Post —

" . . . a chance (Castro) was trying to submit a message of more than propaganda dimensions. . . . this did not seem a trivial dialogue."

Ben Gross, Daily News —

" . . . this channel 7 hour was a worthwhile effort."

"CASTRO: INTERVIEW and COMMENT"
an ABC TELEVISION NEWS SPECIAL

TV Followups

Continued from page 30

interest, and it was most hip and perceptive in incident and dialog.

Cliff Robertson as the ad agency copywriter addicted to the local card pushery, turned in a performance comparable to his "Wine & Roses" turn for sensitivity to the character. Joanne Linville as the long-suffering wife played it with the restraint of the new school of American mass-entertainment heroines who have a special attraction beyond the teary-smiley projection of old.

Support, down to the short bit done by kid actress Katie Sweet (who's big entrance line was, "The good fairy is a fink!") was excellent. Don Medford's direction worked perfectly with the mood of the script. *Bill.*

Ed Sullivan Show

Ed Sullivan came to the aid of the current Broadway musical, "Tovarich," on his CBS-TV show Sunday (12) with the booking of Vivien Leigh, the tuner's star, doing her show-stopping Charleston number. It came off as something less than a show-stopper in its video debut, but she did look cute and frisky in her French maid costume and the Anne Croswell-Lee Pockriss tune, "Wilkes-Barre, Pa.", had a nice zing.

A showcasing on a Sullivan stanza has helped Broadway boxoffice before and this pitch with Miss Leigh as the lure could have some reaction. Sullivan, too, came on strong recommending it highly to out-of-towners visiting New York. Byron Mitchell, who works in the show with Miss Leigh, served as a useful helpmate for the tv replay.

The rest of the show was the familiar mixture of song and comedy with an illusionist, Richiardi, thrown in for good measure. His trickery is elusive and the camera kept right on top of his fast-moving hands.

Myron Cohen scored on the comedic end with a round of stories dwelling on psychiatry, drunks and restaurants. He remains a stylish raconteur who can even make an oldie laughable in his telling. Rip Taylor, on the other hand, was less effective in his comedic efforts. His material was well-worn and his crying-jag delivery is too repetitious.

Brightening up the musical end were Brenda Lee, with a snappy treatment of "Jambalaya" assisted by The Cousols, and a rework of her current Decca click, "Losing You." Al Hirt hit an effective dixieland note with some snappy trumpeting and savvy singing. His tailgate tootling on "On My Way" was especially good. The music industry's current folk fad got representation, too, with Geula Gill, an Israeli songstress, and her two male accomps. It was a strong belting presentation for the global folkniks. *Gros.*

Dinah Shore Show

Dinah Shore in her season finale, provided an entirely different type of show Sunday (12) on NBC-TV. She donned the mantle of a talent presenter, offering new sounds and names for the televiewers. She was seen only at the fore and aft ends of the display.

Miss Shore gave excellent airings to new sounds for video. She displayed the talents of Georgia Brown from "Oliver," Barbra Streisand, who was last in "I Can Get It For You Wholesale" and Sam Fletcher a new voice on disks. They were endowed with good production, and sufficient time in all departments. Result was a semester of new and interesting items.

The girls had the best of the airing. Miss Streisand combined extremely subtle comedy and acting ability in the dramatic and sultry version of "Happy Days are Here Again" and a serious "Cry Me a River." She has it for this medium as well. Miss Brown, registered well with "As Long as He Needs Me" a cockney "Don't Dilly Dally on the Way" and "Bill Bailey," for good results. Sam Fletcher showed an extremely interesting sound, but by remaining in virtually that same vein for three numbers, he wore his forte thin.

Miss Shore has presented a series of general excellence throughout its tenure on NBC. *Jose.*

Youth Wants To Know

The Ted Granik-created "Youth Wants To Know," now seen over WABC-TV, New York, had Joey Adams facing an inquisitive and somewhat quizzical group Sunday midday. While the AGVA prexy had a point that "cultural exchange" has more meaning on common-denominator grounds via the variety troupe he took into some of the new African and southeast Asia nations, he was brought up short when brighteyed panelists wanted to pin him down to an answer on how a comeback of vaudeville would help international relations, or whether he truly means that vaudeville should constitute the best image of America in overseas lands and with foreign peoples.

Adams made the valid point that the foreign nationals "dig" a hoofer, a pop singer, a night act, a balloon turn, et al., better than "culture." However, the sophistication and the wisdom and the savvy of these American youngsters—admittedly of an IQ and social calibre above par—gave the impression they didn't want to be talked down to; in effect the reverse appeared to be the case at one point. It was here that moderator Julian Barber judiciously interlarded an interpretative thought.

Adams talked fast, glibly, and with some verbosity, and was more or less convincing that his brand of variety entertainment does more to achieve his credo of "let's be friends" (with America) than any loftier cultural program. He ducked politics; reprised the gag that Rockefeller "played with blocks just like we did, only his were 49th St., 50th St., 51st St."; repudiated some columnar captiousness anent his tour (Dorothy Kilgallen), said he would do it for free whenever called upon, excoriated "violence, profanity, homosexuality" and kindred vagaries in the recent crop of motion pictures, country-dropped the names of exotic outposts where his troupe performed, cited that after his variety tour the Russians sent in 10 times the number of troupes (show, not military), refused to commit himself on the query whether he advocated reducing military in exchange for cultural aid, deplored "undress" and nudity. While abhorring censorship he felt that, because of the ill effects on juveniles, he is for censoring the more dubious brand of pix. Title-page of his new book, "On the Road With Uncle Sam," detailing the Adams vaudery's globetrot was also flashed. It wasn't a dull, but also not a very conclusive half-hour. *Abel.*

WANT TO PLAY IN THE BIG LEAGUE?

The Northwest area is really big league . . . 510,000 TV homes and over $5 Billion in spendable income.

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KSTP television 5 100,000 WATTS • NBC MINNEAPOLIS • ST. PAUL

From The Production Centres

Continued from page 48

concentrate on looking after the ITA's interest in the Northern area only . . . ABC-TV's producer Philip Jones is reshaping an upcoming summer spectacular slein because theatre dates have forced pianist Russ Conway to back out. Gerry and the Pacemakers and The Beatles are two new pop toppers he hopes to fit in . . . Sir Malcolm Sargent said to be propping a novel solution to the puzzle underlying Elgar's "Enigma" variations when he emcees a BBC radio program May 16 devoted to work by his friends and contemporaries . . . Christopher Kelly recruited to Anglia TV's newscasting and announcing team straight from Cambridge University . . . BBC-TV to screen (May 23) a concert being staged at the Cannes film fest with David Jacobs emceeing.

IN DETROIT . . .

John F. Pival, prexy of WXYZ, presented to President John F. Kennedy for his personal library the tv film "Robert Frost: A Tribute" produced by WXYZ-TV. The film is highlighted by scenes of the poet reading his verse at the University of Detroit a short time before his death . . . Shirley Eder, WJBK-TV's show world reporter, off to Spain to tape interviews on the set of "Rise and Fall of the Roman Empire" . . . "The Music Scene with Todd Purse" is a new, three-hour weeknight feature of WWJ in the 8:30-11:30 p.m. spot cross-the-board. It is designed to showcase the new and popular music, appealing to a wide range of tastes . . . WXYZ-TV's film interviews with the wives of the candidates for governor, entitled "Why My Husband Should Be Governor," won an award in the Michigan Associated Press Broadcasters' news competition.

IN PHILADELPHIA . . .

Ed Sullivan receives the Liberty Bell Award of the Philadelphia Television Radio Advertising Club at its monthly luncheon meeting in the Warwick Hotel (16) . . . George Lord, WCAU public affairs director, garnered one of the top Freedom Foundation Awards, the George Washington Honor Medal for "Point of Discussion," a feature of station's two-hour "Evening Edition." He had also won the first place radio award for 1962 . . . WRCV-TV newsman Vince Leonard emcees a two-hour Armed Forces Day spectacular from Lakehurst Naval Air Station (18) . . . Bill Kuster, formerly with KGAI-TV, Lancaster, takes over the WRCV-TV weekend weather spot vacated by Roy Allred, who joins WFIL-TV at similar post . . . Alan Scott of WCAU's "All Night Watch" subs for Ed Harvey on "Talk of Philadelphia" program, while Harvey heads a two-week "Hawaiian Holiday" trip (May 20-June 3) . . . WIP assistant news director David Crane, an ex-Marine hosted the Marine Corps Day ceremonies at the Hospitality Center.

IN PITTSBURGH . . .

Doug McClure, Eddie Anderson, Pat Carroll, Kirby Grant, Jay North, Phil Sterling and Mary Fanbett in town past weekend to join KDKA-TV personalities for annual Variety Club telethon, produced by Harry Kodinsky, former Variety Chief Barker . . . Dick Stafford, operations manager at WJAS, has been named category chairman of the 1963 Golden Quill Awards by Ray Kohler, general chairman. Kohler is a former Pittsburgh Press staffer and now a p.a. at Gulf Oil . . . John Reed King show on KDKA-TV, which uses more live talent than any other show in town, is now on for a full hour. Pianist Johnny Costa has been added to the Joe Negri Trio on the show . . . Joe Mulvihill, latest addition to the WWSW announcing staff, has revived the old request program on the station's 970 Club from midnight to 6 a.m. Show is now called "All Star Final" and requests will be handled by mail but will have to conform to station's good music policy . . . A special telecast exploring the 15th anniversary of Israel's independence was presented over WIIC on Sunday (12) at 11 a.m. Later in the day at 4:15 p.m., the same station showed a program on the facilities at Wright Patterson Air Force Base in Dayton.

IN MINNEAPOLIS . . .

WCCO Radio will pass on to dialers info from its "fishfinder" crew, six skindivers who will attempt to locate fish in lakes throughout the state, as part of its third annual coverage of state fishing opener this weekend. Three-day coverage will include two 30-minute, feature-length shows, more than a dozen five-minute reports and many news inserts with three sponsors picking up the entire package. CBS affiliate's fishing headquarters will be Markham hotel in Bemidji, 200 miles north of Minneapolis. Sharing announcing duties will be staffers Dick Chapman, Gerry Bergstedt, Randy Merriman, Paul Giel and Jim Hill . . . 20th-Fox's KMSP-TV brought residuals of "Dobie Gillis" series and will begin airing them in October. WCCO-TV has been carrying the CBS show the past four years . . . Opening night festivities at the new Tyrone Guthrie theatre were televised live last week by WTCN-TV. WTCN's Jack Houston and actress Zoe Caldwell of the Guthrie company interviewed premiere guests in the foyer of the $2,250,000 playhouse. WLOL-FM broadcast the theatre's dedication ceremonies two days earlier . . . KMSP [illegible] Minneapolis Symphony Ball Saturday (11), recording same for future airing on ABC.

IN CLEVELAND . . .

Ray Tomschik has resigned as news director for WERE to accept the same post at KGO . . . KYW has revamped its late evening programming by expanding its Radio News Day to half-an-hour time pushing the Jim Runyon disk stanza to 10 p.m. and extending "Program PM" with Barry Hoopes to midnight. In the change-around, the 15-minute local newscast at 6 is eliminated for a 10 p.m. 15-minute local news and sports. Radio News Day is the Westinghouse Washington report . . . Robert Conrad, vice president, WCLV, named a judge in finals of queen contest . . . KYW's Hugh Danaceau covering Birmingham melee for WIIC . . . WHK starting series of half-hour radio reports on South America with George Pond. Al Michaels and Jim Lowe are producing series . . . Vincent Price narrated KYW-TV's hourlong preview of Cleveland Art Museum's May Show . . . WCLV is area's first fmer to start editorializing . . . "Queen-for-a-Day" played to sellout audiences during the week.

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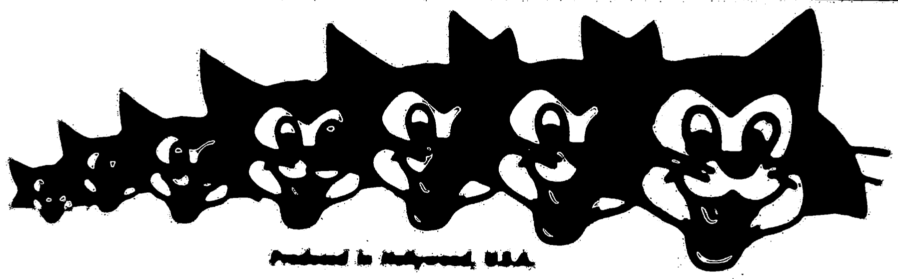

Produced in Hollywood, U.S.A.

COURAGEOUS CAT CARTOONS
"JUST GREAT"
KROC-TV, Rochester, Minn.

The Fremantle

Jazz!

The horizons of The International Hour (presented every Spring-Summer by the five CBS Owned television stations) encompass a kaleidoscopic array of tastes . . . ranging from symphony to ballet to jazz . . . from Beethoven to Basie and Bach.

Next week, the season premiere (see right) showcases American jazz—an hour of Dixie, Swing, Modern and Progressive fronted by Count Basie, Teddy Wilson, Jack Teagarden, Stan Getz . . . with vocalists like Muddy Waters, Carmen McRae, the Lambert, Hendricks and Bavan trio and Lurlean Hunter . . . 60-odd sidemen . . . and Willis Conover, international jazz authority. In subsequent weeks, The International Hour will present inspired examples of television from other lands—Beethoven's "Ninth" from Rome; Bach and Handel from a Swiss monastery; ballet from Paris; Mozart from West Germany; paso dobles from Mexico City—each week a different program panorama from a different country, in a globe-circling cultural exchange.

Of such stuff is The International Hour made—widely-varied cultural experiences from widely-distant lands. The sort of out-of-the-ordinary local programming television viewers in five major American cities expect to see on the CBS Owned stations, to whom "community service" means not only professionally-produced local information and news broadcasts but also an incomparable range of cultural programming.

● CHANNEL 2
WBBM-TV, CHICAGO
9 PM, MON., MAY 20

● CHANNEL 2
WCBS-TV, NEW YORK
7:30 PM, TUES., MAY 21

● CHANNEL 10
WCAU-TV, PHILADELPHIA
8 PM, WED., MAY 22

● CHANNEL 4
KMOX-TV, ST. LOUIS
8 PM, THURS., MAY 23

● CHANNEL 2
KNXT, LOS ANGELES
9:30 PM, FRI., MAY 24

CBS Television Stations, A Division of Columbia Broadcasting System, Inc.

Foreign TV Reviews

Continued from page 30

available, the period between 1916, when Eino Feinera pledged to reject conscription, and 1918 was inadequately covered. In other respects, the story was as complete as could be desired. Its impact was considerable. Otta.

THE MODEL MILLIONAIRESS
With Baroness Thyssen, Alan Whicker
Producer: Jack Gold
30 Mins., Tues., 9:25 p.m.
BBC-TV from London

It is painfully obvious that what Alan Whicker was attempting here was the distaff side of the fiscal coin he so successfully presented with his televisual profile of Paul Getty some weeks back. Unfortunately, the Baroness Thyssen (onetime model Fiona Campbell-Walter, third wife of the Baron) is nowhere near as fascinating a subject. The resultant program, with its outrageous padding, was a conclusive proof.

However much Whicker might want to suggest that this was a separate program, with no connection whatsoever with the one on Getty, the comparison is obvious, and pale. All it produced was a rather tiresome string of obviously prerehearsed sequences, showing the lady of leisure in an assortment of pastimes intended, in her own mind, to take the place of worthwhile activity.

It was dull and it was uninteresting. Baroness Thyssen, no doubt, is a charming and amiable young woman and is, undoubtedly, quite sincere when she talks of preferring the quiet of Lugano, with its "healthy, outdoor, sporty existence," to the mad whirl of mid-20th century "jet society." But a 30-minute kaleidoscope of the former clotheopeg in assorted settings—house here, villa there, private airplane, well-tuned high speed sportscar, etc.—did not constitute the stuff of which good television documentary is made. Even women, who might be expected to sigh over the desired inaccessibles of a woman married to so wealthy a husband as the baron, could not have found anything to sigh over in this. The lasting impression left by this program was of a woman bored to tears but too proud to admit it.

Whicker showed that as well as being a perceptive, incisive interrogator he can, in the right company, reveal a rather childlike awe of material wealth and unnecessarily genuflect at the feet of a reputation built on palatable fairytale. Pits.

RAMADAN
Producer: Anthony de Lotbiniere
Writer: Rene Cutforth
35 Mins., Tues., 9:25 p.m.
BBC-TV, from London

An unhackneyed subject, an astringent treatment, matching shrewd comment to observant film, and the promise of a unique glimpse inside a mosque, permission being specially granted by the King of Morocco—all this added up to a stimulating addition for this Tuesday-night documentary spot.

The month of fasting, enjoined by the Moslem faith, was crisply explored in its traditional aspects, and Rene Cutforth's first-class commentary added acid opinion about its relevance to modern times. And the theme expanded to take in the medieval rural life of Morocco, where wives are excluded from religion and the dining table and life, as Cutforth aptly said, might have stepped from Chaucer.

But even in a town like Casablanca, where Western influence and building is more pervasive, the fasting chore is carried out to the letter. Cannon fire announces its beginning with the new moon, and for 30 days thereafter, until it has waned, food, liquor, and cigarettes must not touch a Moroccan's lips. Cutforth skillfully underlined its absurdity, with famished airline operators guiding down modern jets. Agricultural and industrial production drops 40 per cent during Ramadan, for the workers haven't the strength to work at full throttle.

Prayer rituals, the filth of the bazaars, the home-life of a well-paid foreman—all these had their place. Anthony de Lotbiniere's production, helped by Ken Westbury's telling photography, thus painted a picture of a society hampered in its struggle to enter the modern world by the rigidity of its social and religious customs. And, as indicated, Rene Cutforth's script, which he crisply spoke, added a further dimension, by providing judicious parallels and well-turned irony. Otta.

Foreign TV Followup

Television Playhouse

Quite apart from the viewer-catching interest of Michael Redgrave, appearing for the commercial web for the first time in four years, Arden Winch's "Return to the Regiment" made an enthralling hour. It made an impressive point about the military mind through a muscular plot and a powerful central situation.

The elderly General Cavendish (Michael Redgrave) was invited as guest of honor at his old regiment's tercentenary. Revered and honored by the new generation of officers for his extraordinary bravery at a World War I battle, he was to be presented with a history of the exploit prepared by Hartley (Nigel Davenport), a journalist.

After the punctilious and formal dinner, the General rose to speak. But he was interrupted by Hartley, who had consumed an overplus of Scotch. Hartley proceeded to destroy the heroic glamor of the man. His diligent researches had shown that it was the General's desire for glory that had brought needless slaughter to hundreds of his men. He had sent a famous message, rejecting the order to retreat. And the German archives showed that the enemy had been happy to leave him in his exposed position, while they killed the troops who constantly tried to supply him.

A coolness fell over the celebration, but the script provided a subtle twist. The General, while accepting the truth of Hartley's facts, insisted that the simple George-and-the-dragon patriotism which inspired his actions was valuable, and had now been lost. And the moral was screwed home in a potent climax, with the General greeting the few survivors of his foolish gallantry—men who were blind or disabled.

John Moxey's direction was superb, getting right under the skin of the fancy-dress routine of an officers' mess. Disley Jones's sets, too, finely fitted the decorous atmosphere, suggesting the centuries of stifled tradition behind it.

Redgrave's performance, beautifully judged and immensely controlled, admirably portrayed the vigor of a man who had not hitherto had cause to question the bases of his actions. Nigel Davenport carried off the difficult exposure speech to fine effect, and Barry Foster gave a shrewd sense of an officer with cynical doubts about the value of the General's kind of courage in a nuclear age. Other thesps were well in keeping, with Jeremy Longhurst, Antony Carrick, and Brian Steele registering as officer types. Otta.

Armchair Theatre

Stephen Lewis, who wrote the successful play and movie, "Sparrows Can't Sing," specializes in Cockney life seen through the bottom of a beer-glass. Such is his claim, and "Wagger," chosen for this "Armchair Theatre" hour from ABC-TV, displayed the virtues and drawbacks of his method.

Its chief lack was a plot. Wagger (played by the author) was an ordinary guy, a Marty-type shoe-repairer, who thought that the girl in the postyconde's opposite had taken a yen for him. But Rose (Juliet Mills) really doted on Wagger's beefy brother, Tony, and constantly brought footwear for attention in the hope of seeing him. Mixed in with this puny strand of theme were some diffuse goings-on about a worldly father, a daughter who rebelled against looking after him, and an imminent move by the whole family to another and more modern apartment, where Wagger could not indulge his passion of breeding pigeons.

Result was a string of comical incident, strong in atmosphere and intermittent in wit. But Lewis, as scribe, has a shrewd eye for character, and the true reactions of the people he knows. As a thesp, too, he has a moving quality which made the pathos of the diffident Wagger, unused to attention by girls, highly potent, and helped to give a focal point to the rambling events. Juliet Mills, unusually cast as the giggling Rose, scored, too, although inclined to exaggerate the gush, and Jennifer Wilson registered as Agnes, the daughter who turned to marriage as an escape. Bert Palmer and George Moon were okay, but crude, in support, and the piece, which sustained interest, might have been improved if Lewis had devised a sterner framework before emptying his beer-glass. Don Leaver's direction was ragged and reflected the uncertain purpose. Otta.

150,000 TV SETS FOR YUGOSLAVIA

Belgrade, May 14.

At the beginning of this year, there were more than 2,000,000 registered radio receivers in Yugoslavia, one set to every 10 inhabitants, whereas in 1939 one set came to a hundred people.

The number of television receivers is doubling every year. Early this year, there were over 150,000 sets in the country as compared with about 82,000 at the beginning of 1962. It is estimated that there will be about 500,000 television sets in 1965.

Yugoslav industry cannot yet meet all the needs for tv sets, since only about 38,000 were produced in the 11 months of last year. This, of course, was twice as many as one year previously, but the output was not enough to satisfy the demand. Smaller and cheaper sets were especially in demand, and their production will be stepped up this year.

Jack Barry's L.A. 'Live on Five' Strip

Hollywood, May 14.

KTLA-TV, Los Angeles indie, this week launched a new daytime strip hosted and produced by Jack Barry which runs daily from 10 a.m.-to-4 p.m., with news and live features interspersed between two feature film shows and four half-hour telefilms.

Conceived by program manager Robert T. Quinlan, "L. A. Today, Live on Five" will have live news cuts and "instant specials," supplemented by previously planned topical human interest vignettes. Barry will tour Los Angeles via the station's telecopter and telemobile, both mobile studios regularly used by KTLA's news staff for spot pickups.

Says Quinlan, "TV traditionally slacks off in the summer, but we're going all out this year with a fresh, live approach to compete with network reruns. We think viewers would rather see a good live show than a film replay."

The pd says the idea for the daily spread came when he learned from news director Stan Zeiman that more than 20 minutes of excellent news footage landed on the cutting room floor every day for lack of time to air it.

"We won't follow the clock, either," says Quinlan. "For the first time, KTLA will play it by ear. There'll be no set station breaks and for the whole six hours the films we run will have no definite cut-off point. They'll be run in their entirety and will begin and finish depending on the position and length of our live cut-ins. If an event is important enough, we might even wipe out a whole half hour of film."

Barry will continue with his Sunday night hour variety show, but is dropping his daily strip, "The Jack Barry Show," to take on the new assignment.

$8,000 a Minute

Continued from page 30

its program costs on affiliate payments) come, if at all, only in August and then only when a Beechnut, for example, would come into the market with about $7,000,000 for a 39-week (as opposed to shortterm pre-Xmas money) buy to grab what's left at heavily discounted rates.

But even Y & R and other agencies negotiating comparable or better buys—NBC's "Espionage" for example has just been slashed to $21,000 per minute—dare not rest easy. For with a huge evening network inventory still unsold (even CBS has 10% of its evening schedule still for sale) and four full months remaining before the '63-'64 season debuts in September, many a shrewd tv expert will lay odds that network minutes will average a drop of another $6,000 this summer.

This year as never before the growing school of late buyers is out to make those commitments later and cheaper than ever.

Under such conditions, trade insiders see little reason for concern, as expressed by Benton & Bowles' Lee Rich, who this week decried magazine concept and guaranteed cost per thousand, plans as equalizing the advertising values of all programs.

Today, unlike the past, equal advertising values don't even apply to the same program.

Lorne Greene

Continued from page 30

RCA Victor titled "Young—At Heart," which has begun to sell in the U. S. and in other countries where Greene is known for his "Bonanza" role.

The combination of his singing and acting talents has cued a half-dozen offers to Greene for legit musicals. But because of the tight production schedule on "Bonanza," there's no time for anything else, including films. Production for the new season starts this week and runs till next spring, by which time he needs a vacation.

REAL ESTATE

"A Dream and an Opportunity"
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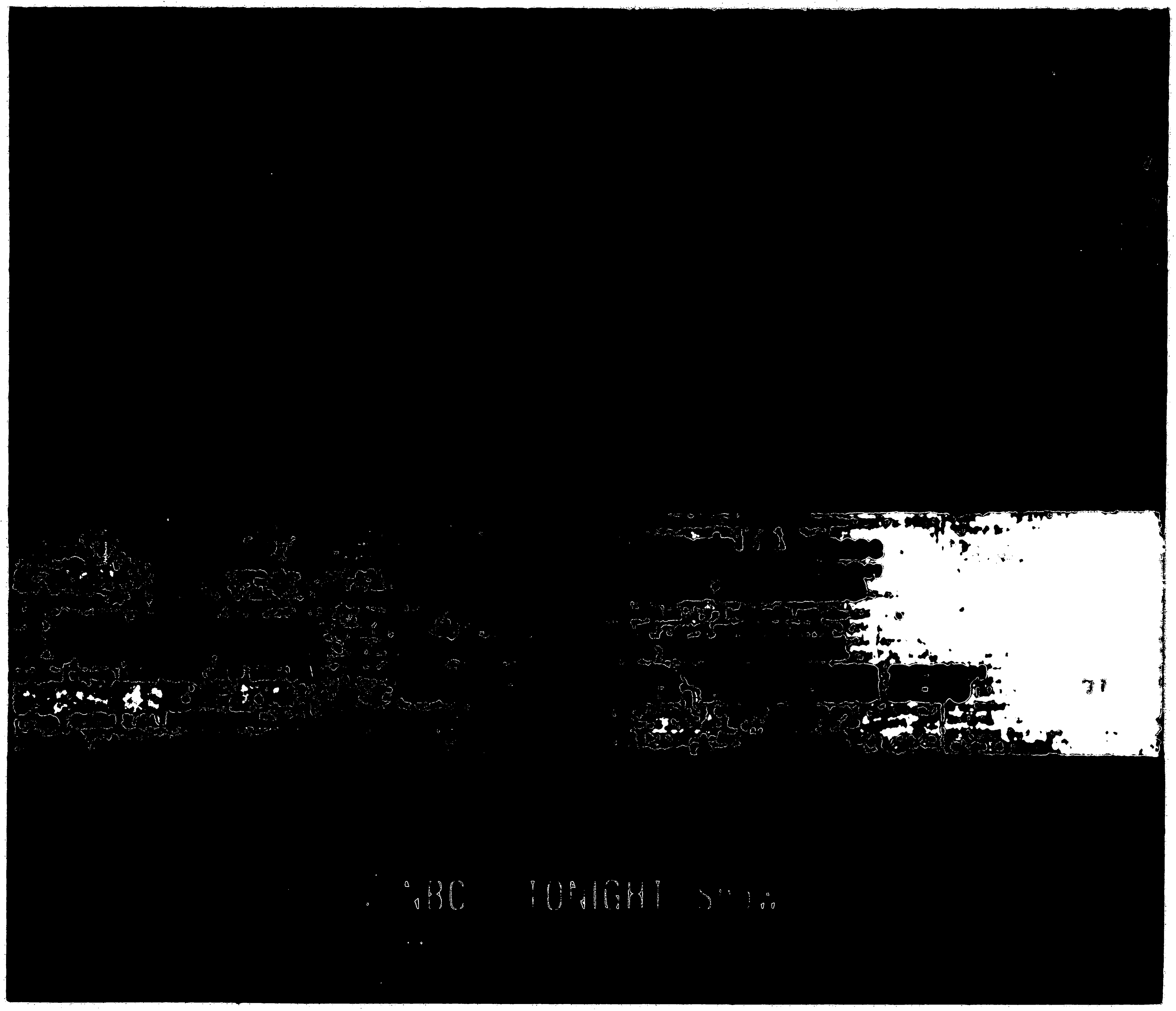

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Personal Management: Walter Surovy, Ltd.
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Belafonte's 'Streets,' Sammy Spear, 'Loves Me,' Meader's 'Vol. 2' Top LPs

HARRY BELAFONTE: "STREETS I HAVE WALKED" (RCA Victor). Harry Belafonte has often walked these folk streets before but by programming songs of varied origins he's come up with an album that has a unified punch. The tunes are from Israel ("Erev Shel Shoshanim"), Portugal ("Tunga"), Japan ("Sakura"), South Africa ("Mangwene Mpulele") and the U.S. ("This Land Is Your Land"), among others. Belafonte continues to deliver with the kind of fervor that makes his repertoire important as well as entertaining. It's a natural for a hefty sales and spinning rating.

SAMMY SPEAR ORCH: "A LITTLE TRAVELING MUSIC" (London). Jackie Gleason's CBS-TV has been credited with giving sales impetus to Frank Fontaine's LP on the ABC-Paramount label, and it's sure to have similar results for Sammy Spear, another of the show's regulars. Spear plays "a little traveling music" for Gleason on the tv'er but it has appeal for everybody. Spear is no musical innovator. He belongs to the old-fashioned vaude of playing it straight and loud emphasizing whatever catchy qualities he can pull out. With the aid of some topflight sidemen rounded up for this album date, he manages to pull out plenty from the likes of "That's A Plenty," "Wolverine Blues," "Chicago," "Jersey Bounce" and even the current "I Left My Heart In San Francisco."

"SHE LOVES ME" (MGM). The Jerry Bock-Sheldon Harnick score has the courage of its conviction. Its aim is to be sweet and light and it never strays from that goal making it pleasant and appetizing fare for the original Broadway cast album buffs. Bock has written several melodic pieces that have an easy glide and Harnick has complemented them with some neat romantic lyric notions. "Dear Friend," "She Loves Me" and "Will He Like Me" have okay pop possibilities and the rest of the score fits neatly into the entire sugary conception of the book. Barbara Cook, Daniel Massey, Barbara Baxley, Jack Cassidy and Nathaniel Frey lead the standout troupe through the Bock-Harnick [illegible]. It's packaged in a two-disk album which gives the legitimate [illegible] the entire score with patter intros. However, for at-home spinning continuity purposes, the diskery goofed by backing side one with side two instead of with side four, thus requiring a manual flipover after the first side is spun. This fault should be remedied in the next pressing run.

VAUGHN MEADER: "THE FIRST FAMILY—VOLUME TWO" (Cadence). Although this second edition of "The First Family" lacks the punch, vitality and novelty of the original, there's bound to be a spinning and sales rubofff on a followup to a package that hit 4,000,000 sales to become the record biz's all-time bestselling LP. Vaughn Meader and his family are being retired after this one and it's just as well. President Kennedy mimicry is still good but many of the jokes and sketches are strained and the four minute-plus vox pop with Meader and reporters which closes the package is an indication that they've run out of ideas for more Kennedy capers. However, the payoff rap seems to be guaranteed and there are still plenty of people around who will want to have Meader, Naomi Brossart (Jackie) and Norma Macmillan (Caroline) back for this one more time.

TENNESSEE ERNIE FORD: "LONG, LONG AGO" (Capitol). Tennessee Ernie Ford says he sang these songs long, long ago and it's a sure bet that almost everybody else has, too, so there's bound to be a big market for this LP. The songs are sweet and sentimental ("Silver Threads Among The Gold," "Home Sweet Home," "Love's Old Sweet Song," "Smilin' Through," etc.) and Ford knows how to milk every schmaltzy note out of them. It should fill the sales basket.

ANDRE PREVIN, HERB ELLIS, SHELLY MANNE, RAY BROWN: "4 TO GO" (Columbia). This session provides the platform from which the jazz talents of four top musicians are projected. Uniquely for this type arrangement, the foursome becomes not only solo-ists of merit but also ensemble contributors to each other's performances. With Andre Previn on piano, Herb Ellis on guitar, Shelly Manne on drums and Ray Brown on bass, a fine jazz package has been assembled which gives solid spotlighting to the special musicianship of each of the participants. The LP should be sought by jazz buffs and programmers of this genre for the often stirring things it has to offer, largely because of the jam session quality of the album which lets the boys swing so freely and definitively.

CONNIE FRANCIS: "AWARD WINNING MOTION PICTURE HITS" (MGM). The combination of Oscar songs and Connie Francis adds up to a payoff package. The thrush continues to have a strong hold on the teen crowd and through these substantial tune offerings, she can pick up adult appreciation, too. The repertoire is as current as "Days Of Wine And Roses," the 1962 winner, and as vintage as "Lullaby Of Broadway," the winner in '35. In between are such oldies that show off her change-of-pace styling as "Secret Love," "Moon River," "Over The Rainbow" and "Zip-A-Dee Doo-Dah." They've all been done before, of course, but Miss Francis gives 'em the pop touch that spins sure go for.

SAMMY DAVIS JR.: "FORGET-ME-NOTS FOR FIRST NIGHTERS" (Decca). This is a roundup of legit and pic songs being used to sparkplug Decca's current re-run of its Broadway-Hollywood catalog. It's a worthy leader. This is stuff that Davis had in the can at Decca (he now records for Reprise) but they are all very much alive. Included are "Too Close For Comfort," from the "Mr. Wonderful" tuner in which he starred, a couple of "Guys and Dolls" entries and a snappy "Mountain Greenery." He has brought in a ringer in Gordon Jenkins' "New York's My Home" from "Manhattan Tower," which was an original disk project, but it fits into the overall bill so no one should quibble.

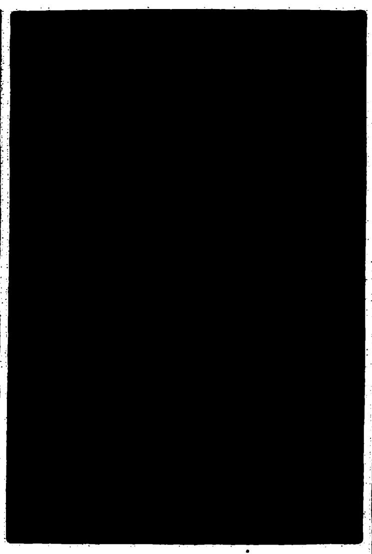
THE UNITED STATES ARMY BAND—NAVY BAND—MARINE BAND—AIR FORCE BAND (RCA Victor). The revenue from the sale of these four packages will go towards the building of a National Cultural Center in Washington which should attract civic-minded citizens to the retail counters. But even if they were straight commercial packages, they would still stimulate lots of consumer interest, especially among the band buffs. The Service groups have the march beat down pat, of course, but Victor's recording engineers give them plenty of help through the new Dynagroove process. Sound is clear and stirring and drums up lots of turntable excitement. The Army, Navy and Air Force tootlers are assisted by spirited choraleers.

THE HOT DOGGERS: "SURFIN' USA" (Epic). This latest platter in the surf music sweepstakes will give the teeners more of what they seem to be digging on the pop scene these days. As rendered by the Hot Doggers, an instrumental-vocal group, many of the top surfin' tunes are delivered in driving and percussive style, with loose electric guitar twanging and pounding rhythms. Included are the title tune, "Surfin'," "Pipeline," "Surfin' Safari," "Surfer's Stomp" all treated in the rockin' style that has put this material over.

HERBIE MANN: "THE SOUND OF MANN" (Verve). Set in a Latino groove but not the bossa nova to which he has devoted so much of his time lately, Herbie Mann gets a nice outing via this session. Originally produced by Norman Granz, the session features a variety of top sidemen and the effect is an always-interesting platter, specially for fans of Latino and/or Africano rhythms. Most of the tunes included are reworkings of standards like "Frenesi," "Strike Up the Band," "Stardust," "Autumn Leaves" and "Peanut Vendor" but there are others as well.

BILL BARRON ORCH: "WEST SIDE STORY BOSSA NOVA" (Dauntless). There is little of Leonard Bernstein's score to "West Side Story" actually presented on this session except for brief notations of some of the melodies at

(Continued on page 68)



LAWRENCE WELK
In His Newest Dot Album
Salutes "1963's EARLY HITS"

Longplay Shorts

Decca Records has scheduled a "Rick Nelson Day" for Friday (17) to herald the singer's first album release for the label. In addition to the usual deejay push which will be kicked off on that day, a special musical format has been written for him to be aired on an upcoming segment of his ABC-TV show, "The Adventures Of Ozzie & Harriet." He'll do five or six cuts from the LP which is titled "For Your Sweet Love—Rick Nelson" . . . Roulette Records is launching a "Golden Goodies" album series of original hit records by their original diskers. The series, which consists of 12 volumes, represents some 75 recording artists, over 150 songs, and an estimated 100,000,000 single record sales. . . . Pianist Jack La Forge to Europe and recording sessions in Rome with vocalist Sparo Pantos for release on La Forge's Regina label.

Richard E. (Dick) Uhl, veepee and creative supervisor with Sullivan, Stauffer, Colwell & Bayles, has penned 12 songs for an LP titled "Stop! Listen! And Love!" which will be released by the Vataphonic Record Corp. The singer on the album is Jack Carroll and the orch is conducted by Sy Shaffer, who also did the arrangements. Uhl hit Tin Pan Alley's big time in 1960 with "A Romantic Guy, I" . . . ABC-Paramount will unveil its new album product at a distributor meet set for June 22 at the Eden Roc in Miami Beach . . . Two Charlie Byrd tracks, "Langhing For Bahia" and "Softly," have been pulled out of his upcoming Riverside LP, "Once More, Charlie Byrd's Bossa Nova" for a single-disk push.

Sammy Davis Jr. is cutting an LP for Reprise in London to be called "Sammy Davis Jr. Salutes The London Palladium." It's scheduled for release in the U.S. and U.K. in early June . . . Gourfain, Loeff & Adler will handle advertising and sales promotion for Mercury's new phonograph division . . . Prestige Records has made the following distributor appointments: Arnold Distributors of Charlotte (N.C.); Bold Record Distributors in Hialeah (Fla.), and Allied Distributors of East Hartford (Conn.) . . . A 15% discount is in effect through June 30 on LP product on the Tru-Sound, Tru-Sound Gospel and Tru-Sound Latin American labels.

The American recording premiere of the Shostakovich Fourth Symphony, cut by Eugene Ormandy & The Philadelphia Orch is scheduled for release by Columbia this month . . . Rolf Harris, Epic disker from Australia, arrived in New York Monday (13) to launch a cross-country promotion tour . . . Among RCA Camden's five-LP release for May is the debut album of The Raftsmen, Canadian folksinging group . . . Buddy Greco, Epic disker, set for a concert at Philadelphia's Academy of Music on June 22.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

MR. ACKER BILK..........UNDERNEATH THE ARCHES
(Atco)..........Lady Of The Lake

Mr. Acker Bilk's "Underneath the Arches" (Robbins-Connelly) again showcases this British clarinetist's unusual sound on a lilting tune which is dressed up with support from a choral ensemble. "Lady of the Lake" (Essex†) is another good side with a standard-sounding melody.*

* * *

PERRY COMO..........DON'T YOU FORGET IT
(RCA Victor)..........One More Mountain

Perry Como's "Don't You Forget It" (Northridge) returns this performer into the disk sweepstakes with a bright pop entry which could repeat his big click on "Don't Let The Stars Get In Your Eyes" of several years ago. It's in a similar groove. "One More Mountain" (Ramsom*) is a fine ballad with good chances over the long pull.*

* * *

CONNIE FRANCIS..........IF MY PILLOW COULD TALK
(MGM)..........You're The Only One Can Hurt Me

Connie Francis' "If My Pillow Could Talk" (Merna†) hits a solid clip in a rhythmic format which is right down the contemporary pop groove. Could go all the way to the top. "You're The Only One Can Hurt Me" (Francon) is an okay ballad with an easy tempo and a lyric that stays close to tested ideas.*

* * *

PAUL EVANS..........EVEN TAN
(Kapp)..........Ten Thousand Tears

Paul Evans' "Even Tan" (Port) shapes up as a clever rocking number with a seasonal idea which this singer handles with strong impact in the teenage market. "Ten Thousand Tears" (Cascade*) is a routine country-flavored tune.*

* * *

THE FORTUNES..........THE GHOUL IN SCHOOL
(Cub)..........You Don't Know

The Fortunes' "The Ghoul In School" (Hastings†) is a way-out novelty with a teenage peg which should mop up spins among the Coke set. "You Don't Know" (Davidson†) is a conventionally styled rocking number belted in good style by this combo.

* * *

JOHNNY MATHIS..........EVERY STEP OF THE WAY
(Columbia)..........No Man Can Stand Alone

Johnny Mathis' "Every Step of the Way" (Pauline) is a lilting ballad with a well-written lyric which this singer projects in an effectively sweet style. "No Man Can Stand Alone" (Elm Drive*) is an inspirational item with a somewhat pretentious lyric that doesn't quite come off.*

* * *

ALEX NORTH ORCH
ANTHONY & CLEOPATRA THEMES
(20th-Fox)

Alex North's "Anthony & Cleopatra Themes" (Robbins), from the upcoming film, should ride on the high wave of curiosity about this production. Both sides of the disk, taken from the soundtrack, feature lush thematic motifs in rich symphonic settings.*

* * *

DINAH WASHINGTON..........SOULVILLE
(Roulette)..........Let Me Be The First To Know

Dinah Washington's "Soulville" (De Lorse-Nom†) is a hard-driving rhythm number with an okay lyric which this songstress makes go much further than it deserves. "Let Me Be The First To Know" (Lakeview†) is a groovy blues slice right down this songstress' alley.

* * *

BOBBY VINTON..........BLUE ON BLUE
(Epic)..........Those Little Things

Bobby Vinton's "Blue On Blue" (Famous) gives this young singer a well-written ballad with an arresting lyric idea set in pretty melodic setting. "Those Little Things" (Feather†) is a swinging slice also with possibilities.*

* * *

TONY OSBORNE..........I LOVED YOU
(London)..........Acapulco, 1922

Tony Osborne Orch's "I Loved You" (Chappell), this year's Eurovision song contest winner, is a standout instrumental with a striking melody that should win spins on all levels. "Acapulco, 1922" (Alamo*) bounces along in an oldfashioned groove with neat results.*

* * *

BYRDIE GREEN..........MEMORIES ARE MADE OF THIS
(Enel)..........Tremblin'

Byrdie Green's "Memories Are Made of This" (Montclare†) brings back this hit of a few years ago in an excellent version which should earn a whole new round of spins. "Tremblin'" (Gilt†) is an okay rocking ballad handled very efficiently by this blues songstress.

* * *

THE FRONTIERS..........I ONLY HAVE EYES FOR YOU
(Philips)..........Don't Come Cryin'

The Frontiers' "I Only Have Eyes For You" (Remick) brings back this fine oldie in a sharp rocking slice that'll give this number wide circulation with the juke crowd. "Don't Come Crying" (Real*) reverts to the usual teenage ballad idiom with okay results.*

* * *

EXCELLO GOSPEL SINGERS..FREEDOM AFTER AWHILE
(Peacock)..........Dreamin' of Heaven

Excello Gospel Singers' "Freedom After Awhile" (Sunday School) is a solid example of the stirring religious music coming out of the gospel field as a matter of course. This is a standard number delivered in powerful style by this group. "Dreamin' of Heaven" (Lion†) starts slowly but builds strongly at the finish.

* * *

BILLY VAUGHN..........HAPPY COWBOY
(Dot)..........Broken Doll

Billy Vaughn's "Happy Cowboy" (Gilt†) shapes up as a nifty instrumental offering with a bright western melody dished up in an inventive arrangement. "Broken Doll" (Hill & Range†) is another highly listenable slice due for widespread play. Herm.

*ASCAP. †BMI.

POP SINGLES' ADULT AUDIENCE

Music Licensing Tiff Between ASCAP, TV Stations Tossed Back to Lower Ct.

The music licensing hassle between the tv broadcasters and the American Society of Composers, Authors & Publishers is back in the lap of N. Y. Federal Court Judge Sylvester J. Ryan. The issue was tossed back to Judge Ryan last week when the U. S. Court of Appeals in N. Y. turned down an appeal by the tv licensing committee which sought a revised licensing rate.

The turndown by Judges Leonard P. Moore, Henry J. Friendly and Paul R. Hays, who heard the arguments, was based on the grounds that the appeal on Judge Ryan's original ruling had already been denied by the U. S. Supreme Court.

The case before Judge Ryan was pegged on the efforts of the tv broadcasters to obtain a license from ASCAP that would not require the stations to pay the Society for its music, except when played in locally originated programs.

The music in future syndicated programs and feature films would be licensed by ASCAP to the producers of those programs "at the source" instead of being paid by the stations directly. Judge Ryan ruled that ASCAP could not be compelled to grant this type of license.

Now that the broadcasters' appeal has run its course, it's up to Judge Ryan to get the two parties together on setting up a new licensing arrangement sans the "at the source" issue.

Del-Fi, Top Coast Indie Label, Inks 7 Artists In Major Expansion Pgm.

Hollywood, May 14.

Del-Fi Records, largest Coast indie record producers and distributors, has entered into a major talent expansion program with signing of seven new artists aimed at teenage or comedy markets.

Bob Keane, Del-Fi prexy, signed Paul Wallace to an exclusive contract, with special clause allowing Wallace to make original cast recordings if other labels are involved with shows he might do.

Unique clause eliminates recording problems that have arisen in past when artists under contract to one company had to be replaced in cast recordings that had been sold to another firm. Wallace was in "Gypsy" both stage and screen.

Also inked are Hank & Dean, regulars on the "Tennessee Ernie Show," who move over from prior exclusive RCA Victor pact. Deal is being closed for Bob Denver, regular on "Dobie Gillis" show, to make his disk debut for company.

Keane, additionally, has signed comics Jackie Curtiss and Bill Tracy, currently at Trolly Ho! nitery, "National Velvet" teleseries star Lori Martin, Tim Considine, Bobby Crawford, Dave Gates, Canadian singer Bobby Curtola and The Pharos.

Keane, who said company grossed $1,000,000 last year, asserted he looks to $2,000,000 biz in current year. Major seller is Johnny Crawford, of "The Rifleman" teleseries, along with the late Richie Valens, with whom he started company. Company also records The Lively Ones, current at the Interlude, and Bruce Johnston band, both in the current surfing music craze.

ELMER BERNSTEIN'S 'ESCAPE'

Hollywood, May 14.

Elmer Bernstein was granted a release by Ava Records, to which he is under exclusive contract, to record score of UA's "The Great Escape," which he composed, for United Artists Records.

Ava, in return, will cut single of "Escape" theme with Bernstein. Mitch Miller also has waxed theme as a single for Columbia.

20th Ups Lionel Newman To Music Affairs Head

Hollywood, May 14.

Lionel Newman, associated with 20th-Fox for 21 years and for past four years head of studio's tv music dept., succeeds Ted Cain as head of all music affairs. He thus will be in charge of both features and tv music.

Urban Thielmann, who has been orch manager and staff pianist for 25 years, moves up as associate in dept. He'll retain his former duties.

Novel Deal Puts Sweet Chariot, N.Y., Into Col's Groove

Columbia Records is extending its "original cast" grooving into the nightclub field. In an unprecedented agreement, Col has latched on to the exclusive rights to The Sweet Chariot, new gospel nitery on Manhattan's West 46th St.

The deal gives Col exclusivity to recording of the club as well as the exclusive right to record all gospel artists featured in connection with the nitery. Included among groups to be recorded are The Sweet Chariots, The Nathaniel Lewis Singers and The Herman Stevens Singers.

Negotiations for the diskery-nitery tie were made by David Kapralik, director of pop artists & repertoire for Columbia; Joe Scandore, owner of The Sweet Chariot, and Rosalind Ross and Jerry Brandt of the William Morris Agency.

Col is bringing its recording engineers into the nitery for three nights beginning tomorrow (Thurs.) to get an on-the-spot grooving of the gospel goings-on.

Scandore is now planning to open branches of The Sweet Chariots in key cities around the country. The first of these, in Chicago, will be in operation within a month.

AWARD 8 ASCAP PUBS 2G IN W. VA. PIRACY

Eight publisher members of the American Society of Composers, Authors & Publishers (ASCAP) have been awarded default judgment for $2,000 against the Royal Broadcasting Co., owner of WVAR, Richwood, West Va., in a copyright infringement action charging the defendant with the unauthorized performance of eight musical compositions. The judgment also awarded attorneys' fees of $800 plus court costs.

The victorious ASCAP members are Leo Feist, DeSylva, Brown & Henderson, Famous Music, Miller Music, New World Music, Pickwick Music, Robbins Music, and Shapiro, Bernstein.

Judge John A. Feld Jr., of the U.S. District Court, Southern District of West Va., also awarded an injunction which restrains the defendant from publicly performing these songs in the future.

Set Royal Philharmonic Orch for U.S.-Can. Tour

A North American coast-to-coast tour of the Royal Philharmonic Orchestra of London has been set for the fall of this year. The trek opens in Montreal Sept. 29—the first of 34 concerts in 30 cities—marking the return of the Orchestra to this continent for the first time since its appearance in 1950.

Two conductors, Sir Malcolm Sargent and Georges Pretre, will share the podium for various portions of the tour.

LP SPOTLIGHT EXTENDS FIELD

By MIKE GROSS

Pop singles appear to be coming of age. The single disk, once the private province of the teenage market, is now spreading its range to include adult buyers via subsequent showcasing in album product.

In a recent rundown of the 100 top selling albums around the country, it was revealed that about 30 titles had their origination in single releases. Two reasons are given for this current disk phenomena:

1) The singles market is now offering more good music than ever before, and 2) the growing importance of the rack jobbers who are able to move large quantities of merchandise quickly when the product has immediate consumer identification—either a song title or an already established disclick to attract the record buyers.

There is also a school of thought which attributes the general decline of the singles business (1,000,000 copy sellers are hard to come by these days, even for hits) to the fact that the hits, themselves, get all the current singles exposure they want via radio and jukeboxes, and wait until their fave tune is put into an album along with 11 other songs. The LP, they say, is a more economical buy.

The claim that the songs on singles are getting better is more than just a wishful note on the part of the responsible music figures who've been moaning ever since the takeover of rock 'n' roll. It's not that the frantic r'n'r beats, aimed solely at the blue-jean set, is out, but they've been outweighed by the recent flock of "good" songs that have won over the juves as well as the adults.

Among the "good" songs they list are "I Left My Heart In San Francisco," "My Coloring Book," "The End Of The World," "I Wanna Be Around," "Our Winter Love," "Blame It On The Bossa Nova" and such pic-oriented songs as "Days Of Wine And Roses," "The Good Life" (from "Seven Capital Sins") and "Call Me Irresponsible" (from "Papa's Delicate Condition").

To further substantiate their claim that the songs are getting better, the music biz pros point to the large number of covering recordings being given those tunes. In addition to becoming album titles for the original disker, the songs are being picked up by a large number of other artists for

(Continued on page 68)

Mathis' Own Label After His Col Exit

Philadelphia, May 14.

Johnny Mathis, here for a concert at the Academy of Music, cleared up some speculation as to what will happen when his contract with Columbia expires in June. "What Helen and I plan to do is cut our own masters. (Helen is Mrs. Johnny Nogs, wife of a former San Francisco cafe man who acts as his manager). We'll hire the orchestra, arranger, technicians and conductor. Then we'll sell the tapes to Columbia or whoever winds up as our distributor. It'll be getting me some of that Texas kind of loot," the singer explained.

According to industryites, Mathis never touched his record royalties and the company pays him interest on a nest egg of $1,000,000. They have a bit of mine," he commented.

Mathis wound up his obligations to Columbia with a nine-hour recording session in New York Thursday (9). "We made two albums and countless singles. It will give them a backlog. But we also saved a few goodies," he added.

Col Execs Again Defend Record Club As FTC 'Monopoly' Hearings Resume

Kirshner, Schneider In London Talks on 'Victors'

Don Kirshner, newly-appointed exec veepee in charge of Columbia Pictures' music and record divisions, and Stanley Schneider, veep of the pic company, left for London Friday (10) to huddle with producer-director Carl Foreman on his currently editing production of "The Victors."

The confabs will center on distribution and promotion of the score of the film, for which original music is being composed by Sol Kaplan.

'Tovarich' Finds Orig Cast Home With Cap Label

"Tovarich" is no longer a disk orphan. The tuner, which has been running on Broadway for the past nine weeks, was picked up early this week by Capitol Records for an original cast album workover.

Cap will bring the "Tovarich" cast, headed by Vivien Leigh and Jean-Pierre Aumont, into a New York studio Sunday (19) to put the show into the groove. The session will be supervised by Si Rady.

The financial arrangement for the deal was not revealed but a Cap spokesman said that it was advantageous to all concerned. Cap says its pickup of the original cast album rights was based on the $60,000-plus b.o. take the show pulled the past two weeks (it went over $60,000 some weeks during the run) and the Tony award recently copped by Miss Leigh. Show also got a hefty plug on Ed Sullivan's CBS-TV show last Sunday (12) in conjunction with Miss Leigh's appearance.

The score was written by Anne Croswell & Lee Pockriss. E. B. Marks' Piedmont Music firm is publishing.

LEVINE, GENOVESE TO O.O. ABC-PAR O'SEAS

Harry Levine, exec-veepee of ABC-Paramount, heads for Europe May 26 for a series of business conferences with the label's affiliates and licensees in London, Paris, Milan and Rome. He'll be accompanied by Albert Genovese, an ABC-Par exec.

Levine will be met in Europe by James Grayson, managing director of Westminster Records, ABC-Par's classical subsidiary. They'll confer on matters pertaining to Westminster's foreign licensees.

Levine and Genovese are expected back at their N. Y. base on June 10. Grayson, who also heads artists & repertoire for Westminster, will remain in Europe to handle recording activities for the label.

John Levy to Bow New Jazz Pkg. at Apollo, N.Y.

A new jazz package, "Free Sounds of '63," will bow at New York's Apollo Theatre Friday (17). Produced by John Levy, the unit will headline Nancy Wilson, Julian (Cannonball) Adderley Sextet, Ramsey Lewis Trio, Oscar Brown Jr. and the Tommy Johnson Dancers.

Levy's experiment on the vaude circuit will spotlight the artists' disk hits, keeping dialog to a minimum. Special writing will be by Nat Adderley and Brown, with leap turns devised by Johnson.

After a week's run at the Apollo, the package will move to the Howard in Washington and then to the Uptown in Philadelphia.

The second phase of the long-running Federal Trade Commission investigation into the Columbia Record Club began a stand in New York last week with the diskery at bat. During the week-long testimony, Col execs reasserted their position that the club operation has had beneficial effects on the entire music industry and can be credited with the industry's general upbeat sales spiral since its inception in 1955.

The FTC, which has charged the Col club with "monopolistic practices" and "deceptive price claims," began its hearings in N.Y. last January and took them on tour through March hitting Philadelphia, Chicago and Los Angeles. The Col legalites will call witnesses in N.Y. through early June and then move to the Coast for hearings in L.A. later that month.

Testifying last week were Goddard Lieberson, Columbia president; Norman Adler, label's exec veepee, and Cornelius F. Keating, veepee-general manager of the record club. Their testimony pointed out that it was not coincidental that total disk industry sales on the retail level and the hi-fi set sales started to go upward with the introduction of the club. It was claimed that the consumer has been made record and music-conscious through the $8,000,000 advertising expenditure (shelled out in 1962) and the 12,000,000 mailing pieces that went out last year.

Cites Industry Benefit

Adler asserted that since a space ad pulls four out of every 1,000 readers into the club and that since an average on a direct mail approach is between 1% and 2%, there are plenty of people left who have been made aware of records and music and who may have done something about it without joining the club. Adler also mentioned that the annual rate growth of hi-fi set sales was 3% a year before the club and is now travelling at a 12% growth pace.

Along the same lines, Lieberson said, "I think the clubs (Columbia, RCA Victor, Capitol) have had the effect of broadening the market for records. It has interested more people in phonographs. It has dramatized the whole picture of phonographs and records as a source of entertainment at home."

Another upbeat point mentioned by Adler was the fact that since

(Continued on page 68)

Big Diskery Spread Of Grammy Nominations Helps Cut Vote Beefs

With a fairly large spread of record companies represented with nominations for this year's Grammy awards in the National Academy of Recording Arts & Sciences' balloting, the squawks on voting procedures and category qualifications that have hounded the Academy in past years have virtually been eliminated.

However, NARAS still has to pull a complete industry turnout for its award-giving affair. Among companies not taking tables for the annual dinner, which takes place tonight (Wed.) at N.Y.'s Hotel Astor and L.A.'s Beverly Hilton are Decca and London.

Leading the field in this year's nominations of some 240 records in 38 categories is Columbia Records with 43 nominations. Runners-up are RCA Victor with 34, Capitol (32), Verve (15), Angel (13), Atlantic (10), Warner Bros. (8), ABC-Paramount (7), Reprise (7), Cadence (6), Liberty (5), Mercury (5), Kapp (4), Impulse (3), Vanguard (3), VeeJay (3), Decca (2) and Philips (2).

Top vote-getting disker in this year's nominations is Stan Getz, who is represented with three different albums in eight categories. Tony Bennett, Ray Charles, Vaughn Meader and Allan Sherman each earned five final nominations.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	6	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
2	2	10	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
3	5	11	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
4	3	80	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
5	4	7	KINGSTON TRIO (Capitol) Kingston Trio No. 16 (T 1871)
6	7	10	HENRY MANCINI (Victor) Our Man in Hollywood (LPM 2604)
7	9	7	TONY BENNETT (Columbia) I Wanna Be Around (CL 2000)
8	13	14	JOE HARNELL (Kapp) Fly Me to the Moon (KL 1318)
9	6	15	FRANK FONTAINE (ABC-Par) Songs I Sing on Jackie Gleason Show (ABC 442)
10	8	16	RICHARD CHAMBERLAIN (MGM) Richard Chamberlain Sings (E 4088)
11	11	4	ELVIS PRESLEY (Victor) Happened at World's Fair (LPM 2697)
12	14	36	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
13	12	41	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
14	27	6	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
15	15	10	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
16	20	5	JOHNNY MATHIS (Columbia) Newest Hits (CL 2016)
17	31	4	ROBERT GOULET (Columbia) Wonderful World of Love (CL 1980)
18	24	5	LAWRENCE WELK (Dot) Early 1963 Hits (DLP 3510)
19	25	6	PETER NERO (Victor) Hail the Conquering Nero (LPM 2638)
20	19	18	ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
21	10	34	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
22	22	12	BRENDA LEE (Decca) All Alone Am I (DL 4370)
23	17	5	CANNONBALL ADDERLEY (Riverside) Jazz Workshop Revisited (444)
24	18	10	BILLY VAUGHN (Dot) 1962's Greatest Hits (DLP 3497)
25	23	19	KINGSTON TRIO (Capitol) New Frontier (T 1809)
26	21	4	BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2007)
27	28	34	STAN GETZ—CHARLIE BYRD (Verve) Jazz Samba (V 8432)
28	16	18	ALLAN SHERMAN (Warner Bros.) My Son, The Celebrity (W 1487)
29	33	7	PETE FOUNTAIN (Coral) Plenty of Pete (CRL 57424)
30	37	40	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
31	39	9	ROY ORBISON (Monument) Greatest Hits (M 8000)
32	41	30	BENT FABRIC (Atco) Alley Cat (33-148)
33	42	3	EYDIE GORME (CL 2012) Blame It On the Bossa Nova (Columbia)
34	35	2	MARTY GOLD (Victor) Sound Power (LPM 2620)
35	38	5	NANCY WILSON (Capitol) Broadway My Way (T 1828)
36	40	3	JOHNNY MATHIS (Columbia) Greatest Hits (CL 1133)
37	30	132	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
38	32	25	OLIVER (Victor) Original Cast (LOCD 2004)
39	39	13	STEVE LAWRENCE (Columbia) Steve Lawrence Winners (CL 1953)
40	34	2	STEVE ALLEN (Dot) Gravy Waltz (DLP 3515)
41	46	14	FRANK SINATRA & COUNT BASIE (Reprise) Sinatra and Basie (R 1008)
42	36	3	BYE BYE BIRDIE (Victor) Soundtrack (Loc 1081)
43	43	9	DAVE BRUBECK QUARTET (Columbia) Bossa Nova USA (CL 1998)
44	48	6	PEGGY LEE (Capitol) I'm a Woman (T 1857)
45	45	7	THE SHIRELLES (Scepter) Greatest Hits (507)
46	36	11	STAN GETZ Big Band Bossa Nova (V 68494)
47	50	4	ARTHUR FIEDLER & BOSTON POPS (Victor) Jalousie (LM 2661)
48	44	30	ALLAN SHERMAN (Warner Bros.) My Son, the Folk Singer (W 1475)
49	44	6	PAUL & PAULA (Philips) Songs for Young Lovers (PHM 200078)
50	47	17	GYPSY (Warner Bros.) Soundtrack (B 1480)

CBS (Ed Sullivan) Bans Folksinger Dylan For John Birch Satirization

Folksinger Bob Dylan was barred by CBS from rendering a song satirizing the John Birch Society. Dylan was to have appeared on Sunday's (12) Ed Sullivan show, but when a representative of the network nixed the song the 21-year-old folksinger did not appear as scheduled.

Sullivan and producer Bob Precht okayed the song, written by Dylan, titled "The Talking John Birch Society Blues," and protested the decision of the network program practices department. Song was rendered recently on ABC-TV's "Hootenanny."

Dylan has a contract with Columbia Records, a CBS subsid. Network declined any comment on the incident.

Pop Music

Continued from page 61

inclusion in their album releases and, in many instances, for the singles market, too.

Some have been going a step further and have added these songs to their repertoire for their nightclub appearances. This is a far cry from the pop scene of just a few years ago when a disclick was mostly a "sound freak" that meant nothing unless the original disker did it.

The extension of the single into album form is not a new disk industry practice, but the past few months has witnessed an unprecedented use of this technique. And the fact that it's paying off with sales indicates that it will be in fashion for some time to come by the majors and the indies, alike.

It's gotten so that the singles don't have to be a big hit to warrant the title showcasing in an album. Many artists and repertoire men feel that if the song has received any kind of play or attention it is justification enough for an album ride. For the most part they wait until the singles have reached their peak position on the sales charts and just about the time they begin to ebb, the album is rushed out so that the record company can milk extra profits via the spotlight on the specific song.

In the past, a&r men, when plotting their release schedule, used to say, "Let's break this single out of an LP." Now, they're saying, "Let's build an album from this single."

The "building albums from singles" scheme has been a dominant activity at Columbia Records during the past few months. It's paid off with such LP winners as Andy Williams' "Days Of Wine And Roses," Tony Bennett's "I Left My Heart In San Francisco" and "I Wanna Be Around," Eydie Gorme's "Blame It On The Bossa Nova," Steve Lawrence's "Winners" which spotlighted his "Go Away Little Girl" single click, Dion's "Ruby Baby," Bill Pursell's "Our Winter Love" and Marty Robbins' "Devil Woman."

Epic, too, has been following its parent company Col's lead with George Maharis' "Teach Me Tonight" and Bobby Vinton's "Roses Are Red" and "Over The Mountain."

RCA Victor has done it with Kitty Kallen's "My Coloring Book," Skeeter Davis' "The End Of The World" and Duane Eddy's "Dance With The Guitar Man." Capitol's recent entries along the singles-to-album lines were Nat King Cole's "Ramblin' Rose," Bobby Darin's "You're The Reason I'm Living" and The Beach Boys' "Surfin' USA." Decca got in the swing with Brenda Lee's "All Alone Am I" and Jackie Wilson's "Baby Workout" (on its Brunswick label).

Among some other diskeries building albums from singles have been Kapp (Joe Harnell's "Fly Me To The Moon—Bossa Nova"), MGM (David Rose's "The Stripper"), Atlantic (Bent Fabric's "Alley Cat"), Reprise (Lou Monte's "Pepino, The Italian Mouse"), Veejay (The 4 Seasons' "Big Girls Don't Cry"), Vanguard (The Rooftop Singers' "Walk Right In"), London (The Ventures' "Telstar"), Liberty (Bobby Vee's "The Night Has A Thousand Eyes") and Valiant (The Cascades' "Rhythm Of The Rain").

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	6	I WILL FOLLOW HIM Little Peggy March	Victor
2	4	6	IF YOU WANNA BE HAPPY Jimmy Soul	S.P.Q.R.
3	3	5	REVEREND MR. BLACK Kingston Trio	Capitol
4	2	6	PUFF Peter, Paul & Mary	Warner Bros.
5	6	5	LOSING YOU Brenda Lee	Decca
6	10	3	ANOTHER SATURDAY NIGHT Sam Cooke	Victor
7	9	4	TAKE THESE CHAINS FROM MY HEART Ray Charles	ABC-Par
8	11	7	SURFIN' U.S.A. Beach Boys	Capitol
9	5	11	CAN'T GET USED TO LOSING YOU Andy Williams	Columbia
10	14	6	TWO FACES HAVE I Lou Christie	Roulette
11	16	4	FOOLISH LITTLE GIRL Shirelles	Scepter
12	8	9	PIPELINE Chantays	Dot
13	15	5	I LOVE YOU BECAUSE Al Martino	Capitol
14	7	12	HE'S SO FINE The Chiffons	Laurie
15	23	6	HOT PASTRAMI Dartells	Arlen
16	22	2	YOU CAN'T SIT DOWN Dovells	Parkway
17	13	9	BABY WORKOUT Jackie Wilson	Brunswick
18	—	1	IT'S MY PARTY Lesley Gore	Mercury
19	16	7	LITTLE BAND OF GOLD James Gilreath	Joy
20	30	2	DA DOO RON RON Crystals	Philles
21	21	6	WATERMELON MAN Mongo Santamaria	Battle
22	24	4	STILL Bill Anderson	Decca
23	27	3	CHARMS Bobby Vee	Liberty
24	20	9	DON'T SAY NOTHIN' BAD Cookies	Dimension
25	17	7	MECCA Gene Pitney	Musicor
26	26	5	TOM CAT Rooftop Singers	Vanguard
27	—	1	LET'S GO STEADY AGAIN Neil Sedaka	Victor
28	12	8	YOUNG LOVERS Paul & Paula	Philips
29	—	1	LOVE OF MY MAN Theola Kilgore	Serock
30	43	3	WHAT A GUY Raindrops	Jubilee
31	28	6	KILLER JOE Rocky Fellers	Scepter
32	29	5	HEART Wayne Newton	Capitol
33	44	2	SUKIYAKI Kyu Sakamoto	Capitol
34	34	2	SHUT DOWN Beach Boys	Capitol
35	—	1	EL WATUSI Ray Barretto	Tico
36	36	14	END OF THE WORLD Skeeter Davis	Victor
37	—	1	IF YOU NEED ME Wilson Pickett	Double-L
38	—	1	AIN'T THAT A SHAME Four Seasons	VeeJay
39	—	1	TWO KINDS OF TEARDROPS Del Shannon	Big Top
40	39	2	THE BOUNCE Olympics	Tri-Disc
41	40	2	THIS LITTLE GIRL Dion	Columbia
42	41	4	HERE I STAND Rip Chords	Columbia
43	38	11	SOUTH STREET Orlons	Cameo
44	32	3	A LOVE SHE CAN COUNT ON Miracles	Tamla
45	45	3	STING RAY Routers	Warner Bros.
46	18	6	ON BROADWAY Drifters	Atlantic
47	35	9	YOUNG AND IN LOVE Dick and Dee Dee	Warner Bros.
48	30	10	DO THE BIRD Dee Dee Sharp	Cameo
49	31	5	I GOT WHAT I WANTED Brook Benton	Mercury
50	47	4	GOT YOU ON MY MIND Cookie & Cupcakes	Chess

Sure Recipe for Hit Disk in Germany: Capri & Dash of Love, Study Shows

By HAZEL GUILD

Frankfurt, May 14.

If you want to turn out a hit record in Germany, you had better include the basic ingredients of Capri (Tahiti and Hawaii and the Andalusians are acceptable substitutes), unsatisfied longing, and just a touch of love, a German music industry study of hits here shows.

While the American formula for pop hits is defined here as "simple, sad, and sexy," in an analysis of 100 recent German top platters, the word love appeared 260 times, the moon showed up 108 times, a dream occurred 161 times wonder cropped up 110 times loneliness was part of the theme 72 times, the stars came in for 64 mentions, and luck was referred to 33 times.

About 4,000 disks per year that fall into the "popular" category are brought out in Germany, and the survey indicates that it is the words — and not the music — that account for the success or failure of the tune. Themes of the titles included in the study of German hits fell 34% into a category termed "pure erotic," 31% "homesickness and longing for distant places" and 11% into "idyllic dreams."

The study indicated that three-fourths of the young men and seven-eighths of the girls listen regularly to popular music. They give about half of their pocket money for records. Two-thirds of the buyers of these pop records in Germany are under 25 — and 82% of the young people in the same age category do not own a single book except for their required school textbooks.

Many 10 or 12-year-olds can repeat the entire lyrics of pop tunes, the survey reveals, and there are "song specialists" who in 10 minutes can write the titles of 50 popular hits, but in the same time can recall the names of only two or three folk songs.

A few foreign words contribute to the popularity of a German tune, and it's considered best to say "piano" instead of "light," and "amore" for love and "cafeteria" or "cafe" instead of the German word for a small restaurant, which is considered less romantic and hence less likely to turn into a best-seller.

One trouble, according to the study, is that the people hear so much about "take my hands and let us disappear into fairyland" that they tend to think life is nothing but a beautiful and unrealistic romance, and hence become disillusioned.

The report, which covered schools and young people throughout Germany, suggested that records be studied in the classroom, giving the impressionable students a thorough and honest appraisal of such themes as "good and bad hit tunes," "popular hits vs. the classics," "popular hits vs. folk songs" and "evaluation of the hit tunes."

NARAS' N.Y. Unit Votes 5G Scholarship Grants; L.A. Wing Sets Awards

The New York and Coast chapters of the National Academy of Recording Arts & Sciences (NARAS) set up scholarship grants last week.

The New York chapter's board of governors voted a total of $5,000 in scholarships during the next 10 months. Sharing equally in the first grants assigned this year will be the Berklee School of Music, the Columbia-Princeton Electronic Center, the Eastman School of Music and the Manhattan School of Music.

Each has been asked to assign the grant to a deserving student of its own choice. Previous N.Y. chapter grants also went to Eastman and Manhattan as well as to M.I.T., Pratt Institute and the School of Jazz.

The Coast chapter will award scholarships for the Dorothy Kirsten Master Class in Opera Technique to the University Extension, U. of California at Los Angeles. NARAS will provide eight half-scholarships for the chosen students for the summer workshop beginning June 10. This is the first in a series of scholarships awarded by the L.A. chapter. Future scholarships or grants-in-aid will be given to other universities.

Dutch Disk Best Sellers

Amsterdam, May 14.

[illegible] .... Greenish (Philips)
Katootje .... Sonneveld (Philips)
Bachelor Boy .... Richard (Columbia)
Blume Von Tahiti Timmermann (Telefunken)
Junge Komm Bald Wieder .... Quinn (Polydor)
Limbo Rock .... Checker (Cameo/Parkway)
Loop De Loop .... Thunder (Delta)
Sei [illegible] Solo .... Albertis (Philips)
Hand in Hand .... Van Dam (Fontana)
Let's Dance .... Montez (London)

20th's Upcoming 'Cleo' Album Gets $250,000 Advance

The "Cleopatra" soundtrack album is "money in the bank." That apparently is the attitude of the distributors around the country who've already shelled out more than $250,000 to 20th-Fox Records for the deluxe LP which they haven't seen or heard yet.

The money-in-front policy established by the diskery follows the pattern being used by the parent film company in peddling the pic. The pic firm has pulled in over $15,000,000 in advance cash guarantees.

Norman Weiser, veepee in charge of operations for the diskery, is now spreading the advance payment pattern to his dealings with foreign distributors. Already up with its quota coin is Quality Distributors, which will handle the "Cleopatra" platters in Canada.

The album will be released early next month prior to the film's world premiere at New York's Rivoli Theatre on June 12. Label switched its tag officially yesterday (Tues.) to 20th Century-Fox Records.

The score, composed by Alex North, has been acquired by the Big 3 (Robbins, Feist & Miller). It's been assigned to the Robbins firm. A single back-to-back disking of two "Love Themes From Cleopatra" also on the 20th-Fox label was released last week.

MAX KAMINSKY'S 'LIFE IN JAZZ' A McCOY TOME

"My Life in Jazz" by Max Kaminsky, with V. E. Hughes (Harper & Row; $4.95), is one of the few books on the jazz scene to be written from inside out. Kaminsky has been headline trumpeter with top aggregations for many years. Book begins with author's early struggles in his native Boston. Kaminsky's love of music, particularly his devotion to jazz, has almost a religious fervor. He spins great yarns about his former roommate from hall bedroom days, Eddie Condon, and of such jazz greats as Bix Beiderbecke, Fats Waller, Benny Goodman and Billie Holliday. It was Kaminsky, by the way, who "accidentally" introduced "When the Saints Go Marching In" into the jazz idiom.

He has much praise for Gene Krupa, and happy memories of his work with Krupa. His reactions to Artie Shaw, with whom he played when both were in the Navy during W.W. II, are less affectionate. In 1958, Kaminsky was sent overseas by the State Dept. in a combo that included Jack Teagarden, Earl Hines and Cozy Cole. Outfit spread U.S. goodwill in Asia, with conspicuous success.

Jazzman feels sorry for modern kids deprived the opportunity to enjoy swing music, and he hopes for a return of this style of playing. A warm, human account, full of savvy and pungent reporting.

Rado.

Tin Pan Valley

By RED O'DONNELL

Nashville, May 14.

"Grand Ole Opry's" Saturday nighters at Ryman Auditorium sold out through July 6.

Jack Perrin moved in to head up Hill & Range's music pubbery—which has accelerated its local operation.

Roberta Sherwood belted out albums & singles at Bradley's Studio for Mercury.

Jerry Kennedy, late of Smash, joining Epic's a&r lineup.

Buddy Harman, one of the busiest recording drummers, "moonlighting" with his new Jackpot Music publishing firm, which he co-owns with C&W artist-composer Clyde Beavers. Harman does an average of 10 wax sessions (three-hours each) weekly.

WSM Inc. topper Jack DeWitt on tour of Greece.

SHORT SHOTS — The Four Preps at Middle Tennessee State Teachers College (Murfreesboro) for one-nighter (11) . . . Chad Mitchell Trio likewise at Tennessee Tech (Cookeville) May 21 . . . BMI's boss-lady in Nashville, Frances Williams Preston, elected director-at-large of American Women in Radio & Television at Philly convention . . . She also serves as secretary of Country Music Assn.

The Wilburn Bros. on 21-day tour of Texas . . . FCC's William Henry addresses annual local television and radio awards dinner . . . Pamper Music promo chief Wayland (Bobby) Stubblefield out of St. Luke's Hospital, Kansas City, Mo., where he underwent treatment for kidney trouble.

Package headlined by Sam Cooke and spotlighting Jerry Butler, Dionne Warwick, Dee Clark, Solomon Burke, The Drifters, The Crystals, Little Esther Phillips, et al. sellout (8,000) at Sulphur Dell baseball park one-nighter.

Singer-arranger Anita Kerr (she fronts her own choral group, which backs up numerous recording artists) and RCA-Victor engineer Jack Porter formed Poker Music, a BMI affil.

Vanguard, Ryerson Music, Solomon 'Walk Right In' To Peer's Infringement Suit

Peer International filed suit in N.Y. Federal Court last week against Vanguard Recording Society, Ryerson Music and Maynard Solomon for alleged infringement of the renewal rights to "Walk Right In." The tune was a recent click for The Rooftop Singers on the Vanguard label.

According to the complaint, prior to 1930 Gus Cannon wrote the words, as employee for hire for the Victor Talking Machine Co. Victor assigned all rights to Southern Music and in 1940 the plaintiff obtained the assignment. In 1958, the rights were renewed.

The complaint charges that Ryerson and Solomon infringed the renewal rights by authorizing and licensing the tune, "Walk Right In," which was copied from plaintiff's copyright and are receiving royalties. It's claimed that Vanguard infringed by recording the tune.

The suit seeks a judgment that registration of copyright filed by Ryerson be declared null and void, and that the defendants be enjoined and that they be required to account for all gains.

Diskeries, Pubs Aiding Madrid Pop Music Fest

Madrid, May 14.

Spain's top music publishers have banded together in cooperation with the municipality of Madrid to organize a pop music festival on May 14-15 to coincide with the Spanish capital's big annual fiesta of San Isidro.

The festival commission, in conjunction with the Society of Authors and Composers, will select 24 songs as contest entries for 12 major peseta and trophy awards.

Major record companies including Odeon, Hispavox, Belter, Columbia, Philips, Zafiro, Vergara, Discophon and Fonopolis have agreed to wax a minimum of one disk each containing four of the song finalists prior to the fest date. In addition, the music publishers will release sheet music of all 24 contenders.

A&R Men Facing Major Challenge In Artist's Rising Power: Col's Mersey

British Disk Best Sellers

London, May 14.

From Me To You .... Beatles (Parlophone)
How Do You Do It? Gerry & (Columbia) Pacemakers
From Jack to a King Miller (London)
Can't Get Used To Losing You (CBS) Williams
Nobody's Darlin' .... Ifield (Columbia)
Won't Be There Springfields (Philips)
In Dreams .... Orbison (London)
Rhythm of the Rain Cascades (Warner)
Brown Eyed Man ...... Holly (Coral)
Scarlett O'Hara .... Harris-Meehan (Decca)

One of the major challenges facing any artists & repertoire man today is the rising power of the artist over the disk producer. That's the opinion of Robert Mersey, a&r staffer at Columbia Records, who, last week, was awarded a gold record as producer of Andy Williams' "Moon River" LP.

The abdication of power by the a&r man, says Mersey, has been slowly increasing and its main cause is, quite simply, a lack of know-how on the part of the a&r man. Mersey believes that, ideally, a recording session should be a collaboration between whatever ideas the artist himself brings to the material plus the original conception and technical knowledge of the a&r man.

"If the a&r man is content to let himself become merely a number caller," he declares, "eventually the artist loses one of his most precious attributes — confidence. An artist needs someone who is totally objective and hurts no one but himself if he takes on too much power. This situation is becoming more serious and the responsibility rests entirely on the producers themselves."

Mersey, who joined Columbia in 1961 after stints as an arranger, conductor and producer, is also currently represented with such clicks as Dion's "Ruby Baby," and Williams' "Can't Get Used To Losing You" and "Days Of Wine And Roses." Mersey also supervises the recording sessions for Patti Page and Aretha Franklin. And, to extend his musical spectrum, he's now arranging a longhair work for the Cleveland Orchestra.

In addition to the teamwork on the artist and a&r man level, Mersey considers the kind of sales organization that sells the product another key factor in the making of a diskclick. "Certain material that would be completely acceptable on indie labels," he points out, "might often be completely unsuitable on Columbia." Each record company's sales organization has created an image of the product it distributes and the artist and a&r man have to gear their work in that image.

It's his view that it has become increasingly important for the disk creators and the disk sellers to be completely in tune on their efforts to compete with the evergrowing number of records being thrown into the market. "Recording artists and producers are coming from everywhere," he says. "It's like fighting a Chinese army."

Colpix Into Spoken Word Field Via Tie With Meredith Co.

Colpix Records is stepping into the spoken word field. First step in that direction is a pact with Tala Productions to create several albums for the label.

Tala is headed by Burgess Meredith who was recently signed by Colpix as an exclusive recording artist. Records produced by Tala will be devoted entirely to poetry and literature. Tala, incidentally, is the name of Meredith's daughter, and the word means "to speak" in Swedish.

Colpix's first three spoken word disks will feature several American and British poets reading their own poems. Meredith will be heard on the records, furnishing the signatures that identify each poet and in continuity.

Oscar Williams, American poet and anthologist, is the editor for Tala. Williams selected all the material in Colpix's first volumes of poetry packages. The first three LPs in the series will be "A Little Treasury of American Poetry" in two volumes, and "A Little Treasury of British Poetry."

Leading American Poets who are heard on the first releases include Wallace Stevens, Robinson Jeffers, Conrad Aiken, Marianne Moore, e.e. cummings, Archibald MacLeish, Alan Tate, Ogden Nash, Richard Eberhart, Robert Penn Warren and Robert Lowell.

Among the British poets who read their own works are Edwin Muir, Robert Graves, Sir Herbert Read, W. H. Auden, Stephen Spender and George Barker.

A June release has been scheduled for the first spoken word albums.

MADRID MAESTRO WHO PLAYED ON, FACES JAIL

Madrid, May 14.

Orchestra leader, composer and light opera impresario Mendoza Lasalle faces a three-month jail sentence recommended by a prosecuting attorney for violation of a court order during Lasalle's dispute last year with the Society of Authors & Composers, owners of the Teatro de la Zarzuela.

After a disastrous economic season of light opera under Lasalle's management, the theatre owners successfully petitioned the courts to curtail further performances. But despite the ban the intrepid music maker kept the theatre box-office open to the public.

He also prevented a court-appointed administrator in carrying out a general liquidation of physical assets. In defense the musician said he acted to safeguard employment for some 100 members of the cast and crew.

Lasalle said that the Society of Authors & Composers promised to meet half of the $100,000 deficit and withdraw its charges against him. This, he added, was never fulfilled.

Tooter's Suit Asks Ct. To Void His Expulsion From AFM Local 802

Milton Farowitz, a musician known professionally as Farrow, filed suit in N. Y. Federal Court last week against the Associated Musicians of Greater New York — Local 802—to rescind his expulsion from the local.

The action seeks a permanent injunction 1) cancelling his alleged unlawful expulsion, 2) requiring Local to reinstate him to full membership, 3) forbidding the defendant from interfering with his profession as a musician in the single or steady engagement field on the basis of the alleged unlawful expulsion, and 4) forbidding defendant from visiting upon plaintiff any penalties, charges or reprisals.

Farowitz claims he was a member of good standing for 12 or 13 years. On Nov. 14, 1962, 802 sent him a decision of the trial board which had found him guilty of distributing leaflets. The expulsion, the suit claims, infringes his rights under the labor management act and deprived him and drove him out of his profession as a musician.

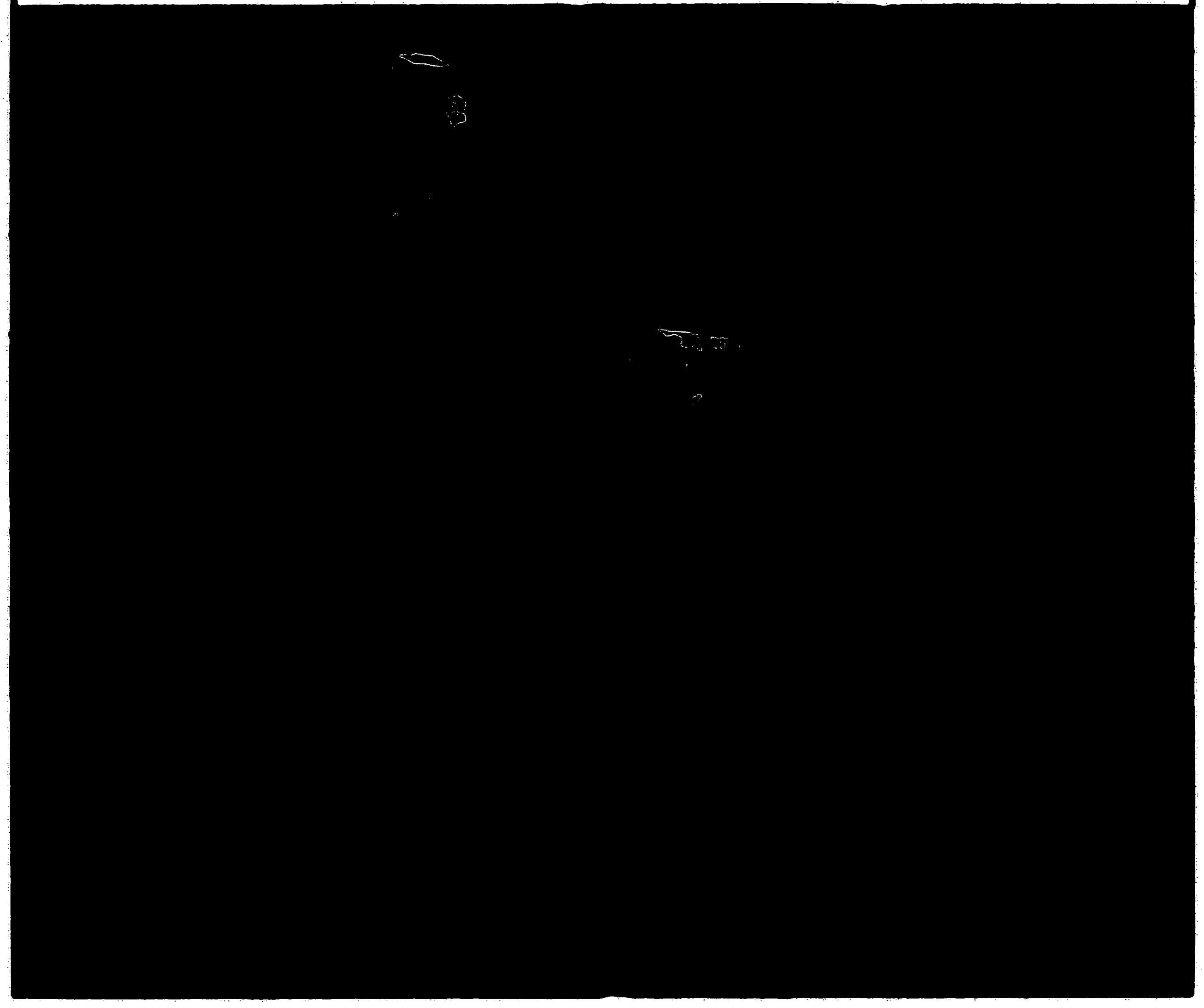
The action further claims that the defendant has complete monopolistic control over orchestra leaders and musicians and that all are afraid to employ him. As a result, not only has he suffered monetary loss but has been damaged in his profession and prevented from performing as a musician.

He claims to have exhausted all procedures without success.

#8186

(A NUMBER YOU CAN'T AFFORD TO FORGET!)

PERRY COMO | (I Love You) DON'T YOU FORGET IT | 45 RPM RCA VICTOR ONE MORE MOUNTAIN



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Inside Stuff—Music

"Jazz is having children all over the world," said pianist-composer-arranger Lalo Schifrin at a recent luncheon meeting in New York of the Conference For Jazz. "American records go everywhere and performers try to combine their native music with the beat and the improvisational approach of jazz just as the Brazilians did with the samba." Schifrin, who was until recently pianist with the Dizzy Gillespie Quintet, was discussing "The Bossa Nova—Is It Jazz?" Cospeaker at the meet was Quincy Jones, conductor-arranger in Mercury Records artists & repertoire department.

Both speakers challenged the purist approach to the bossa nova, which causes some adherents to criticize big band presentations of the new Latin jazz beat and others to claim priority of parenthood in its development. In his talk, Schifrin noted that the bossa nova is not jazz. "It is polyrhythmic rather than syncopated," said Schifrin, "but it has a syncopated sound because the repetitive patterns of several Carnival drummers are synthesized at once in the basic rhythms of the bossa nova."

Other participants in the discussion were jazz record producer George Avakian; Nat Shapiro, of Columbia Records International Department; jazz critic Stanley Dance. Arnold Shaw, of E. B. Marks, was emcee.

Final plans for the fifth annual convention of the American Record Merchandisers & Distributors Assn., set for June 25-28 at Miami Beach's Eden Roc Hotel, are now being set with selection of speakers, symposiums and other programming features. It is expected that Dave Kapp, president of Kapp Records, will make the keynote address on June 25. ARMADA president Amos Heilicher will also make his annual address. Other speakers will be Dave Miller, head of Miller International, and Edwin Abramson, CPA, who'll attempt to clarify the regulations in the new Internal Revenue Code.

Several manufacturers are scheduled to hold sales meetings in Miami Beach during the course of the convention. Among them are Command, ABC-Paramount, Jay-Gee Records, Colpix, VeeJay, United Artists, Atlantic and Atco.

The Fifth Annual Congress of Strings' free scholarship summer school programs being sponsored by some 700 local organizations of the American Federation of Musicians in the U.S. and Canada at Michigan State U. June 23 through Aug. 17 will get nationwide tv coverage. Through cooperation of National Educational Television and Michigan State U.'s video station WMSB, the AFM Student String Congress Orchestra will present televised concerts for the second successive season. Featured in the telecasts will be Eugene Ormandy, music director of the Philadelphia Orchestra, and Robert Shaw, conducting both chorale and String Congress Orchestra.

Illness last winter of a faculty member of the Mannes College of Music is responsible for a series of concerts by the school's students at various New York hospitals. Instructor Elizabeth Aaron missed live music while a patient at Montefiore Hospital. She offered to bring pupils to perform in wards or auditoriums. A chamber music program was a hit at Montefiore. Since the inaugural concert, Mannes student volunteers under Miss Aaron's direction have given similar performances at such hospitals as Manhattan State, Bellevue and Hillside and the series may be expanded.

Stanley Adams, president of the American Society of Composers, Authors & Publishers, will receive a plaque on behalf of the Society this Sunday (19) at New York's Carnegie Hall during the Musicthon concert produced by Music For The Blind Inc. The plaque will be presented by Albert G. Gerson, president of Music For The Blind, in token of appreciation for the many years of cooperation between the Society and the organization. This Musicthon will be the first of an annual concert produced by Music For The Blind to raise funds for its projects in bringing help to sightless musicians.

Yannis Xenakis, Greek composer, will be a guest in residence at Tanglewood, Berkshire Music Center in Lenox, Mass., this summer. Invited by Erich Leinsdorf of Boston Symphony and by Aron Copland, chairman of the Center's faculty, Xenakis will join Lukas Foss, Gunther Schuller and Copland on the composer department of the staff, during an eight-week span for advanced music study.

Gettysburg Centennial Records, Gettysburg College and Jay-Bee Music (ASCAP) have combined to bring out a special Gettysburg Centennial offering in disk and sheet music for the 1963 observances of the Civil War battle. The song, "Gettysburg, U.S.A.," was written by Joe Beal and Jim Boothe. The tune was recorded by The Fall Guys.

Veteran cleffer-music publisher Al J. Neiburg is spreading out on the current disk circuit. Among his songs that have received recent disk workovers are "The Talk Of The Town" by Della Reese and Robert Goulet; "The Snows of Kilimanjaro" by Ruth Clay and Earl Grant; "The Wind And The Sea" by Ruth Olay and Earl Grant, and "Call Me A Fool" by Kitty Kallen.

Cadence Preems '1st Family' Sequel; Eye 300,000 Sales

The second edition of Vaughn Meader's "The First Family" was launched early last week with an initial shipping run of 100,000. By week's end Cadence Records reported that a total of 170,000 copies had been shipped.

It's now estimated by Cadence sales execs that the followup to initial "First Family" LP, which is the industry's all-time bestseller with a rackup of 4,500,000 copies, will go between 250,000 and 300,000 copies. "That's still a top-selling figure," says Bud Dollinger, Cadence's sales chief.

Dollinger figures that disk splurge on President Kennedy parodies that followed the Meader LP, is now cutting into the second volume's air-play and sales. Anyhow, it's a lame-duck disk in that Meader, who was reluctant to do the followup in the first place, now plans to extend his platter work to other areas and probably on his own label.

NEWPORT NOT ALL JAZZ, FOLK FESTIVAL SET TOO

There will be a Folk Festival in Newport (R.I.) this summer. The Newport Folk Foundation, a non-profit corporation, will sponsor the bash set to run July 26-27-28.

Members of the Artists' Organizing Committee who blueprinted the festival include: Theodore Bikel, Bill Clifton, Clarence Cooper, Erik Darling, Jean Ritchie, Pete Seeger and Peter Yarrow.

In addition to members of the committee who will perform, the following artists are among those who've been invited to appear: Joan Baez, Leon Bibb, Maybelle Carter, Chuck Wagon Gang, The Clancy Bros., Richard Dyer-Bennett, Bob Dylan, Jack Elliott, Burl Ives, Brownie McGhee, Peter, Paul & Mary, Carl Sandburg, The Tarriers and Sonny Terry.

DALVIT TO HONOLULU SYMPH

Honolulu, May 14.

Lewis D. Dalvit, founder and conductor of the Beloit, Wis., Civic Orchestra, will arrive in July to become assistant director of the Honolulu Symphony.

He succeeds Thomas Hohstadt, who resigned to become conductor of the Amarillo, Tex., Symphony.

Artist-Disk Deals

Reeba: Teddy Dirk

Teddy Dirk will bow on the indie Reeba label with a side called "Wedding Bells." The singer is handled by Joey Vance who directed the disk sessions. Dirk is backed on the disk by The Mystics, also managed by Vance.

Capitol: Clairette Clementine

Clairette Clementine, 14-year old songstress from Sonoma, Cal., has been tagged to the Capitol label. She's already recorded her first sides for the label under the aegis of Jim Economides.

A.C. Steel Pier's Names and Bands

Atlantic City, May 14.

Paul Anka, the Lennon Sisters, Frank Fontaine, Bobby Darin, Connie Francis, Bobby Vinton and Vaughn Meader, Brenda Lee, and Al Martino are booked to head vaudeville acts at Steel Pier this summer with big spot due to open on June 15 with Martino heading the show that weekend.

Marine ballroom at end of pier will again feature name bands including Jimmy Dorsey (direction of Lee Castle); Stan Kenton, Glenn Miller (direction of Ray McKinley).

With Martino teeing off vaudeville, Tommy Sands plus Ed McMahon are in June 21-23; Enzo Stuarti and Dee Dee Sharp, 24-29; Brenda Lee, June 30-July 6; Bobby Vinton and Vaughn Meader, 7-13; Dick Clark All Star Show, 10-14; Four Seasons and Linda Scott, 14-20; Connie Francis, 21-27; Bobby Darin, July 28-Aug. 3; Frank Fontaine, Aug. 4-10; Lennon Sisters, 18-24; Paul Anka, Aug. 25-Sept. 1.

Richard Maltby comes into Marine ballroom June 21-27 followed by Kenton, Glenn Miller, Ralph Marterie, Peter Palmer, Russ Carlyle, Les Elgart, Billy May (direction of Frankie Lester), Jimmy Dorsey and Lee Vincent.

On the Upbeat

New York

Joe Sherman, who cosauthored "Ramblin' Rose" with his brother Noel, just finished a series of tv spots with Anita Bryant for Coca-Cola . . . Deejay Jim Mark switched from program manager at WLOB, Portland (Me) to music director of WAAB, Mobile (Ala.) . . . Tony Bennett will play Blinstrub's, Boston, May 13-19 and on May 26 he'll do an NAACP benefit at the Civic Auditorium, Baltimore . . . Teri Thornton, Dauntless disker, will be among the performers at the benefit for "Music For The Blind" at Carnegie Hall on May 19 . . . Rosemary Clooney, currently out on Reprise with "The Prisoner's Song" and "Tenderly," begins a two-weeker at Shamrock-Hilton tomorrow (Thurs.).

Wade Whitman has taken over as sales manager for Lee & George Martinone's Cleve-Disc Distributing operation in Cleveland. He had been regional manager for United Artists . . . Singer-pianist Beth Rayburn began an engagement at the Steak Pit, Paramus (N.J.), yesterday (Tues.) . . . Neil Sedaka makes his second appearance this year on Ed Sullivan's CBS-TV show on June 9 . . . Lou Christie, Roulette disker, on a three-week tour of one-nighters in the midwest.

Philadelphia

Pete Seeger opens the Lambertville Music Circus special series of Sunday afternoon folk music concerts, June 9. Also slated are Leon Bibb & the Tarriers, June 16; the Clancy Bros. & Tommy Makem, June 30; Odetta, July 21; The Weavers, July 28 . . . The Red Hill Inn skeds Paul Winter, May 17-19, Peter Nero, May 24-26 . . . Johnny & the Soul Senders now booked by Jolly Joyce . . . Cab Calloway pulled out of the second evening of his run at Uncle Milty's after a hassle with the management . . . "The Motor Town Revue," an eight-act entertainment caravan featuring the jazz-rock 'n' roll "Detroit style" music, set for a 10-day run at the Uptown Theatre, May 17 . . . The Chordettes current at Palumbo's with The Four Seasons slated for June 1-15.

Frisco on Folknik Kick; Limeliters Hit Smash $24,427 in Two One-Nighters

San Francisco, May 14.

The folkniks are bustin' out all over in these parts. The past weekend saw a free "hootenanny" on the campus of S.F. State College and two concerts by the Limeliters—one in Frisco, one in Berkeley; Pete Seeger gigged here last Tuesday (7) and the New Lost City Ramblers do a one-nighter at Foothill College in Los Altos (south of here) on May 29.

Limeliters were a near-sellout Friday (10) at Frisco's Masonic Memorial. They pulled $11,971 in the 3,500-seat house. Group followed up Saturday night with a sellout $12,456 at the Berkeley Community Theatre, a 3,400-seater.

There's an economy-size folk festival planned for late June on the U. of California campus in Berkeley, with Pete Seeger, among others. But the biggest bash of all is set for the coming weekend (17-19) in Monterey.

Although some top name talent being considered didn't pan out, there's a host of names to give variety to the fest, first of what is planned as an annual event. Leading off Friday night (17) will be Peter, Paul & Mary, Lightnin' Hopkins, the Greenbriar Boys with Dian, Barbara Dane, the Dillards, and the Andrews Sisters (gospel singers from Berkeley).

Saturday afternoon's folk talent show and sing features, among others, Bess Hawes, Barbara Dane, Mike Seeger, Doc Watson, Ralph Rinzler, John Cohen and the Country Boys.

The Weavers and Bob Dylan lead off the talent for Saturday night's show, followed by the New Lost City Ramblers (which one Frisco newspaper transliterated to "New York City Ramblers"), Mance Lipscomb, Rita Weill, Bessie Jones and the Sea Island Singers, and the West Wind Folk Ensemble.

An informal hootenanny at midnight Saturday, with pros and amateurs joining in, will round out the day.

The first Sunday afternoon session is scheduled for 1 p.m., and will feature Bessie Jones and the Sea Islanders, the Andrews Sisters, the Reverend Overstreet and his boys, and others.

In addition to the concerts, there will be a number of symposiums on folk music. The fest is sponsored by the Monterey Jazz Festival, with Jimmy Lyons as general manager.

SRO In Regina

Regina, Sask., May 14.

A one-nighter by The Limeliters in the 1,[illegible]-seat Exhibition Auditorium Friday (3) topped all expectations, with the two-performance gross totalling $10,570. House

(Continued on page 66)

The Dynasales Groove

Radio Corp. of America's march towards a $2,000,000,000 billings goal by 1965 was spearheaded last week by a subtle phonograph sales pitch from Charles M. Odorizzi, the corporation's group exec veepee.

At the RCA stockholders' meeting in New York Odorizzi announced that all those present would be gifted with an RCA Victor Dynagroove recording of Robert Shaw's "This Is My Country." He then added, "And for those who don't have stereo machines, your local RCA dealer will be happy to take care of you."

Italo Film Boom Spurs Grooving Of Soundtracks

Rome, May 14.

The recent Italian film production boom has inevitably resulted in a spurt of activity in the allied field of soundtrack music. With one major exception: the title tune as such is an Italo rarity, being substituted in most cases by platters spotlighting the orchestrated backdrop score ready for dancing and-or just plain listening.

Though exact statistics have not yet been compiled, the bestseller in this field is felt to be the "Dolce Vita" LP by RCA Italiana, in which Nino Rota's music, noteworthy in itself, rode the international success of the Federico Fellini film.

The soundtrack LP of the new Fellini pic, "8½," has just been issued here by another company, C.A.M., again with a score by Nino Rota, and reportedly is doing well. C.A.M. is a relative newcomer in the field. Though only starting to press film platters back in 1956, C.A.M. issued some 140 soundtrack records between 1956 and 1961. It spurted to a 111 total during 1962 alone, and has so far, in the first few months of this year totaled 22 different film recordings.

Company's catalogs include waxings by most if not all of Italy's top film composers. Besides Nino Rota, it's names include such writers as Mario Nascimbene (who has also composed scores for several Yank pix as well), A. F. Lavagnino, Piero Piccioni and Carlo Rustichelli (who has written music for most of Pietro Germi's films, including "Divorce, Italian Style").

Another unusual factor is that in contrast to RCA Italiana and other companies which issue soundtrack records here, C.A.M. is almost exclusively a soundtrack outfit. The few exceptions are albums of Italian musical comedies, most of which eventually reach the screen anyway.

Some recent Italian soundtrack recordings issued by C.A.M. include "Imperial Venus," "Verona Trial," "Rogopag," "La Parmigiana," "The Penthouse."

JOHNNY MATHIS' TENT TRAIL BOW VIA NOGA

Johnny Mathis will hit the tent trail for the first time beginning next month. The singer, with shows produced by Noga Productions, Inc., will perform under canvas June 11-16 at the Melody Fair, North Tonowanda, N.Y., at the Oakland Music Theatre, Wallingford, Conn., June 17-24, and at the Warwick Music Theatre, Warwick, R.I., Aug. 12-18.

Featured with Mathis will be comedian Allen Drake, the Marcello Ballet Espagnol and the Brandywine Singers.

COL UPS JOHN REDDY JR.

Columbia Records has named John C. Reddy Jr. to the post of controller. He'll be responsible to John J. Lorenz, Col's veep for finance.

Reddy was formerly assistant controller on the finance staff of CBS.

R&H Pgm. Kicks Off 9 Sat. Nite Pops Concerts July 13 at H'wood Bowl

Hollywood, May 14.

A Rodgers & Hammerstein musical program will tee off nine Saturday night Pops concerts July 13 in upcoming Hollywood Bowl's 42d season, which gets away July 9, according to Hollywood Bowl Assn. Johnny Green will conduct with Jean Fenn, Peggy Coburn, Chris Lachona, Richard Fredericks and Roger Wagner Chorale appearing. Also slated on Pops agenda:

July 20: Gordon Jenkins conducting, duo pianists Ferrante & Teicher and Jack Halloran singers. July 27: Gershwin concert conducted by Andre Kostelanetz with Earl Wild as piano soloist. Aug. 3: Lerner & Loewe program, Johnny Green conducting with Marilyn Horne, Michael Allison, Richard Fredericks, Carl Olsen, Bill Lee, Roger Wagner Chorale.

Aug. 10: "Song of America," John Scott Trotter conducting, with Bruce Yarnell, Mormon Choir of Southern California, Birch Mann Dancers. Aug. 17: The Folklorico Dancers from Mexico City, starting five-night stand Aug. 14. Aug. 24: Peter Nero pianist with Carmen Dragon conducting. Aug. 31: "Encores of American Musical Theatre," featuring Earl Wrightson and Lois Hunt.

Final Saturday night Pops concert still is to be announced.

Via Veneto Notes

By ROBERT F. HAWKINS

Rome, May 14.

Italian disk critic kudos have gone to "Desafinado" in the original Joao Gilberto rendition, "Nostalgia," by Gino Mescoli, and Emilio Pericoli's "Amori del Nostri Anni Ruggenti" (Love of Our Roaring Years); jazz prizes went to Romano Mussolini for "Jazz at Studio 7," "Coltrane Plays the Blues," and "Bessie's Blues 1923-24." "Mondo Cane" (CAM) soundtrack penned by Riz Ortolani and Nino Oliviero was voted best in film music sector.

CGD's Johnny Dorelli heads his own video show, "Johnny 7," this summer. Sings four of his recent bestsellers on each stanza, which also features such guest stints as Connie Francis (who'll sing Italo version of "Follow the Boys," "Per Sempre Con Te"); Los Monte, Joao Gilberto, and others. Monte taped several specials during his recent Milan visit, including guestint for "The Middle-Aged Man," RAI-TV series, which is about to be released.

Of other items in SAAR list (bearing the Jolly-Vogue-Music labels) Giannarella and Ernesto Milandri seem to have potentials in good powerful pipes, while both songs performed by Jerry are too much in the [illegible] class though rhythmic and probably saleable. All items are strikingly [illegible].

Night Club Records has a hitting Madison-hully-gully combo in the classic niche per Luciano Fineschi's renditions, of which "Hully Gully No. 3" is best. Another new release which got some extra publicity via recent elections here but can travel on its own is Armando Romeo's Ricordi recording of "Anni Felici" (Happy Years). Has pleasing chorus backdrop, with reverse featuring okay dance item, "Capri Serenade."

Another Milan visitor: Line Renaud, French singer, who has her own RAI-TV show, "Rendez-Vous." Current CC/CGD bestsellers are Betty Curtis' "Chariot"; Fraternity Bros.' "Topolino," and Gene Pitney's "Un Soldino nel Jukebox." L. Sugar and C. A. Bondi's Jukebox label just took on Italo release of Chess, Checker and Argo, Scepter catalogs, while Galleria del Corso have signed Rico Bisocchi, Franco Godi, Mario Perrone, all new local names.

Two tunes from "Rugantino," Garinei-Giovannini musical which opens on Broadway (under Alex Cohen's aegis) in 1964, have now been recorded by Claudio Villa and Renato Rascel, to add to original cast LP on CAM label which features Armando Trovajoli Orchestra. Songs are "Roma non fa la stupida stasera" and "Ciumachella di Trastevere." Trovajoli's latest song, written with Missiroli, is "Time Alone" (CAM), which is featured in current Cineriz pic release, "In Italy It's Called Love."

SAAR records have come up with a neat package of 45 rpms called "Happy Spring," featuring songs by Francoise Hardy, Remo Germani, Tony Dallara, Fausto Leali, Giannarella, Jerry and Ernesto Milandri.

Both Hardy items, "Tous les Garcons et les Filles" and "J'Suis D'Accord" are in both French and Italian versions, with pleasant saleable accent in latter, and are already hits in France and other areas. The Tony Dallara platter, featuring "Tu Che Sei la Primavera"—a catchy tango—and "Norma," a switch tune for Dallara, looks a sure hit for summer ratings here.

RCA has taken on Gino Paoli, popular Italian singer-composer. First for his new label is a 45, "Domani" (Tomorrow) and "Basta Chiudere Gli Occhi" (Just Close Your Eyes), backed by Ennio Morricone's Orchestra.

Also for RCA, Miranda Martino has just waxed "Ballata di una Donna Sola" (Ballad of a Woman Alone) and "Non Ho Pieta" (I've No Pity), to follow up her fast-selling "Gaston."

More RCA Italiana items: Paul Anka recorded two new items in Italian while here: "Chitarra, Vino e Amore" (Steel Guitar and Glass of Wine) and "Piangere per Te" (I'll Cry For You). Sergio Endrigo, whose "Io Che Amo Solo Te" continues a seller in depth, is set for a series of RAI-TV appearances, including a special. Pavolini has translated a Joao Gilberto bossa nova, "Outra vez" into Neapolitan as "N'Ata Vota."

Salomonic decision resolved impasse on who was to sell incoming Rita Pavone's songs in France: Barclay handles her there in French versions, RCA in original Italo. She does summer tour here now, followed by French appearances, an Italo tv show with her manager-discoverer Teddy Reno, then records in U.S. at RCA Victor, Sept. 15-30. RCA currently pressing 40,000 Pavone platters a day at Rome plant, company reports.

Fonit-USA is pushing a new youngster, Juan Loh, via a series of U.S. and Italian-angled 45's. Kid has okay rhythm, but still needs plenty of seasoning before making the bigtime. His English is verbally slurred, but okay in genre displayed, which is mostly rock and twist. Best of lot are "You Are My Love," in which his voice has a chance to project, and "Tell Me Baby."

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Liz's 'Cleo' 10%

Continued from page 1

guarantee put up by that theatre is subject to her cut.

While the $15,000,000-plus in cash advance guarantees includes advances from theatres abroad, where the pic will not open until late summer and fall, the bulk of the money reps domestic theatres where the pic will be opening in late June and July. Thus the quick dividends for the star, who already has reportedly earned in excess of $1,000,000 as salary on the film.

As the picture, one month before its preem, already ranks among the Top 10 alltime domestic grossers (estimating that in excess of $14,000,000 of the advances rep domestic dates), Miss Taylor soon—if not now—must rate close to the top of money-making stars per a single picture. (According to one unconfirmed report, the star recently turned down a $3,000,000 bid for her share of the future "Cleo" take).

Still considered champ star, re money earned from a single pic, is William Holden, whose contract on Columbia-Sam Spiegel's "Bridge on The River Kwai" gave him $300,000 against 10% of the gross. Holden's share of "Kwai's" $30,000,000 world-wide gross now comes to $3,000,000. (Since Holden's contract specified that his share be paid to him in annual installments of $50,000, it's estimated that he — or his heirs — will be benefitting for the next 60 years).

Record Club

Continued from page 61

1955, more than $1,000,000 in royalties have been paid to music publishers from records sold or given away by the club. He also indicated that Col was now testing the mail order package field as another means of spreading interest in records and music. (The mail order package operation differs from the club in that it's pitched without a restrictive commitment to buy a specific number of records, being just a single transaction).

'Thrown Out' of Mag

It was also noted by Adler that Col club advertising was "thrown out" of the Reader's Digest (circulation of close to 14,000,000) when the RD took over the handling of Victor's club operation.

The FTC has estimated that the three clubs produce 20% of all record volume (now nearing $500,000,000), with Columbia accounting for 10%.

Columbia, unlike Victor, handles records by other labels through its club. Capitol moved into the outside label area for the first time a few months ago when it took in Warner Bros. Records' soundtrack album of "Gypsy."

Folknik Kick

Continued from page 61

was scaled to $3.50, with nearly all bought well in advance.

Both shows were capacity and there were turnaways. The gross and attendance were the biggest for any show in the Auditorium since its opening in 1932. Programs, at $1, were sold out.

Western Canadian tour was arranged by Ken Kragen Productions, of San Francisco, with Charles Underhill, Regina, handling the local date, with a promotional assist by radio station CKCK.

At the Arena in Saskatoon, Saturday (4), The Limeliters had another socko date, drawing a packed house of 3,600 for an $11,400 gross. The turnout was the biggest in the Arena since Gracie Fields in the early 1950s. The advance sale was reported to be the largest in the Arena's history.

Album Reviews

Continued from page 60

the outset of each piece and toward the closings. But the Bill Barron orch puts lotsa bossa nova rhythm into what is played and the result is an effective session for the bossa buffs with lots to terp to. Tunes like "Maria" nicely retain some of the flavor of the original for an effective coupling of jazz and the scoring. Although several others aren't as solid from the standpoint of lending new interpretation to the original, the arrangements will surely please the bossa nova contingent.

CLEBANOFF & HIS ORCH: "TODAY'S BEST HITS" (Mercury). The lush sound of the Clebanoff orch essays a set of pop tunes with strong, full style. As a special added attraction, the lyrics are all included on the inner sleeve, thereby enabling the listener to sing along if he so desires. There is no vocal accompaniment on the disk. The LP is also a good bet for programmers because of the stylish and effective arrangements. Included are "Follow the Boys," "Don't Set Me Free," "Days of Wine and Roses," "All I Have to Do Is Dream," "Pipeline," "Love For Sale" and others, some of which rock pretty good.

JOHN CACAVAS ORCH: "SOUND SPECTRUM FOR ORCHESTRA" (Marbo). This is an unusual package in that it was produced by the Bourne publishing firm to showcase a dozen of its copyrights in a rich orch setting. (The package will be sold commercially in music stores like G. Schirmer.) Cacavas, a Bourne staffer, who also arranged the repertoire with Chuck Causey and Willis Schaffer, conducts a big orch made of some of NBC's top sidemen on some lively and imaginative interpretations of such standards as "Some Day My Prince Will Come," "Love Letters In The Sand," "One Night Of Love" and "Them There Eyes." Even Jimmy Durante's "Inka Dinka Doo" gets the kind of new treatment that will attract programming time.

MARTY BRONSON: "TO MY SOMEBODY" (Norman). This is the debut platter for Marty Bronson, a St. Louis crooner who has his own club in that city. Possessed of a rich voice and smooth style, Bronson herein essays a set of pop faves including "Days of Wine and Roses," "Fly Me to the Moon," "My Coloring Book" and some standards. A savvy singer, Bronson puts his baritone to good use without going to excess. He sticks mostly to a ballad groove on this outing and the result is a strongly romantic package which has been nicely arranged and conducted by Frank Harris. Session makes for pleasant listening and could pave the way for bigger wax work for the crooner.

JUAN SERRANO: "FLAMENCO FENOMENO" (Elektra). Flamenco guitarist Juan Serrano again displays his blazing style in this session, his second for Elektra. Possessed of great dexterity and exciting skills, the Spanish guitarist plays with strong emotional vitality that makes each tune sparkle. He's one of the crack practitioners of the flamenco art working today and his LPs are a solid testament to his fine technical skill and virtuosity. This latest is well-produced, and demonstrates with clarity the art of flamenco guitaring a la Serrano.

THE RAFTSMEN: "THIS LAND IS YOUR LAND" (RCA Camden). From Camden comes the sound of the Raftsmen who are nicely presented in this LP. Although they don't offer much in the way of new sounds in the pop-folk idiom, the group does create an excitement and verve with their repertoire that scores effectively. Most of the tunes are familiar to folkniks, and the close-harmony of the Raftsmen deliver them in solid fashion. Included are the title tune, "Shenandoah," "Eating Goober Peas," "Red River Valley," "Last Night I Had the Strangest Dream" and more.

Peak Convention Month Hypos, A.C. Cafes, Inns

Atlantic City, N.J., May 14.

Some 25 conventions were in the resort last week, and the city is experiencing the best convention month in its history. All of which adds up to near capacity business for the top hotels and motels here, plus the same thing for the nightclubs.

At the big 500 Club, comic Harry Shafron heads bill supported by Patti Holland and Barbara Roman backed by Johnny Civera's orch. Jerry Stevens is emcee. LeBistro has "Peepholes of Paris" revue featuring Don Phillips, Yvonda, Blondell Cooper, Adrienne Lynn, and Vickie Diaz; Nicholl headlines Dee Dee Sharp.

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OVERDOING INTIMERY CYCLE?

Am. Chicle Reprising 'Medicine Show' To Plug Its Gum in Teenage Market

A travelling show geared to teenagers is being tried by American Chicle Co. on behalf of its Dentyne Gum. Package, tagged "Dentyne Caravan," and assembled by Stan Scottland of General Artists Corp. for the Ted Bates Agency, will play for those with $1 worth of Dentyne wrappers with no tickets sold for the events. If successful, the plan may be extended inasmuch as it's part of a $700,000 campaign budget set up by Bates.

The package will have disk talent including Bobby Vinton, Freddie Cannon, Chiffons, Dionne Warwick, Buddy Comstock & The Counts and Kenny Chandler. The initial dates will be played in New England and adjacent territory with opener set for June 3 at the Arena, New Haven; RPI Field House, Troy, N.Y., June 4; Paramount Theatre, Springfield, June 5; Memorial Auditorium, Providence, June 6; Memorial Aud., Worcester, June 7, and the Boston Garden, June 8. They'll do two shows in each city.

The promotion is reminiscent of the shows set up by Hadacol, a patent medicine, and various supermarket chains in the southwest, to which tickets were obtainable through purchases of products and from stipulated amounts of cash register receipts. In most campaigns, the results were achieved. However, in many cases costs became too high for continuation of the program.

The free-show idea is one of the oldest in show biz, having its genesis with the old medicine shows. However, they enticed tremendous names for a time. Hadacol, for example, had Bob Hope playing its concerts. But "Dentyne Caravan" is geared for the teenage and younger set. Consequently, the low amount of wrappers needed for admission. Under ordinary touring circumstances, a similar show would be linked to an admission price which would be higher than the total to be spent on gum. Radio deejays and newspaper advertising are slated to bally "Caravan."

It's anticipated that Dentyne sales prior to and after the show will be studied before more similar layouts are set by Bates.

Kenn Brodziak, Aussie Promoter, Eyes Talent Deals on Global Trip

Melbourne, May 14.

Aussie impresario Kenn Brodziak arrives in New York May 20 on the first leg of a three-prong talent looksee. Brodziak, managing director of Aztec Services, hopes to sign some names for Down Under presentation and also acquire rights to certain shows.

After three weeks in New York, Brodziak is scheduled for a four-week London stay, then goes to Rome, Hong Kong and winds up his trek with three weeks in Manila.

While overseas he'll wrap up negotiations with Joyce Grenfell who starts her Aussie season in Sydney Aug. 3, being presented in association with J. C. Williamson Theatres Ltd. and the Phillip Theatre. He will also finalize new Aussie tour of Cliff Richards & the Shadows and hopes to sign Kenny Ball and his Jazzmen for another Aussie tour.

In England, Brodziak will look for a Guards' Band to go Down Under as one of his biggest successes was with the Irish Guards Band in 1957. His Manila stopoff is in connection with a deal for 60 singers, dancers and musicians of the Bayanihan Philippines Band who will open their Aussie tour next March as a feature of the Adelaide Festival.

OFF-B'WAY'S MAGIC SHOW

A magic show, "Jadu," has been corded for the Astor Place Playhouse, N.Y., starting next Wednesday (22), with Peter Pit and Kuda Bux. Marge Eden will be producer of this off-Broadway opus.

Show will operate with a $3.50 top.

Hospitalized Nelson Eddy Cancels Mass. Cafe Date

Framingham, Mass., May 14.

Nelson Eddy was hospitalized Thursday (9) with a pulmonary congestion and his engagement at the Monticello here was cancelled. Eddy and Gale Sherwood had opened Monday (6) for a week stand through Saturday (11). Lillian Briggs was flown in to substitute for the ailing singer.

Eddy, whose condition was reported as "comfortable" yesterday (Monday) at Framingham Union Hospital, is suffering from the pulmonary congestion caused by a virus infection, officials at the hospital said.

Merm's $190,000 Guarantee for 6 Strawhat Weeks

Ethel Merman will make a summer theatre tour as topliner on a concert-variety type show. She has been booked for a lengthy tour by General Artists Corp. to open June 4 at the Melody Fair, North Tonawanda, N.Y. for a week. Guarantees will total $190,000 against 60% of the gate.

This is the first such jaunt essayed by Miss Merman. Prior to last year she confined her work to films, musicals and television. She first expanded her horizons with her nitery bow at the Flamingo, Las Vegas, last October.

Miss Merman is also set for the Carousel, Framingham, Mass., June 10; Carter Barron, Amphitheatre, Washington, June 17; Colonie Summer Theatre, Latham, N.Y.; June 24; Schastain Aud, Atlanta, July 8, and the Starlight, Indianapolis, July 18. Several other dates may be booked.

Acts signed to work with Miss Merman are Davis & Reese, Sonny & Claire, Elkins Sisters and The Wanderers. Emil Newman will be the conductor for the 16-piece orch which is mandatory in all situations. Miss Merman will carry a first trumpeter, pianist and drummer. She'll do one show nightly, with only two exceptions in Latham and No. Tonawanda, where a six-day policy prevails, and will do a Saturday matinee there as well.

Show was booked by her personal manager, Milton Pickman, in conjunction with General Artists Corp.

Sues N.Y. License Commr. For $3-Mil in Ball Denial

Pressagent Richard Mardus has filed a $3,000,000 damage suit in N.Y. Supreme Court against New York City License Commissioner Bernard J. O'Connell because he refused to issue a permit for a costume ball which had been set for the Hotel Astor, N.Y., grand ballroom Dec. 1, 1962.

Mardus, who was promoter of the ball, claimed that he was hurt financially as well as reputationwise by the Commissioner's action. He charged that the application for a permit was refused after many tickets had been sold and after wide publicity had been given the event.

Bobbie True's Post

Phoenix, May 14.

Skelly Kaston, entertainment director for Playboy Inc., appointed Bobbie True as floor manager for the local PC.

True, former musician and originator of The Vagabonds, succeeds Art Leonard.

CRANIAL REVUES SLIPPING AT B.O.

The intimate cafe revue has passed its peak in New York although its growth potential in other cities is still to be measured, according to talent agency spokesmen. All agree that this type entertainment originally had a limited audience, and the surge of revues that went on the New York boards reached a saturation point to the extent that only the top shows are surviving.

The situation has been aggravated by the scarcity of material and the number of writers willing to take the lesser coin of the cafe revue to meet other forms of writing. One of the plus aspects has been the calibre of performer attracted to these shows. Most have legit musical aspirations and have been willing to work at the stipulated scales in order to get the experience.

Of course, the most marked success in the field has been Julius Monk, whose "Plaza 9" at the Plaza Hotel has been having consistently good business since it opened last October. It's likely to remain all summer, when most of the other shows of this type will be shuttering. Last week, Monk opened his Chi show, "Struts & Frets," and indications are that it will be successful.

Second City's Click

Another marked success is the Second City companies in both New York and Chicago, and the "New Show at the Premises," with the "Graham Crackers" at the Upstairs at the Downstairs doing okay business. Another show catching on is "New York Coloring Book" at Cafe Society, which may have to find other quarters because of booking problems.

The situation at the Hotel Astor became rather interesting when

(Continued on page 71)

Bruce Booked Solid In Court; 3d Appearance On Narcotics Arrest

Hollywood, May 14.

Testimony started today (Tues.) before a jury in Superior Court here in the trial of Lenny Bruce who was arrested last Oct. 5 on the charge of possessing narcotics. This hearing marks his third appearance before the local bench within a week.

Last Friday (10) fugitive proceedings against Bruce were dismissed in Municipal Court when Judge Maurice T. Leader learned that the comic had posted $2,500 appeal bond in a Chicago obscenity case. He had been convicted in absentia on a charge of having performed a lewd show. Bruce was given a year's sentence and fined $1,000. Judge Leader proceeded on a warrant for Bruce's extradition sent here from Chicago.

A previous charge against Bruce for possession of narcotics was dismissed by Superior Judge Alfred P. Peracca last Thursday (9). Suit stemmed from his arrest last Feb. 22 in a taxicab while returning to his home from the airport. Bench ruled that officers were conducting an illegal search when the halted comic's cab and searched it.

Mpls. 'Buttons' Bruce

Minneapolis, May 14.

A "Hands Off Lenny Bruce" nationwide movement has been started here with the comedian's fans asked to buy and wear buttons calling for such abstention by the authorities. A button costs 10c. Campaign has the support of morning Tribune amusements columnist Will Jones.

Jones led off one of his columns, captioned "Lenny's All Buttoned Up," publicizing what he called a "not-very-much-profit venture" which, he announced, has been started "by campus types." The dime charged for the button, he explained, "covers the costs of corresponding with people in other parts of the country in order to generate a more general protest and support for Bruce."

Tooters, Acts Back in Mpls. Niteries After 2-Nite Walkout Over Pay Pact

Minneapolis, May 14.

After being absent for two nights, union musicians and floor shows are back in some half-dozen local niteries, where they vanished when the tooters walked out and the American Guild of Variety Artists prohibited appearance of its member performers.

Both sides—the musicians' union and the bistro owners — have agreed to negotiate a contract dispute now mainly involving the instrumentalists' demand for a 50c per hour wage boost. Present dickerings followed a threat by some of the spots' owners that they'd substitute recorded music for the live article if the musicians failed to appear.

Augie Ratner, owner of one of the principal cafes, where entertainment is provided by three or more exotic dancers and three union musicians are employed, charges that the union initially refused to negotiate and called out its members when the spots refused to accede to its demands.

The union musicians, however, were permitted to continue at swank supper clubs like the Hotel Radisson Flame Room where the pay is higher than scale, according to Ratner. But such nightclubs will have to accede finally to whatever terms are agreed upon.

When the union musicians departed, AGVA here immediately called out its member performers, refusing to permit them to be accompanied by non-union instrumentalists or by recorded music, avers Ratner. And now, he says, AGVA is insisting that the performers be paid for the two days they were absent.

"I was told my terpers could have danced without music," says Ratner. "That, of course, would have been ridiculous."

The union musicians' present scale is $4.20 per hour for leaders and $3.70 for sidemen "many of

(Continued on page 71)

Line Renaud's Marathon Paris Casino Show Ends

Paris, May 14.

Line Renaud has wound her 1,320th show as part of her marathon performance as star of "Plaisirs," the Casino De Paris revue. The singer broke all records at this house during the show's four years. New show, starring singer Mick Micheyl, bows this week.

Miss Renaud learned to dance for her heavy role of over 13 appearances in the Casino entry. She now goes to Italy for a tv show, then tours Denmark, and West Germany. A French tv program follows. Also scheduled is a month break in Italy of her vest pocket version of the Casino show. It later will hit the Dunes, in Las Vegas, for a three-month stay, with possible options.

'Ice-Capades' To Metromedia In $5,000,000 Deal

Sale of "Ice-Capades" to Metromedia Inc. was finalized this week for a price said to be more than $5,000,000. The purchase includes 100% of the stock of "Ice-Capades," International Ice Attractions Inc. and the Lone Palm Realty Corp. Latter firm owns "Ice Capades" building in Hollywood.

John H. Harris, one of the major "Ice-Capades" stockholders and who was the show's producer, has agreed to stay on for the new production. Most of the remainder of the show's stock was owned by a group of arena operators who played the blades display annually.

"Ice-Capades" has been on the market for several years. Last year, General Artists Corp. was negotiating for the company, but deal fell through. Metromedia's buy comprises two shows of which "Ice-Capades" is the major item, other was "Ice-Capades International," a second company which tours a different territory.

Metromedia, of which John W. Kluge is president, owns and operates radio and television stations including WNEW and WNEW-TV, N.Y. It's the first production property acquired by Metromedia.

Big Coast Stake

Hollywood, May 14.

With the sale of "Ice-Capades" for $5,000,000 to Metromedia finalized this week by John H. Harris, prexy and heaviest stockholder in the rink show, as expected, John Kluge, head of Metromedia, now has a vast stake in Southern California.

His company paid over $10,000,000 for KTTV, subject to FCC approval; over $5,000,000 for KLAC, also awaiting commission okay. Metromedia recently acquired the outdoor advertising company of Foster & Kleiser. Additionally, Kluge bought the Frank Sinatra home in Beverly Hills and the "Ice-Capades" sale would include a company home in Palm Springs.

N.Y. Plaza Filling Out Next Yr.'s Talent Slate

The Persian Room of the Plaza Hotel, N.Y., has set the majority of its headliners for the 1963-64 season. Juliet Prowse is the latest to be booked. She goes in Jan. 18.

As room currently shapes up, season opens with Xavier Cugat & Abbe Lane, Sept. 11, to be followed by Barbra Streisand Oct. 9. There is an open period believed to be set aside if a deal with Robert Goulet jells. Kaye Ballard is tapped for Nov. 27, Leslie Uggams, Dec. 18, Miss Prowse, Jan. 18, and Dorothy Loudon, Feb. 5.

Mpls. Nitery Turns To Bikini Fashion Show As B.O. Building Gimmick

Minneapolis, May 14.

The White House nitery has come up with something novel locally in the way of a supper club fashion show—one that's proving exceedingly popular with the masculine sex. Entirely different from the usual garment displays that some nightclubs and hotels here present as often as once a week, this is a bikini fashion show with glamorous models parading in the scanties.

White House owner Irv Schectman is having a French designer supply the bikinis from Paris. Other beach fashions being modeled during the show were picked up by him in California and elsewhere, he says.

This "production," new here, is in line with a local nitery trend toward additional sex appeal accent by the swankier establishments that dislike such extremes as strip teasing and other exotic dancing. These spots recently started showing off lovelier waitresses and hat check gals in more revealing attire.

It's the male sex, of course, who do most nitery spending and all this is directed at them. Bonifaces are hoping it'll help them to combat adverse biz effects from new income tax expense account regulations and increasingly damaging big league sports competish.

Geo. Burns & Dot Provine Team in New Nitery Act

Hollywood, May 14.

George Burns, who last year partnered with Carol Channing, now soloing, has teamed with Warner Bros pactee Dorothy Provine in a new nitery act.

Duo opens month stand at Riviera, Las Vegas, Aug. 29, following break-in engagements in Fresno and Vancouver.

5th Link in Gaslight Club Chain Bows In L.A.; 5,000 Members at $100 Per

Los Angeles, May 14.

Gaslight Club, fifth edition in Burton Browne's chain which includes establishments in New York, Chicago, Washington and Paris, opened here Thursday (9) with some 5,000 paid-up members at $100 a throw, according to Mark Brankovich, exec veepee-general manager of Gaslight Clubs Inc. This, with $10 yearly dues, augurs a good start for the plushly-decorated nostalgic bistro located on site of the former Millionaires' Club on La Cienega Blvd. (Restaurant Row), which had to shutter because of not enough scratch.

Basic change in new spot has been addition of the atmospheric decor that spells the "gaslight" era of turn of century. Admission, by key only, is via a foyer notable mainly for a 3,000-pound crystal chandelier which formerly decorated Loew's 86th St. Theatre in N. Y., and a rather overwhelming assortment of nude paintings—a heady prelude to the crystal and red velvet which have been applied lavishly throughout.

Most of the managerial staff has been brought in from other cities—Ernest Baumann, the chef, is from the Four Seasons; John, the maitre d', is a former Sardi's West staffer who also had his own restaurant in N. Y., the Cafe Continental; Fred Cappellari, asst. mgr., was brought in from the Paris club (which has 2,300 French members).

There are no cash transactions. All members sign tabs and billing is handled for spot by the Diners Club. Drinks, whether beer, champagne, or 40-year-old brandy, are $1.50 each. Bars are open from 11 a.m.-two a.m., dining from noon until 11 p.m. A staff of 120 will be able to handle a maximum of 600-700 members with ease, Brankovich said.

The 30 Gaslight Girls, who'll double as hostesses, waitresses and entertainers, were handpicked by Belinda Browne, 21-year-old daughter of owner-founder, who also designed costumes girls will wear—basically brief but ornately trimmed. They were trained by veteran "girls" brought in from the other clubs—three from Chicago, one each from N. Y. and Paris.

Variations on rooms run from heavily draped, subdued dining room to Alsatian-table studded, "Inferno"-decorated "Speakeasy Room" entered via coffin-shaped door. Entertainment, in keeping with "gaslight" atmosphere, includes barrelhouse pianos in most of the rooms and bars, with a combo, headed by musical director Freddy Aune, on tap in "Speakeasy." Besides Aune, who plays clarinet, trumpet and sax, group includes Bill Campbell on piano and Buddy Tolman on banjo.

First Gaslight Club was started in Chicago in 1953 by ad-man Burton Browne, who added similar versions in N. Y. (1959), Washington ('60) and Paris ('61). Next locations being contemplated are London and Frisco.

"THE COMEDIAN"

[illegible]

$50 YR.—[illegible] ISSUES $5

$35 YR.—[illegible] ISSUES $4

[illegible]

N.Y. Court Ruling May Lock Out All Key Club Setups

Opportunities to operate a key club in New York State in the original sense of the word appear to be dwindling following a decision last week by the Appellate Division of the N.Y. Supreme Court which turned down a plea by the Gaslight Club to limit attendance to purchasers of keys only.

The State Liquor Authority had held that the Gaslight, which was founded as part of a chain operated by Chicago adman Burton L. Browne, did not come under the purview of the Membership Corporations Law and Benevolent Orders Law that prohibits organizations from making a profit from sales of alcoholic beverages.

The situation was also complicated by a stipulation made by Browne that he and his "other entities" would repay $300,000 that the N.Y. Gaslight Club had given him. Agreement was made when it received its 1960 license. However, the court found that less than half had been repaid. But meanwhile, Browne had been retained by the Gaslight at $25,000 annually pending SLA approval.

The Gaslight was originally given a membership club license that since has been revoked. Another link in a key club chain, the N.Y. Playboy was awarded a liquor license which forced it to serve all-comers. However, while the Playboy has abandoned its quest to get a membership club license, it is slated to go into N.Y. Supreme Court today (Wed.) to seek the right to impose a $25 key charge to those it serves, and restrict service to those who have purchased a key.

It's believed that this is the last argument to be settled before the issue is resolved. The Playboy is also attempting to get a cabaret license from New York City. It was originally turned down by License Commissioner Bernard J. O'Connell, who was reversed in N.Y. Supreme Court but upheld in the Appellate Division. Playboy is now going to the Court of Appeals for a final adjudication.

Not Like Old Days

Deauville, May 14.

Mohammed Ben Saoud, son of the King of Saudi Arabia, replete with his cortege, arrived here for a visit and headed for the gambling tables the same night. Management, with visions of ye goode olde days, bowed, scraped, and conducted His Royal Highness towards the cashier's cage, where he could equip himself with chips.

Describe the faces of the managers as Mohammed Ben Saoud said, "$100 worth of chips, please. That's my limit for a night."

Nonprofit Org Reopening Seattle Fair Site June 15 on 5-Yr. Lease From City

By DON REED

Seattle, May 14.

The Seattle World's Fair site will be reopened about June 15 by Century 21 Center Inc. for a summer season to run until Labor Day, with nonprofit corporation set to operate and promote the civic centre continuously on a five-year lease with the City of Seattle.

Many of the attractions that made the 1962 World's Fair a success are still around, including the Space Needle, Federal Science pavilion, now the Pacific Science Center, and the Food Circus, plus a new amusement centre with 16 rides, all refurbished and newly landscaped.

There's strong emphasis on the show business aspect of the Center for the summer season, with the Steve Allen show set to open the season with two shows in the Opera House, June 1-2. It will be preceded by a Seattle Symphony production of "La Traviata", with Mary Costa, John Alexander and Ronald Bottcher singing leading roles, Lola Montes as choreographer, Glynn Ross stage director and Milton Katims, Symphony conductor and artistic director.

Stuart Vaughn, director of the Center's projected repertory theatre, is now forming a company and setting plays for a 20-week season to begin in October. His assistant, Andre Gregory, is currently in Europe, negotiating with playwright Max Frisch for a production of "The Firebugs". Vaughn has also made arrangements with playwright Robert Ardrey for his "Shadow of Heroes" for next season. This will be one of three plays Vaughn will direct.

The promotion and operating organization for the site, Century 21 Center Inc., will run the civic centre as a combined theatrical-amusement-cultural complex, designed to approach the versatility and appeal of Copenhagen's Tivoli Gardens, with some purely Pacific Northwest innovations.

Ewen C. Dingwall, managing director of the 1962 World's Fair, is executive director of C 21 Center, and many of those who worked with him before and during the Fair are in the new organization.

Deal with the City looks to self-sustaining year around operation of the Center, with an investment of $2,500,000. One quarter—$600,000—of this will be loaned to the Pacific Science Center Foundation, to be repaid over a period of five years from admission receipts. The remaining $1,900,000 will be used to provide working capital for operations, promotions and for equipping the amusement area and improvements.

The C 21 lease covers all land, buildings and facilities at the World's Fair site except the Opera House, Playhouse, Arena, Coliseum

(Continued on page 71)

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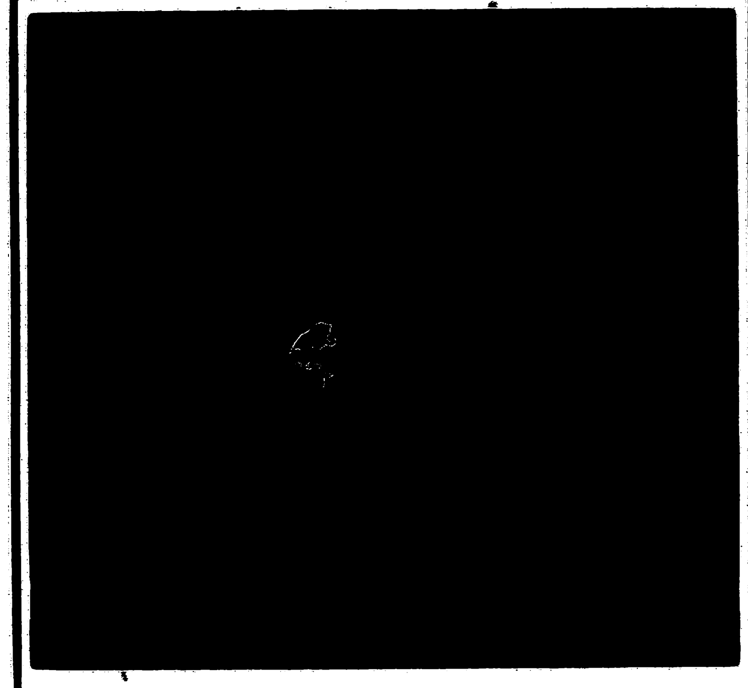

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GENE BRENNER

GENE BRENNER
Comedy
30 Mins.
Living Room, N.Y.

Gene Brenner is a fresh, young comedian who presents an array of stories, gags, one-liners and such in a pleasant and hip manner that captures audience attention and holds it. His material has a topical air and he seems to enjoy talking about his subjects, a factor that gives his turn a magnetic flavor for ringsiders.

Caught at the Living Room, N.Y., a small, cozy eastside nitery, Brenner was particularly handicapped the night caught in that he was the first act of the first show and there were very few people in the room as yet. Nonetheless, he managed to get off a slick and effective turn, catching and holding the attention of those present, at first by a series of ad lib and planned bits working with the group and then lapsing into his more formal routine.

His subject matter covers Kennedy, Nixon, astronauts, a bit about the effect of "The Untouchables" on the nation's Italian population, and other items. He does a Kennedy impersonation, giving a plug to Vaughn Meader, although he was doing the bit and even had a parody platter in this groove on the market long before the Meader click. This material is sharp and sure, and Brenner delivers it in a manner that puts the barbs across effectively while keeping the sting on a friendly level.

He scores particularly well in the atmosphere of a small interior like the Living Room where he builds a fast rapport with his audience. A sharp young hipster, Brenner should do well on the comedic trail. Kali.

Direction: LEE BOTWIN

1650 Broadway, New York LT 1-1156

Herb Siegel Hikes His Bald.-Montrose Holdings

Herbert J. Siegel, board chairman of Baldwin-Montrose Chemical Co., of which General Artists Corp. is a subsidiary, has acquired 900 additional shares of common and the same number of preferred shares in the company according to an insiders report filed with the Securities & Exchange Commission.

Siegel now holds 185,005 common and 6,000 preferred. He also owns 1,000 common and 204 preferred shares indirectly.

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"Quality cuisine to match The Blue Angel's well-known standard of entertainment."

—Robert Dana, N.Y. World-Telegram

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PERSONAL!

Hawaii Key Club Folds

Honolulu, May 14.

Key club known as 'Smoki Tiki' in suburban Kailua, launched with an ambitious talent policy featuring local entertainers, has folded for lack of business.

Ironically, the spot will be reopened as a teenagers' soft-drinks-only club.

Pitch to Reassemble Richman-Sophie-Joe E. For Concord Weekender

An attempt is being made to revive one of the top-name combinations of the 1940s. Bill comprising Harry Richman, Sophie Tucker and Joe E. Lewis (billed in that order in that era) is being sought to play the Concord Hotel, Kiamesha Lake, N.Y., for the Labor Day weekend, by house booker Phil Greenwald.

This layout, completed by the Chandra-Kaly Dancers (now out of the business), was originally gotten together by the late Paul Small, then of the William Morris Agency, for the now defunct Riviera, Ft. Lee, N.J., owned by Ben Marden. It played later in the year at Loew's State, N.Y., and then went to Florida to the Colonial Inn, Hallandale.

In those days, the whole package of the three toppers cost $7,500 for the week. What it will cost today, isn't known. In order to get the bill together, Richman will come out of retirement. It's understood that Miss Tucker and Lewis are willing. In Lewis' case, he opens Sept. 12 at the Copacabana, N.Y. Again, the William Morris Agency is in charge of assembling the package.

Forrest Tucker Marks 1st Cafe Stint in 30 Yrs. With Chi 'Music Man' Act

Forrest Tucker marks his first nitery date in 30 years when he bows May 20 at the Edgewater Beach Hotel, Chi, in "A Salute to 'The Music Man'" which also marks a first in that it's not a tabloidization of that legit musical, in which he played the role on the road. Nor is it a "salute" to composer Meredith Willson. It's geared chiefly as a salvo to the show.

Marilyn Fisk (Mrs. Tucker) will be part of the act; this is her cafe debut. A mixed group of 10 (five boy, five femme song & dancers), supplied by the hotel, will backstop Tucker.

Willson, composer-author of "Music Man," has given Tucker permission "in perpetuity" to do the "Trouble" number from the show. In addition, Tucker will sing another excerpt from "Music Man" but, in a second-half portion of "Salute to 'Music Man'," he'll do his own song-and-dance specialty.

He may tape the vehicle onto the Ed Sullivan tv show and, possibly also, into New York's Persian Room. Later Tucker plans touring the strawhats with "Gypsy." William Morris agenting.

OHIO'S $6-MIL 'DISNEYLAND'

Medina, O., May 14.

A $6,000,000 Disneyland-type amusement park covering 177 acres will be erected northeast of Valley City in Medina and Lorain counties by Stephen Noble, owner of Noble Construction Co. He expects major portion of the park to be open in the summer of 1964.

Park will feature an Enchanted Forest, Yukon Territory, Western Town, Animal Kingdom.

Minstrels and White 'Condescension'

Editor, VARIETY:

In a recent issue you had an article about the NAACP picketing a minstrel and I quote especially this statement: "Minstrels have long been poison to colored citizens. . ."

In lieu of this, would it not follow that southerners might picket Tennessee Williams' plays because many of them show offensive elements of southern life, po' white trash, etc.; or that New Yorkers could even picket a Damon Runyon play because it shows New York to contain gangsters, thieves, pimps, whores (tho with hearts of gold) and other underworld characters, altho these people are portrayed in fun and entertaining ways—much like the minstrels in this aspect? How absurd such picketing would be!

I suggest to the NAACP that they concern themselves with the real racial issues.

All of this is above the fact that, in a free society, the stage is free ground as are newspapers, the artist's canvas, and a man's speech.

James N. Connor

In re Stereotypes

Reader Connor ignores the invidious elements in racial stereotyping. A stereotype, as commonly interpreted by sociologists, takes off from a truth, such as Negroes singing, dancing and playing the banjo on the levees, and proceeds to institutionalise the inferiority status by adding jokes of white origin and delivered by white men under cork. The think which Negroes have long come to dislike about minstrel shows (the dislike predates the NAACP) is that the Negro is always made to look shiftless, ignorant, incurably menial.

It is true that a whole series of racial and minority groups have had to fight for status in America. The Irish, the Germans, the Italians, the Jews, the Puerto Ricans, each in their separate waves of immigration, have been the butt of surly savage humor. Perhaps this sort of thing cannot be stopped but it need not be admired. The point about racial hatred, as Hitler conclusively demonstrated, is that propaganda translates into hideous action.—Ed.

UPSTAIRS, N.Y., SHIFTS ACTS

In a switch of lineup at the Upstairs at the Downstairs, N.Y., Ronnie Graham has replaced Anita Darien. In addition, Graham will continue to work the late Friday and Saturday sessions at the companion room, Downstairs at the Upstairs.

Graham is producer of the show labeled "Graham Crackers."

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Jerry Lewis, Alan King, Connie Francis Rep U.S. in Scotland's 2d Royal Show

By GORDON IRVING

Glasgow, May 14.

Jerry Lewis, Alan King and Connie Francis have been invited to entertain Britain's Queen Elizabeth and Prince Philip at Scotland's second Royal Performance at the Alhambra Theatre here July 1. They will plane from the U.S. for the event, which [illegible] Auld Lang Syne show [illegible] charities.

All three artists have accepted, and will plane to Glasgow at day previous for two days of rehearsals for this top show, for which [illegible] will sell at as much as [illegible], top donation price.

Show, to be devised and staged by Dick Hurran, manager of the current "Five-Past Eight" revue here at the Alhambra, with Max Bygraves, British comedian, starring, will be presented in the glittery Starlight Room setting of the existing show. The colorful State Trumpeters of Her Majesty's Life Guards will take part, giving a welcome to the Royal party.

Connie Francis will bring her own pianist and musical director, while Jerry Lewis will also be accompanied by his manager and party. It's a return trip for comedian Alan King, who was a click in the [illegible] Royal Performance at the same plush Howard & Wyndham theatre.

British artists who have accepted invites to participate include Max Bygraves, his 16-year-old son Anthony, chirpers Shirley Bassey and Yana, Mr. Acker Bilk & his Jazzband, singer David Hughes, comedian Bob Monkhouse, deejay David Jacobs, ventriloquist Dennis Spicer, The Springfields, acrobatic Fay Lenore, the Croft Twins, Tiller Girls (16) and the George Mitchell Singers.

Another U. S. act for the Royal event is the "Excess Baggage" [illegible] act of Alma Michaels and daughter Judy. The three Roddri Dancers, French adagio trio, and the foot-balancing Barranton Sisters, now at the Tower Circus, Blackpool, Eng., complete the specialties.

Local Scot comics invited are Jimmy Logan (currently acting a straight part in "Roo Roy" at Lyceum (Edinburgh), Jack Radcliffe, Lex McLean, Larry Marshall, Johnnie Beattie, Jack Milroy, Rikki Fulton, Gracie Clark & Colin Murray, and Andy Stewart. As of [illegible], the only acceptance is from Johnnie Beattie, but the rest are likely to be forthcoming as performers get the okay from their engagements on July 1.

Kenneth McKellar, leading Scot tenor, is also participating. Show-backing will be by the Geraldo Concert Orch.

"This is not a Royal Variety Show," Dick Hurran, who is producing, told Variety. "It is simply a special Royal Performance of our 'Five-Past Eight' at the Starlight Room" revue, with guest artists from Britain, Europe and America."

Connie Francis is likely to be presented, along with Acker Bilk and The Springfields, in a sort of [illegible] from [illegible] by BBC [illegible]. Time to be allocated to the various performers won't be known until starting time is chosen by the Royal Family.

"Time is something we have the least of in any Royal Performance," said Alex Frutin, local theatre owner, who is chairman of the organizing committee.

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Oscar Marienthal Estate Tops 600G

Chicago, May 14.

Some 1,200 relatives, friends, restaurateurs and showbiz turned out for the funeral last week of Oscar Marienthal, most successful post-World War II nitery operator in Chi. He was considered the prime mover in Chi in changing the nitery-going pattern away from the Gold Coast big spenders and corporate execs and to the suburban couples and traveling salesmen.

One source lists the gross annual income from enterprises owned by Oscar Marienthal and his brother George at between $[illegible],000 and $[illegible],000, with a net annual profit before taxes between $[illegible],000 and $[illegible],000. Oscar Marienthal's estate was estimated at over $600,000 in a will entered into probate by his attorney last week. The will sets up two trusts, with the income from one going to his wife, and the income from a second to go to his daughter and two sons.

The Marienthal brothers are believed to have been sole owners of the London House (steak & modern jazz), Mister Kelly's (steak, avante-garde comics & singers), and Brief Encounter (restaurant), and to have had co-investors in the Happy Medium, a cabaret theatre built at a claimed cost of $[illegible],000 in 1960.

George Marienthal, an accountant before he went into the nitery biz with his brother, will take over the reins of the cafe empire. Oscar set down a few days before he died of a heart attack on May 4 and worked out bookings for the London House and Mister Kelly's until the middle of September.

Talent agents generally concur that Oscar Marienthal had a "genius" for picking and developing talent. "Where some nightclub owners would take a one-shot chance on an act," one agent relates, "you could tell how successful one of Oscar's discoveries was going to be by the number of options he had on the act. He had an intuition about talent that turned him toward the successful acts like a compass points toward the North Pole."

Mister Kelly's and the Happy Medium are the two most active spots on Rush St., a play area that has seen better days and is receiving hot competition from a rash of folk intimeries in the Old Town area along Wells, North, and Sedgewick streets.

New Orleans Widens Battle On Strip Spots With Raids, Legislation

New Orleans, May 14.

As police renewed their crackdown on French Quarter strip joints, two ordinances requested by Mayor Victor H. Schiro to bolster his administration's campaign against B-drinking and obscenity in nightclubs and bars were introduced at Thursday's (9) city council meeting.

Meanwhile, Council President James E. Fitzmorris Jr. notified his colleagues at the meeting that he would call for passage at the council's May 23 session an ordinance which he introduced sometime ago requiring fingerprinting and photographing of the employees of bars, nightclubs and other liquor dispensing establishments.

One of Mayor Schiro's ordinances introduced by Councilman Henry B. Curtis prohibits female entertainers or employees from sitting or mingling with patrons and spectators where striptease shows are performed.

The other ordinance is an amendment to the obscenity section of the city code which prohibits "the making of bodily movements known as bumps and grinds by any dancer while performing any act or dance in any show or place of entertainment."

Police, in cooperation with the district attorney's office, arrested scores of performers, operators and others in a series of raids earlier in the week. Spots hit were Frieda's, Parisienne, the Mardi Gras Lounge, Guys and Dolls, Silver Frolics and Flamingo Club, all located on Bourbon St. Charges ranged from B-drinking, prostitution and lewd performances to having no visible means of support.

SLA Probe Nets Pers'l Mgr. Harry Steinman In 5-Count Perjury Rap

A grand jury investigation into the tangled affairs of the N.Y. State Liquor Authority resulted last week in the indictment of personal manager Harry Steinman on five counts on perjury because of conflicting statements he made to the N.Y. grand jury in connection with his part in obtaining a license for the N.Y. Playboy Club as well as other cafes.

Steinman had been given personal immunity by the grand jury so that he would testify about corruption in the SLA. He had been named as a conspirator, but not as a defendant, along with Ralph Berger, a former operator of the Latin Quarter, Chicago, in an earlier conspiracy indictment, which is said to involve bribery of a high SLA official.

The indictment alleged that Steinman lied when he said that a $12,500 check given him by Playboy Clubs International was for the placement of talent. It's claimed he later changed his story and stated that the check was a finder's fee for locating a site for the key club's N.Y. operation.

The indictment also alleged that Steinman falsely stated he received no money from Frank Jenkins, owner of the Tenement, another club, which assertedly gave bribes to get a liquor license.

Another count of the indictment alleged that Steinman falsely testified he had not discussed with Berger a man who was identified as Brownie Wynn Lassner, who at one time was an owner of The Tenement as well as other restaurants and had been a personal manager. Lassner formerly was married to singer Eileen Barton. Remaining counts are based on other allegedly untruthful portions of Steinman's testimony before the grand jury. He was released in $2,500 bail with May 28 set as date of the pleading.

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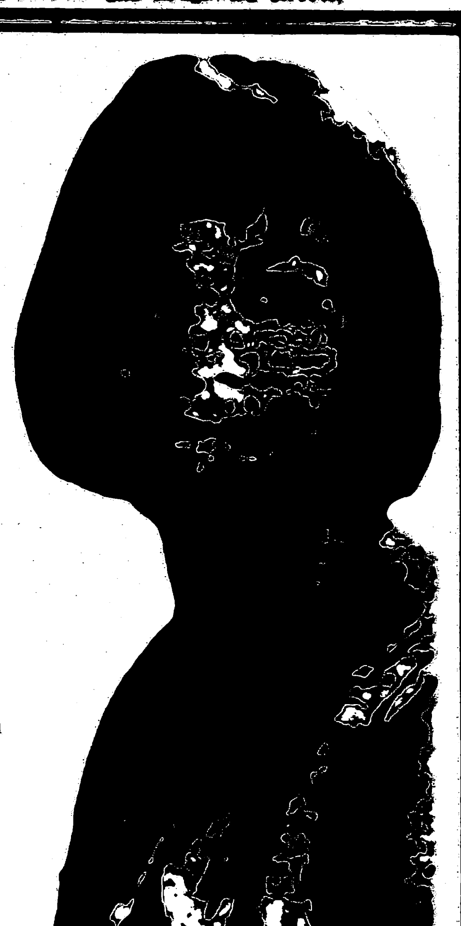

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New Acts

JERRY ANTES
Songs
40 Mins.
Ye Little Club, L.A.

Stepping out of the chorus line and into the nitery solo spotlight for the first time, Jerry Antes has launched a two-week engagement at Marshall Edson's cozy BevHills nook. The handsome 27-year-old entertainer has a lot on the ball and, though there's still some green around the edges, is a solid prospect for future prominence. Sharing the bill with Antes is songstress Lulu Porter, who holds over for another fortnight.

Antes last worked Vegas as lead singer-hoofer in Debbie Reynolds' act who helped coax him out of the background and into the front-and-centre niche he now occupies. In his apparent zeal over his new-found freedom as a soloist, Antes tends to vocally overextend himself in spots and play it too cute in others, but on the whole it's an auspicious bow. He has a rich, dependable, authoritative voice, a good ear and a keen sense of phrasing.

Antes might add another romantic ballad or two to his turn. He tends to overemphasize the big dramatic rousers with the sweeping dancer-like gestures and dynamic finishes on which often he has to strain noticeably to attain those high concluding notes. The trailed-off last note is a sign of vocal limitation that he could just as easily avoid. But these are actually minor, and probably temporary, reservations. With a little more solo experience, Antes should be able to smooth over all those little rough spots and utilize his rich raw material to great advantage. And he can dance, too.

Highlights of his turn are a rousing "Caravan" and a fine "South Pacific" medley. Among other refrains rendered are "Getting To Know You," "I Believe In You," "Call Me Irresponsible" and "Birth Of The Blues." He concludes with "Bewitched," attempting a comical approach to this standard that is ill-advised inasmuch as the sophisticated lyrics are by now too familiar to be freshly funny. Better to sing it straight, anyway.

Antes was sensitively accompanied opening night by his coach, Buddy Bender, at the piano, and Jack Smalley on bass. Versatile Paul Suter takes over on the keyboard for the rest of the run.

Tube.

LARRY NOVIS
Songs, Comedy
35 Mins.
Shamrock Hilton, Houston

Young (20) Larry Novis, formerly a member of The Mascots, singing group that received national recognition on the old Arthur Godfrey tv show, seems certain to work his way to the top as a single. Novis is personable, has satisfactory pipes and an unusual flair for comedy.

While fate stacked deck in opener, he showed composure to end with a winning hand, although he didn't have all aces. Femme third of Mattison Trio twisted knee shortly before show time, and Novis had to go on cold, sans opening act. Then the socket that holds the mike broke off stand and he was left holding the mike but improvised nicely.

Novis has good assortment of ballad and belt, and does top impressions of Rose Murphy, Armstrong and a little of Jerry Lewis. He explained he doesn't try to do political impressions a la Vaughn Meader because he spent six months learning Nixon.

Top material is his caricature of rock 'n' rollers—he does group of 8-year-olds in off-key rendition that is so close to sound of some of present young diskers it could put 'em out of business if his bit ever gets national exposure—and old-time vocalists on radio band shows. His Irish tenor singing "Mother," while trying to spell out the letters with his body, is a showstopper.

Radio seg plays too long and appears padded, which it may well have been because of missing opening act. There was naturally a little nervousness, and his belting seems a little stronger than his ballading. This is excellent shakedown for young entertainer, and he's ready for some bookings as he begins his climb.

Skip.

BARRY HUMPHRIES
Monologist
60 Mins.
The Establishment, London

Barry Humphries, who played the Undertaker in both the London and New York productions of the "Oliver" musical, launches a nitery entertainment in this offbeat locale under the title of "A Nice Night's Entertainment." He chances his luck for an hour, and this is certainly too long, but in other respects he shows enough wit and invention to guarantee that, given a good editor, he has a bright future in the field.

Being an Australian, his first two monologs are variations on the theme of the Empire link. Dressed in overblown female drag, Humphries snaps at British reserve, the tradition that has made us rude with finesse, and our habit of using water to drink rather than to bathe in—and the impersonation, although hampered by some musty gags, is sharp and engaging, if slightly uneasy.

Next step is to be an immigration official with Australia House in London, and this serves to introduce some pointed comment about his own country's culture as well as the illusions that afflict British migrants. But the most potent contribution is the most original. Humphries, as an old and childless man, describes a weekend during which he and his wife looked after a couple of kids from next door. The horror of the games and disorder, the terrible prattle of the language, and the relief at the end of it all—it adds up to a memorable vignette of a kind of living, as well as being given an extra dimension of unforced pathos.

The performance is suited to this venue, but it is doubtful whether it will carry to other night-spots on the local circuit. And his success here rather depends on the customers not expecting the modish satire which is the Establishment's stock-in-trade. It may be that the sophistication of Humphries, which is genuine, is too off-beam to click immediately. For his point is about character, rather than about institutions.

Otta.

THE BIG BEATS (6)
Music, Comedy
35 Mins.
Tidelands, Houston

The Beats are following another new entertainment trend: that of young (in this case 21 to 26) bands moving on the nitery and concert circuits. The boys are good, and they do have a beat. Their major fault is that they have a din of iniquity, but they are aware of excessive noise in an intimate club such as Tidelands, and they're working on it.

At this point it may be assumed that the Big Beats would play best at college concerts or lounges where comics or soft-voiced thrushes have trouble being heard, but somewhat surprisingly the older patrons greet most numbers with hefty palming. Group has variety in selections, and several try vocals with fair success, although it's unlikely any will make it as singles on pipes alone.

Group is composed of C. W. Kendall at organ, Larry Randall on sax and clarinet, Earl Miller on electric bass, Billy Mitchell on skins, Jimmy Hassell on trombone and Arlin Harmon on trumpet.

They are still evolving own style, and at this time some of Al Hirt's mannerisms appear in routine. They play jazz, Dixieland, Western tunes, ballads, pops, showtunes—all with a beat.

Skip.

PIERRE DUDAN
Songs, Comedy
50 Mins.
Le Hibou, Ottawa

Prestige booking for Denis Faulkner's coffee house was Pierre Dudan, w.k. Swiss-born composer, film actor and novelist currently playing Montreal clubs and appearing on CBC-TV's French network. In five days instead of the usual four, and at upped prices, he drew excellent houses. He records for Decca.

Tall, black-haired and tanned, Dudan hasn't quite the overwhelming charm of Yves Montand, but packs plenty. Capably accompanying self on piano, he varied songs with standup comedy for nearly half the stint caught and rocked the house with droll delivery and vivid panto. All songs and most comedy were in French, but his few jokes in English were perfectly intelligible (though not very new and one a home gag). En francais, he made some good-natured cracks at les anglais.

All songs were his own (out of 800 composed, he said) and included the w.k. "Clopin Clopant" with its haunting reprise; "En Automne," which he wrote for Juliette Greco but which the American expatriate Eddie Constantine sings a good deal now; and "Cafe au Lait au Lit," a wild one interlarded with cowboy yells.

One of his prettiest ballads was "The Thames Is My Garden," one of the sharpest "Je Suis l'Argent" ("I Am Money"), with lines like "Even when I'm dirty I always smell good." A touching one told of a little boy's dream and a very strong one was "Etoiles s'en Foutant" ("The Stars Don't Care a Hoot"). A piquante chanson was "Mademoiselle Marie."

On this side the Atlantic, Pierre Dudan is a topnotch talent for spots that go for the Gallic, and he could doubtless sing a ballad or two in English, as Montand did on his North American tours. Within language limitations he's a natural for any medium.

Gard.

PAT SUZUKI
Songs
35 Mins.
Cave, Vancouver

Miss Pat Suzuki's first appearance in Vancouver in 1957 was a simple singing engagement at the private Arctic Club, since gutted by fire. From here she returned to Seattle briefly and then soared to the rarified atmosphere of Broadway stardom in "Flower Drum Song." The legions of Miss Suzuki's local fans who nostalgically remember the "Little Miss Pony Tail" of those pre-New York days have little cause for disappointment in this break-in of her new nitery act.

The little girl with the large voice and warm projection is still the basic ingredient but Miss Suzuki has emerged as a polished performer with a varied songbook of both simple and stylized arrangements that showcase her vocal vivacity and versatility. The pony tail is also still in evidence but dressed up now in an elegantly coiffured hairdo and the simple sweater and slacks of yesterday has been replaced by a shantung coolie shirt and a dazzling white lounge suit that sparkles at every turn with its myriad of beaded drop crystals.

Miss Suzuki's performance impresses as a strong draw for the toniest of supper club showrooms. Format is beautifully flexible and designed to permit the obvious concessions made to local familiarity in this debut.

Miss Suzuki's range and capacity for vocal expression are unlimited. Whether she is belting out her uptempo versions of songs like "Getting Married In The Morning," "Church On Time," "Cockeyed Optimist," "I Hear Music," "Lady Is A Tramp" and "This Moment On," or changing pace with more personalized and interpretive renditions.

Warren Meyers, who accompanies Miss Suzuki at the 88, conducts the Chris Gage house orch and had a hand in arrangements, rates special credit for the expert way he has staged this act to enhance Miss Suzuki's solo status. Backing by the Gage orch is sharp and crisp throughout and lighting is a strong plus.

Shaw.

Mpls. Niteries

Continued from page 67

whom have other daytime occupations," declares Ratner. He says he "actually" needs only two musicians for his exotic dancers, but the union insists on a minimum of three.

In view of the way biz has slumped since the new income tax regulation re expense deductions, the demand for the 30c an hour pay increase is "unreasonable," he insists, and some of his competitors have told him they'll eliminate their live music and floor shows entirely.

Ratner also points out that the musicians' union is a national organization and that in some cities there's no union ban on "canned" music for performers.

Robert Biglow, representing the local musicians union, said he does not think it proper to make public statements while negotiations are in progress.

House Reviews

Apollo, N. Y.

Eartha Kitt, Redd Foxx, Parkettes (8), Horace Silver Quintet, Reuben Phillips & Orch (17); "All Night Long" (Colorama).

Although the audience didn't seem too sure of it, Eartha Kitt, stepping in for a terping turn with the lively Parkettes, told an Apollo crowd, "I'm still a Harlem Girl," at show caught during her current stand at the uptown house.

Later in her headliner's spot for which she adhered mostly to a standard songalog, the singer projected the sophistication familiar to cafegoers at such showcases as the Persian Room, N.Y., where she recently appeared.

Dressed in a lush red gown, "just to show you I'm not pregnant any more," Miss Kitt handled her material in her trademark seductive tones, zeroing in on various members of the audience for some slick renditions. Perched on a stool on which she manages to wriggle into about every pose imaginable for the right effect, she puts over the fave of her set, a teaser called "Take What You Want."

Also scoring is a cool arrangement of "Mad About the Boy." Other material from the standard file didn't register as well with the crowd, however, as her stylishness and posh demeanor sometimes proved too much for the 125th St. customers.

Nevertheless, Miss Kitt delivers a slick turn and her leggy dance bit with the Parkettes, twisting lithely with the group, pleases the crowd considerably. The Parkettes returned later for a solo bit of their own and display the lively acrobatics and terp trickery that has frequently brought them back to the Apollo and earned them a spot in a recent Radio City Music Hall show.

Another draw with Apollo audiences is comedian Redd Foxx who continues his tradition of providing a top turn. Mixing the blue with patter on the Southern racial problem (always a fave subject with both Apollo comedians and audiences alike) and other topics, Foxx has a consistently winning stream of gags, oneliners and stories that rarely fail to evoke reactions.

Horace Silver and his hipster combo provide some solidly swinging jazz work this session, as the group displays both solo and ensemble stylishness and groovy work which reach and hold the crowd. Reuben Phillips works with an expanded orch this outing, complete with strings. He gets a good sound from the unit when he and the group take the spotlight.

Kali.

Metropole, Glasgow

Glasgow, May 1.

Dickie Valentine, Susan Singer, Eileen Keegan, Andrew Macpherson Singers (12), Irene Campbell & Danny Regan, Sammy Shortt, Glen Daly, May Moxon Dancers (12), Arthur Roynon Orch.

Twice-nightly show at this new city vaudery features English singer Dickie Valentine in an entertaining song-and-comedy act. Headliner demonstrates his versatility with pop tunes, ballads, impressions and patter, and is sometimes more of a comedian than a singer, though many of his gags are in the corny class. He exits to good mitting.

Susan Singer, teenage pop warbler (who is a cousin of British disk star Helen Shapiro, and doesn't seem to want to forget it), winds the pre-interval segment with a songalog which shows her as a disappointing artiste, lacking in good grooming and stage personality.

Personality chirper is Eileen Keegan, an Irish thrush with lotsa attack and a happy style, who gar at the Palladium" than any other headliner, returned, scrubbed, clean, and decent, with a somewhat dubious act. He began with straightforward workouts of "S'wonderful" and "Lovers' Lane," to which no exception could be taken. He then embarked upon a coy explanation of his own desire for a boy called Mike, and his wife's persistence in giving birth to girls. This, illustrated with the appropriate ditties about Cherry, Linda, Debbie, and Laura, was an embarrassing error and repetitious. Even Boone's homely personality could not quell the nausea, and it seemed one of these ideas, good on paper, but queasy in performance. Certainly, Boone has a private life which is whiter than white, but it is more a cause of private celebration than public display.

Adele Leigh, black hair piled up like a monstrous confectionery, provided Musetta's Waltz Song from "La Boheme," which she is currently performing at Covent Garden, and Adele's Laughing Song from "Die Fledermaus." The latter item, a good showpiece for Miss Leigh's brittle and agile soprano pipes, can be a crazy bit to watch, and the contrast between the singer's elegant getup and her tuneful yocks was too much.

Gord.

Intimery Cycle

Continued from page 67

after the successful run of "The Best of Everything," producer Floyd Ackerman found it difficult to get enough top material to start another show. Instead, he arranged a reprise of some of the top hits of Broadway musicals.

But while entertaining, the revival wasn't in the genre of what the revue devotees were seeking. It folded and was replaced by an orthodox cafe show. The Encore, which had "Chicken in a Bathtub," failed to ignite and it's now closed.

Only new show in the offing is "Four Faces East," opening tomorrow (Thurs.) at the King Arthur Room of the Roundtable.

There is speculation as to the future of the cafe revue. Many feel that there is a need for the intimate revue if only as a breeding ground for new talent, whether it be writing, music or performing. It also provides experience to would-be producers and directors.

However, the agencies fear that the revue in its present state will not remain around too long. It's believed that the next step will be either name producers, or writers or performers or possibly all three and the price will zoom to the heights which will make it prohibitive in many situations.

There has been talk of bringing in talent from other fields. There also have been suggestions that material to be used later in musicals be permitted to shake down in the cafes. But these proposals have been nixed because of the material's greater potential as fresh writing in legit.

The percenters say that they are striving to stave off this eventuality for as long as possible in order that some of their promising young clients can get experience. As a matter of fact, some of the datediggers point out that their men are taking more clients to the various intime shows than ever before on the likelihood that they will be used in a more profitable field of entertainment.

It's pointed out that the intimate cafe revue is the nitery version of the off-Broadway theatre, and the longer it's allowed to remain in the inexpensive state, the greater the benefit to other fields. However, agency spokesmen note that off-Broadway is attracting more names from all fields. They do not know when the same situation will strike its cafe counterpart.

Seattle Org

Continued from page 67

and mall areas surrounding the main fountain. The theatres will be operated by the City, but will be advertised and promoted by C 21 Center for 15% of the gross revenues, with a maximum of $50,000 for the first year, subject to negotiation for coming years.

The City is improving the Arena and Opera House. The Arena will get new seats in some areas, air-conditioning for summer events, installations to improve acoustics and possibly a portable stage for the south end of the building. A system of counter-weights will be installed backstage at the Opera House to allow more curtains to be used downstage, along with another column of loudspeakers along the top of the proscenium.

Some showmen are urging improvements on stage and backstage at the Playhouse to make it more usable, and this will probably be done.

Future plans call for construction of a 1,500-seat theatre at the Center to take care of shows too large for the 800-seat Playhouse and too small for the 3,100-seat Opera House.

Hotel Plaza, N. Y.

Marty Allen & Steve Rossi (with Herbert Sraisik, conductor), Emil Coleman Orch, Mark Monte Continentals; $3-$4 cover.

If the Persian Room isn't careful, it may yet win a reputation as a comedians' room, especially in view of the way Marty Allen & Steve Rossi broke it up on the initial session of their fourweeker. Also in view of the top reception previously given Phil Ford & Mimi Hines, such a booking viewpoint could be possible.

As it is, the comics provide an excellent change of pace for the posh Plaza. They bring in a new viewpoint and frequently new audiences. In fact, A&R brought up many of the patrons of the Catskill's Concord, and its newcomers constituted one of the more dressed up crowds of the season.

Allen & Rossi are a radical departure for the Plaza, but the team takes it in stride. Their style is geared more to the mass trade than for the Noel Coward genre. Their trademarked greeting "Hello Dere" is reminiscent of the catchphrases used in the old vaude and burley circuits and and warmup gambit. But they have new fresh and funny material to go with this line.

Allen carries the comedic burden with a genuinely funny mien and a knowledgeable execution. The team's format is reminiscent of the early days of Martin & Lewis when Martin would go out with a batch of songs to warm up the audience and then slip into semi-retirement as foil and feed for Lewis' comedy. Rossi does virtually the same chore for Allen but his timing and assists give the team the necessary force and projection to make most of their gags round.

Their material includes lots of anything-for-a-laugh items, including a bit wherein Allen is in drag. There's a rib of folk singers, a bunny winetaster routine as well as several straight passages for change of pace. Among them are Rossi's midterm chanting, and he does well in that department.

Allen takes as his model a "Pagliacci" bit wherein a clown discovers that he's aging. Allen puts a lot of sincerity into this piece. In fact he may make a good method actor. He sheds genuine tears during this pantomime. But there are a few holes in the conception that gives less than the desired results.

Allen & Rossi have come in with a few items new to the comics such as a complete overture of musical comedy tunes preceding their act. Also extra musicians and key instrumentalists to augment the Emil Coleman Orch, plus special material tunes. Herbert Sraisik is the team's conductor.

Time was when the Plaza almost felt it was going down on the social scale when anything less than Hildegarde or a French chanteuse (genuine) was the bill topper. The new management is finding the Plaza a more versatile room than previously believed. The new toppers have infused imagination and experimentation in booking the spot. And it seems that maitre d' John Fasetti is being kept busier than usual under the new scheme of things.

Jose.

Sands, Las Vegas

Las Vegas, May 8.

Red Skelton, Kuban Cossacks (3), Harry Nofal, Copa Girls (12), Antonio Morelli Orch (10); produced & staged by Jack Entratter; choreography, Renne Stuart; stage direction, Harold Dobrow; $4 minimum.

Red Skelton, one of Jack Entratter's heavyweight attractions, is back with his classic routines, plus an abundance of fresh material. Still modestly billed as "one of America's clowns," Skelton again shows why he's at the top of the heap in that category.

The histrionics shown in Skelton's pantomime skits, and the very funny dialog in his standup routines ("My wife told me 'Being married to you is like a vacation—you were my last resort.'") keeps his act on a superb and distinctive comedy level. Again, his ability as a thesp is strongly proven when he brings tears to eyes and lumps to throats with his bowoff "Old Man Watching A Parade."

The Kuban Cossacks (3) are handsome young men, supposedly refugees from the Ukraine. Clad in typical Russian dancing garb, the trio is at its best while doing the colorful, fast active footwork. To show versatility, there is also singing in the native tongue, and instrumental offerings on guitar and accordion. Sharp editing of the singing probably would improve the turn.

A handsome holdover production number by choreographer Renne Stuart is the curtain raiser. It features the fine voice of Harry Nofal, backed by the dozen Copa lovelies.

Next: Sammy Davis Jr., June 5.

Duke.

Mister Kelly's, Chi

Chicago, May 3.

Shelley Berman, Gigi Galon, John Frigo Trio; $2.50 cover.

They came to laugh at Shelley Berman's return to the bistro that moved him into the nitery bigtime, and he gave them much to laugh at, with and about. Despite four other major nitery openings on the same cold and rainy Monday eve, an ultra-responsive crowd jammed Mister Kelly's and a holdout line waited in the downpour for the second show.

Inside at the Marienthal boite, it was dry and warm and cozy as Berman created the sort of "instant intimacy" of which he is so capable. Perhaps it was because of his less-than-wild reception at the plush and spacious Empire Room in his last Chi outing, but Berman turned on a remarkable and unbeatable mixture of comedic expertise and likeable stage manner in further winning over his pre-sold audience.

It's no secret that in spite of being asked to return to the Empire Room for the same money, Berman turned down its offer to work Mister Kelly's for half the Palmer House stipend. There's little doubt that the decision is a wise one. His current three-week gig is SRO for every show, the crowds are "his people", and his response to this outsider enthusiasm is a joie-de-performance that is contagious.

With exception of one new routine and several new anecdotes and gags, Berman's material is generally unchanged. The new skit is labored (a patient with a bad memory talking to his psychiatrist on the phone), but what is different is his approach to this tale and to the rest of his monolog.

However, despite his apparent ease, Berman reacted with mounting irritation to a waiter who went around the room changing candles during the comic's act. Just when it seemed as though Berman might throw a tantrum, he grinned and said "Every time I get like this, Oscar (Marienthal) says 'Shelley, you're acting the same way you did when you worked for $350'."

Opening the show is Gigi Galon, a sepia thrush with a fine set of pipes and a wide variety of styles, some of which are not particularly suited to her. She comes off best with a direct and straightforward rendition of "Summertime" and in a breezy and bouncy version of "Mambo Italiano", and the disparateness of these tunes is a reflection of a lack of focus in her turn.

Mor.

Roaring 20s, S.D.

San Diego, May 10.

Keely Smith (with pianist-musical director Jeff Lewis), Jay Lee & the Princess, Johnny Adams band (12); $2 admission; no cover, no minimum.

Judging from opening night response from a packed house, Keely Smith, in her first appearance in these parts, is a solid hit, attesting to name pull here as a single. She can hammer out an uptempo song in exciting manner.

With a ballad Miss Smith conjures up an arresting mood. And she sings with the true pro's zest and showmanship. If slightly on the lengthy side, the songalog is shrewdly chosen, including a few surprises. One such is "God Bless the Child," usually identified with with Billie Holiday, sung a capella and interpreted with exquisite finesse.

Other high spots include "It's Been a Long, Long Time," of World War II vintage, sung uptempo; the Rodgers-Hart evergreen, "I Could Write a Book," and theme, "I Wish You Love." Occasionally the intonation slips, but in general it's a model performance technically. Backing by Johnny Adams is okay.

Jay Lee & the Princess are an Oriental magician-comic and his leggy fortune cookie assistant. Name could be easily changed to On Too Long.

Don.

Moulin Rouge, Paris

Paris, May 2.

Clerico Bros. & R. Bouzard presentation of "Frou Frou," revue in two parts (13 scenes). Choreography, Doris Haug, Ruggiero Angeletti; sets & costumes, Georges Vecsie; musical direction, Rene Leroux. With Rios (2), Marco, Romano Bros. (3), Larry Griswold, Jay Kay & Co. (2), Doriss Girls (16), Doriss Dancers (6), Moulin Rouge Mannequins (8), Jeanne Vincent, Guy Severyns, Jurgen Twellmann, Isabelle, French Cancan (16), Bernhard Exeter; $8 minimum.

Moulin Rouge reopens for spring and summer tourist and provincial biz with a breezy classic revue of production numbers, interspersed with well selected and showcased acts. It winds with the inevitable, zesty can-can. Backed by those running the Lido, the cafe has picked up some of the sheen of the parent boite, though without the perfection, gloss and tempo.

Space on the raised floor is adequately utilized, costumes are good and there is a solid pacing. It should please those wanting a taste of the old Moulin Rouge, with the can-can, and those with a yen for Gay Paree bits, undraped girls and nude dancers.

Moulin-Rouge, moreover, should be a natural for bus tours and those wanting a show as well as Montmartre color. It looks to have a brisk run till the end of summer but may not be able to hold up in the fall and winter months.

Raised floor and backdrop stage and sides are well used in the various production numbers. A snow sequence with whirling snowmen, bobsledders, etc. comes on followed by a trip to Peru with the usual pat but eyefilling folk legend and terp vulgarizations.

There's also a visit with Cleopatra, with the Twist to boot, and a carnival ending with a burst of the skirt flailing, contorting, garish but vital can-can.

In these numbers, Guy Severyns and Isabelle supply okay scene setting vocals; Jurgen Twellmann and Jeanne Vincent are the supple nude dancers and the Doriss Dancers and others do acceptably by the well worn but workmanlike choreography of Doris Haug and Ruggiero Angeletti.

Acts are all of high pro status and help knit this into a show that outclasses the other Pigalle-Montmartre spots. Rios do supple, airy risley effects, while Romano Bros. sing, clown and provide dextrous acrobatics and terping for a well mitted turn.

Marco puts trays with filled glasses on long poles balanced on his chin. Then with a dagger clasped in his mouth puts a long sword on the tip, topped by a tray of drinks, to mount a ladder and contort on it and descend. It is the classiest and most sure of the numbers.

Larry Griswold adds a comic note with zany trampoline escapades. Jay Kay & Co. has a little man folding a tall partner into all sorts of contortion positions for a good filler. This revue adds up to good summer fare and should have the outsized Moulin Rouge in with both tourists and visiting hinterland French.

Mosk.

The Losers, L. A.

Los Angeles, April 27.

Micki Lynn, Eric Miller, Joel Jeffrey, Bobby Rosario Trio; two-drink minimum.

Micki Lynn, a vocalist on the way up, has launched a three-week stopover at this busy La Cienega nitery. For the occasion she has surrounded herself with a fresh supporting unit consisting of Joel Jeffrey, with whom she partners in song, and a driving instrumental trio. The five of them make a lot of music, and much of it is imaginative and stimulating. Sharing the bill is Eric Miller, a vocalist who accompanies himself on guitar.

Miss Lynn has the visual and vocal wherewithal to make strides on the musical scene. She comes to The Losers from a six-week date at the Flamingo in Vegas. Endowed with a reliable voice and a fairly keen sense of melodic manipulation in the jazz idiom, she scores both on her solo efforts and in vocal cohesion with Jeffrey. Latter's own fertile jazz sense enables him to work over the right tunes with style and verve and complement Miss Lynn's vocalistics when they pair up.

Considering it's their bow as a foursome, the unit functions very smoothly. What now separates Miss Lynn from a higher rung on the booking ladder is a more distinctive performing personality and a single number with which she (alone or in company with Jeffrey) can identify herself. The latter could come with a hit record, if and when.

Standout solos by Miss Lynn include "Make Someone Happy" and "Green Dolphin Street." Jeffrey's best is "Kansas City," but his fling at the melodic intricacies of "This Land Is Mine" ("Exodus"), while vocally dramatic, does not suit his style. The two score handily on such swingers as "Bye Bye Love" and "Together Wherever We Go." Backstopping are pianist Bobby Rosario, drummer Freddy Menton and bassist Jack Leighton.

Miller has a nice voice and is a good guitarist. But he lacks the performing assurance and authority to rivet attention of a conversation-prone audience such as the one at The Losers.

Tube.

Flamingo, Las Vegas

Las Vegas, May 9.

Joe E. Lewis, Ella Fitzgerald, Inga & Rolf, Russ Black Orch (10); presented by Morris Lansburgh; produced by Mitch DeWood; $4 minimum.

With Joe E. Lewis and Ella Fitzgerald on the same bill, Morris Lansburgh should have brisk action in the casino for the next four weeks, some of it stemming from Lewis' salary.

Lewis brings in a batch of new parodies and topical gags ("Who threw the Governor into Mrs. Murphy's chowder?") highlighted by a very funny skit about a romantic girl in the Peace Corps. While "post timing" it with the ringside Scotch, he grabs and tosses dialog ("Old soldiers never die—because the fighting is done by the young soldiers") with ease, and the party is gracefully piloted by dependable Stev Austin Mack, guiding the fine Russ Black orch (10).

Miss Fitzgerald, who molds any song she sings into a work of audible art, offered 11 for firstnighters: "It's Crazy," "Cheek To Cheek," "Can't Help Loving That Man of Mine," "You're Nobody Till Somebody Loves You" and "Sevoy," among others. Latter, done in her scat version, is supplemented by Roy Eldridge's trumpet for a wild, solid finish. For the singing star, in addition to Eldridge, Gus Johnson is on drums; Les Spahn, guitar; Jim Hughart, bass; and Tommy Flanagan, piano. Hugo Granata coordinates the effective lighting.

Dance team of Inga & Rolf is held over as the initial attraction.

Mitzi Gaynor returns June 6.

Duke.

Hotel Roosevelt, N.O.

New Orleans, May 9.

Frankie Laine, Leon Kelner Orch (11); $2.50 weeknight minimum; $4 Sats.

The name of Frankie Laine is a potent lure for Seymour Weiss' plush nitery, and with this playback the topliner singer is again proving his worth. Laine's catalog is basically as expected. But new titles and lines are included to make it a new show, albeit the routine stays close to the types he scores with heavily.

The swinging, singing Laine works the big room to perfection and has no problems generating plenty of enthusiasm. He's a cinch to clock up a record for the spot during his two-week stand.

Laine is a perfectionist, and knows exactly what his audiences want. Brilliant arrangements spur the session into a smooth, sock turn. The affable singer has a strong rhythmic motivation and when necessary, a delicacy and subtlety in interpretation. His stylized delivery is backed by savvy showmanship embellished with just the right touches of nostalgia.

He gets the biggest hand with the oldies ("Jealousy," "Shine," "That's My Desire," "What Kind A Fool Am I," "Jezebel," "Lucky Old Sun") and the inspirational "I Believe."

For audience participation, Laine turns to his hit, "Mule Train." He also adds something new this trip. Not only is he onstage for 45 minutes to sing, but he turns quasi-comedian, racking up hefty yocks. Stirring finale is a swinging delivery of "Saints Go Marchin' In."

Leon Kelner and his musical crew give show topflight backing and keep dance floor loaded during the audio bending sessions.

Show runs two weeks until May 22.

Liuz.

Harrah's, Lake Tahoe

Lake Tahoe, May 5.

Eddie Fisher, George Kirby, Moro-Landis Singers & Dancers (15), Leighton Noble Orch (23); presented by Bob Vincent; produced by Bernie Rich and Colin Romoff; produced for Harrah's by Art Barbow.

Lake Tahoe's "tourist season" doesn't officially begin until Memorial Day, but the potent marquee lure of Eddie Fisher's name is keeping the 700-plus seat South Shore Room loaded for two shows nightly and three on Saturdays. And at times maitre d' Cliff Kohl reports it's turnaway biz. There's little doubt that his Harrah's debut will prompt return playbacks for Fisher at this mile-high swankery.

Galvanizing the room from his opener to the begoff title, "Let Me Entertain You," singer gives his all for a full 45 minutes—and he has a lot to give: authority, style, savvy, and a vocal talent heavy on the plus side. And he tops it all with expert showmanship that establishes full rapport.

Professionally matured, Fisher has selected a catalog that allows him to showcase his style in all tempi, in many moods. He's pro on 'em all, from "Stay in Your Own Back Yard," to "Havah Nagilah," to "Swanee" to "What Kind of Fool."

Backed by the full rich orchestrations flawlessly executed by the Leighton Noble Orch, under arranger Colin Romoff, Fisher also scores with a medley of Jolson titles, essayed with soul and emotion. In addition, he proves he can command full silence with the more tender things. There's some mention (a la the comedic) to his marital status, but in good taste and not overdone.

George Kirby, also new to this room, is the master of mimicry, be it of either sex. He's incisive, astonishingly accurate in his cartoons. Before hitting the impersonation stretch, he warms with "I'm a Happy Go Lucky Square," accented with a bit of terping. But from that point it's in the impreshes that he really shines—and to perfection. Sullivan, Cole, Pearl Bailey, Arthur Godfrey, Sarah Vaughn are among his greatest. And he uses each to full advantage for some clever (and often topical) material.

Kirby gets biggest mileage with his Belafonte impression, done sans coat and with shirt open. In the Belafonte tradition (and with the accent perfected), he strolls along stageside, coaxing tablers to join the act with a bit of vocal work. He also proves highly effective with his ad libs. Albeit Kirby's only on for brief stint, he scores immediately and never lets go.

Moro-Landis singers and dancers part the curtain with a production "Salute to George Gershwin" that wins much attention for both choreography and costuming.

Phil Harris in May 16.

Long.

Blackstone, Chi

Chicago, May 1.

Jan McArt, Franz Benteler Orch; $1.50-$2 cover.

This Cafe Bonaparte engagement is Jan McArt's Chi nitery debut, and she brings with her an impressive array of longhair and supper club credentials, a superb voice and stunning beauty. In addition, her act is well staged, her arrangements are first class and her patter is letter perfect.

If there is a chink in this armor of seeming perfection, it is that Miss McArt appears to have brought with her from the concert stage a sort of contrived graciousness that creates a psychological proscenium arch between her and the audience. It's like having a prima donna in the living room.

Aside from this reservation, Miss McArt delivers a whale of a show, loaded with well-trilled opera arias, smoothly handled evergreens, clever special material and even a semi-strip and terp number. She's particularly potent with the "Madame Butterfly" and "La Boheme" excerpts, and great with perennials that give full play to her rich voice, such as "Sorrento" and "You And The Night And The Music".

Also worth noting is Miss McArt's demi-peel down to a brief costume. She's a mucho shapely chick, and her strutaway with a straw hat and cane is a treat for the eyes and ears.

Mor.

'Struts & Frets,' a Click Tab Revue, Preems Julius Monk's Chi Showcase

Chicago, May 9.

Julius Monk's first full-scale excursion from his Gotham nesting ground (courtesy of a group of Chi bankrollers) has the sweet smell of smash biz, a tribute to the producer's facile legerdemain in the tab revue format. Too, "Struts and Frets," a harlequinade parfait that is mostly whipped cream and sauce, is housed in a smashingly refurbished former Assyrian church, whose elegant red felt decor is well worth an ogle for the $5 minimum ($6 on weekends).

"Struts" is a melange of skits from Monk's previous shows in New York, which are consistently beguiling, plus several new sketches, the more Chi-oriented of which are unevenly diverting. However, the petit revue impresario's brilliant directional sleight-of-hand and Frank Wagner's flawless staging and choreography mold the show into a gem of this genus.

Of the newly-written numbers, two are winning frolics: "Common Marketplace" is a broad jibe at Euromart that offers the cast an opportunity to clown about with national stereotypes, and "Appian Way" is a wry discourse on Amour Romana as done by puckish June Ericson. Miss Ericson, a mischievous, albeit hefty, elf has many of the plum performing assignments and carries them off with eclat.

If the rest of the skits represents a microcosm of Monk's other shows, then it would appear that "Dime A Dozen," his current Plaza 9 offering, is the most exportable. From it Monk has culled some of the pearls of the show, including "Thor" with Charles Kimbrough as the lisping scientist, and "Cholesterol Love Song," a lament for a health food romance niftily articulated by Kimbrough's spouse, Mary Jane.

"Barry's Boys," also from "Dime," is a waggish song and dance twit of Senator Goldwater done by the male members of the cast, and "Alumnae Report" is a mildly satirical takeoff on Eastern private schools artfully delineated by Delphi Harrington. "Don't Be Absurd," a spoof of "Night of the Iguana," is occasionally mordant, but just as often is heavyhanded.

If Monk comes a cropper, it is in his labored, carpetbagging Chicago sketches, particularly "In Your Kups," a clumsy tribute that can only embarrass the Sun-Times gossip columnist it celebrates. "Chicago, Illinois" is pointless and without wit, and "Home Away From Home," a sketch on the notorious bawdy house run by the Everleigh Sisters, is saved from its simpleton lyrics by guileful staging.

The performances are consistently good, although the male contingent generally outshines the femmes with the exception of Miss Ericson. Of the men, Nagle Jackson would seem to warrant a few juicier roles, but Kimbrough, Skip Hinnant and Jamie Ross are also in there pitching all the time.

A special accolade goes to architect Lawrence Berkely, who has wrought a jewel of a gilded cage with his Victorian decor and framing Tivoli lights, although he might have done more in lighting the vaulted church ceiling.

The tables are minuscule, which proves to be less of a handicap than it might be the case if food were an important factor. The minimum charge will startle some Chicagoans used to smaller cover charges, but this will ease with familiarity. *Mor.*

Julius Monk's, Chi

"Struts and Frets," presented by Orion Productions Co. in association with the Abbey Corp.; produced and directed by Julius Monk; musical arrangements and direction, William Roy; production supervisor, Don Lamb; costumes designed by Bill Belew; staged and choreographed by Frank Wagner; with June Ericson, Delphi Harrington, Skip Hinnant, Nagle Jackson, Charles Kimbrough, Mary Jane Kimbrough, Jamie Ross and Sandy Suter; William Roy and Elman Anderson at the dual pianos, Ronald Elliston, single piano; $5 minimum weeknights, $6 weekends.

Slate Bros., L. A.

Los Angeles, May 10.

Don Rickles, Freda Payne, Sheldon Smith trio.

Don Rickles on Wednesday (8) fittingly celebrated his 37th birthday (cake presented at opening by AIP, for which he recently did a picture) by opening at the club where he first gained note. An even heftier than usual crowd mobbed the opening which, at the upped tab for the engagement, should indicate there will be money in the Slates till for the next three weeks.

Apparently, there are plenty of people who like to be insulted. Comic is always a draw, despite fact his material rarely changes. Rickles' barbed comments on physical characteristics, personality traits or just plain raw mimicry aimed at customers are essentially the same he's used in every show seen at this club. For newcomers, it may still be hilarious. For the regulars, it must be pretty tiresome listening to the roly-poly, balding, baby-faced comic on the same line of patter.

On the other hand, Rickles is probably among the fastest, strongest and hardest working comics on the boards. Delivery is hard and he sells with gusto. But, since the insults seem to be the draw, his premise of security becomes invalid with the maudlin apologies that end the set, particularly those with religious connotations or sympathetic pathos.

Making her local debut and packaged with Rickles is a new singer who looks to go far. Freda Payne has the jazz quality, perception and the vocal equipment of a Diahann Carroll. She belts and swings nicely on "Lot of Livin' to Do" and "Great Come and Get It Day." She also shows off equally well in balladed "Long As He Needs Me," though latter has too many gimmicks on second time around.

Singer works too hard on sell and overstylizes in some areas, like "Nobody," but these will smooth out with more vocal and performance discipline. Less gaudy gown would better highlight Miss Payne's extremely attractive physical equipment. *Dale.*

Rendezvous Room, L. A.

Los Angeles, May 8.

Amru Sani, Bob Peoples & Jerry Price, Jimmy Sheldon combo (4); no cover, no minimum.

If this "showcase" maintains the calibre of talent in singers it has hit during the past few weeks, the Beverly Hilton would be wise to hold artists for longer stays. The management may be beginning to realize this as Amru Sani, Tuesday's (7) opener, was inked for two weeks from the start.

Although her name implies the exotic East and she's billed as East Indian, Miss Sani has an aura of elegance usually associated with the more sophisticated boites of New York, London and Paris. She never succumbs to the "thank you, thank you" naivete with which most newcomers betray their nervousness but, indeed, treats her audience with a hauteur that underscores her professionalism.

A velvety smooth-voiced beauty, she's the best vocalist yet offered in Fred Hayman's elegant exposuroom. Opening with "I Remember You," she continues, for the most part, in this suitable "Maladie d'Amour" vein. Her overall style is quite her own. Although she sings easily in French and Italian, most of her songs are in flawlessly enunciated English.

Also opening Tuesday, Bob Peoples & Jerry Price, the spot's first comedy team, works hard to sell themselves but are betrayed by weak material. They're out of the Martin & Lewis category—People's pleasant singing voice could be given more exposure but is used only to open act and to gag up tunes for Price, a little guy with a droll pan.

Price tells his stories with the fervent self-assurance that they are being created on the spot, but they come out too familiar. Team, like most, depends too much on limp-wrist material. They're in for week, with options.

Jimmy Sheldon ably supports bill with usual assurance and provides music for dancing that, as always, keeps the floor crowded.

Hotel Roosevelt, N. Y.

Bob Newkirk, Peggy Lord, Gateway Trio, Al Conte Orch; $1.50-$2 cover.

The Roosevelt Grill, at one time the famed Lombardoland in New York, has latched onto a supper club policy which seems to be working well boxofficewise. Under the new format, and capacity, a jumping weekend puts it in the plus column. Moreover, the total cost of the entertainment isn't as high as that which prevailed during the big band era.

Yet there is a lot of dancing to the Al Conte trio (piano, bass and drum) as an interlude between acts. The Grill habitues are therefore finding a lot of satisfaction in this policy. The major item of debate in this setup is the running time of the show, which on evening caught was still going on after two hours. Although this keeps the room occupied, it is a rather lengthy sitzkreig.

The openers are the Gateway Trio, two boys and a girl equipped with bass, banjo and guitar, who sing chanties of various types. It is not a folk act nor are they balladeers in the pure sense. Their numbers are in a much wider variety, although they take in these categories. They are a commercial turn and fill the bill admirably here.

Peggy Lord is an attractive blonde comedienne, who does fairly well here, although smaller rooms would be more in her metier. Some of her lines are clever, she does well in the song department and holds attention with a tune assortment that includes a medley of the '20s. There is one change of costume during her act; she takes off the long skirt for the fringe benefits of the Charleston era costume. The crowd liked her.

Completing the show is Bob Newkirk, a likeable singer from the Don McNeill radio show. He has a pleasant singing demeanor and a choice line of small talk to ingratiate him with the customers. He still needs experience in the cafe dept inasmuch as the present turn lacks a climax. Once he got into singing customers' requests, he just didn't know how to get off. It's to be assumed that he ultimately did. *Jose.*

Inquisition, Vancouver

Vancouver, B.C., May 9.

Grecco & Willard, Tom Hawken; $2 admission.

Head inquisitor Howie Bateman has come up with a sharp change of pace in his booking of the fresh comedy team of Vic Grecco and Fred Willard that should offset a series of financially unrewarding flirtations with hip jazz, Canadian satire and folklore a la the groovy Miles Davis Quintet, impressionist Rich Little and the excellent Tarriers quartet.

The ironic humor and offhand aproach to life of the Grecco & Willard duo lends a subtle flavor to their work as dry as the impossibly perfect martini, and with just the right touch of tartness to make them hilariously distinctive.

Their material is immediately and familiarly universal but presented via a sharp succession of well-timed vignettes in an unexpected and refreshingly different way. Not everything they do comes off precisely as planned but the two bat out an unusually risable percentage of hits in short, staccato style.

High water marks for humor come with Willard's telephone call to Grecco as a White House aide to remind him that the tickets for the President's visit to a New York theatre have not yet been paid, a wonderfully visual piece with the two enacting a cop-and-robber reminiscent of Buster Keaton comedy, and a zany interview between a would-be hearing aid salesman and his prospective employer.

A Canadian folksinger is somewhat of a rarity in this scene but Hawken fits the part and makes his opening spot a pleasingly entertaining turn. More experience will add polish to his act but he has sufficient assurance and poise at this stage to satisfy auditors. Hawken strums his own banjo accomp to a varied songalog and garners top response with "D-Day Dodgers," a satiric piece dedicated to Lady Astor, and two Canadian entries, "Dark As A Dungeon" and "Mary Anne." Closing "My Sweetheart's A Mule In The Mine" is a cute ending to a brief and effective routine. *Shaw.*

Royal Box's Top Names; Eddie Fisher Follows Incumbent Donald O'Connor

By ABEL GREEN

Claude C. Philippe, executive veepee and g.m. of the Loew's-Tisch Americana, N.Y., is paying top dollar to put the retreaded Royal Box on the nitery scene and seemingly is achieving it. Some of the competition, along with the talent agents, either deprecate or cheer the "Las Vegas salaries" for some of the talent, which is literally not so, although the $10,000-$12,000-a-week stipends for Ella Fitzgerald, the current Donald O'Connor, and the incoming Eddie Fisher, are about double the talent tariffs at the Waldorf-Astoria's Empire Room or the Plaza's Persian Room.

The Fisher booking, of course, probably to an upped $6-$7.50 cover, as against the existing $5, is perfectly timed. He preems on Tuesday (June 11), a day ahead of "Cleopatra" opening at the Rivoli down the street. Guarantee is reported to be the same $12,500 for O'Connor & Co. concurrently plus other emoluments and fringe benefits (extra musicians, suites, etc.).

Philippe also has the June 26 opening of the new New York Hilton, diagonally across 53rd St. (at 6th Ave.), as probable new competition.

Essentially the battle of the banquets and the ballrooms will be on for real when the Hilton-Uris

Cave, Vancouver

Pat Suzuki, Luxor Gali Gali, Dancing Debs (5), Chris Gage Orch (12); Miss Suzuki's numbers staged and conducted by Warren Meyers; $2.25 minimum Mon.-Thurs., $2.50 Fri., $2.90 Sat.

Pat Suzuki (New Acts) left the Pacific Northwest in 1958 to become a Broadway musicomedy star via Richard Rodgers' "Flower Drum Song." Since then she has had a two year hiatus to enjoy being a wife and mother before resuming her professional career. Her nitery debut here, in one of the two cities that helped launch her successful Broadway bow (Seattle being the other) is also a welcome re-engagement for Cave partner Ken Stauffer, one of her original employers at his late Arctic Club.

Luxor Gali Gali, billed as the original Egyptian prestidigitator, keeps viewers popeyed with the sheer speed of his hands as he unreels a series of facile feats involving live baby chicks, coins, rings, handkerchiefs and borrowed banknotes. He also reaps gales of laughter as he bamboozles conscripted and participants with his baffling moves and smooth patter.

Gali Gali goes into high when he pulls two male auditors into his act and proceeds to bewilder them and delight onlookers with wizardry and slick maneuvers. After series of switches with their own currency, topper has volunteers finding Gali Gali's baby chicks distributed variously around their persons and he bows off to emphatic approval for his 30-minute stint. This class act is deserving of headline billing in most situations.

Dancing Debs' curtain raiser is a new production number, "Gypsy," as choreographed by lead dancer Roseanne Hopkins. Girls are also featured in a holdover "Can Can" routine.

Bill is in until May 15 when Billy Williams Co. takes over. *Shaw.*

Harolds, Reno

Reno, May 4.

"State Fair Frolics" with New Christy Minstrels (9), Francis Brunn, Blue Ribbon Belles (5), Don Conn Orch; no cover, no minimum.

Current bill in Harolds Club Fun Room marks return of the summer seasonal revue packages, this one tagged the "State Fair Frolics." And there's no question this initial segment is one of the most potent for marquee lure that Harold Smith Sr. has yet assembled for this intimery. The advance reservations list indicates the New Christy Minstrels (in local debut) will prove top b.o., and Francis Brunn (he's played this room before) is a proven favorite.

The Minstrels, under direction of Randy Sparks, have much local following as result of their former regular spot on the Andy Williams show, and it's evident their fans are showing up here for an in-person audit of the group. The Minstrels give 'em all they ask for—then more.

Albeit they're not purists the seven guys and two femmes offer many of the folk tunes in their interestingly varied catalog. And they prove a top talent in any area. Well rehearsed, nicely staged and smartly disciplined, the nine-

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Americana, N. Y.

Donald O'Connor, with The Wellingtons (4), Michele Barton, Don Alberti; Lester Lanin Orch, $5 cover.

Bros.-Rockefeller 46-story, 2,153-room, hotel opens. While less than the Americana's 50 stories, it has about 200 rooms more. Both feature drive-in registration (the Hilton will do so, more so) and both of course will fight for the banquet business, presumably at the expense of the competitive Waldorf, Commodore, Astor, Plaza, Pierre, et al.

After the illfated kickoff with the Morris Lapidus-designed Royal Box, further complicated by the newspaper blackout, the new boite now is an ideal interior. It now has warmth, intimacy and better sight values. It was rather simple to achieve, by shifting the omnibus appearance of the boite to a squarer interior, with the bandstand in midriff rather than at the extreme end.

Ella Fitzgerald kicked off the new policy in the new room and did well. O'Connor, unless he reroutines his stuff, with perhaps an assist via a portable super-dance-floor, so as to give off-ringsiders better vantage of his hoofology, may be handicapped. Philippe speaks of bringing in Ray Bolger, which again points up the possible handicap to another comedian whose prime forte also is hoofology.

The platform suggestion is not as simple as it sounds since it would really necessitate a completely superstructure dance floor because their brand of taps and terps require firmness of baseboard and any makeshift platform, unless truly secure and sans resiliency, could be hazardous.

O'Connor has been a resounding click at the Cocoanut Grove, L.A., which brought him back twice within the same season (a departure) and of course a fixture at Las Vegas' Sahara whence he returns following his current three-weeker.

Almost literally "born in a trunk", of which he makes mention in a specially written number, the youthful veteran of a yesteryear vaude family is poised and professional although he couldn't resist the observation, "They say a performer is as good as his audience and tonight you've been one helluva failure."

Actually this was only a matter of degree; seemingly an Americana audience, with those good Philippe groceries to attract them as much as the show, isn't as responsive at the dinner frolic. The comedian did quite well regardless and has been doing better since. (It could also be that the Allen & Rossi competitive preem at the Persian Room, which somehow lured most of the press and pros, gave O'Connor an "audience casting" handicap, but his supper premiere was more namestudded).

Special maestro Bob Alberti batons his show which tees off with O'Connor chirping a medley, then The Wellingtons, personable male quartet of folkniks, interlarded with Michele Barton as the femme fatale in "My Kind of Girl" and "Delilah", before O'Connor really gets to 'em with a tv satire. It's broadly labeled "An Answer to Newton Minow" and satirizes with impression of Chester and Matt Dillon ("Gunsmoke"), Pat Boone, Chevalier in "Fanny", Hitchcock's mellers, Merman, Belafonte, the 4 Castros (Wellingtons) and Khrushchev (O'Connor), "Ben Casey" and Astaire, latter a particularly clicky terp takeoff.

The Lester Lanin orch continues with the main dansapation, and Philippe plans to retain top-names throughout the summer with an eye to keep the ball rolling well into the World's Fair years ('64 and '65). His next season's roster will see Diahann Carroll reopening the season, and Mitzi Gaynor, Phyllis Diller, Carol Lawrence and Yves Montand are on the agenda.

CHI LOOKS BIG FOR '63-'64

Madrid Producer Belts Reviewer; Other Critics Boycott His Drama; Next Bout: Merrick Vs. Taubman?

Madrid, May 14.

When Tirso Escudero, proprietor of the Teatro de la Comedia, slugged legit critic Antonio Rodriguez de Leon recently at the opening of the Spanish version of Langston Hughes' "Tambourines to Glory," billed here as "Mulato," other reviewers boycotted the show. Instead of reviewing it, nearly all of them wrote scathing articles about the impresario who had strong-armed their colleague.

De Leon indicated that he would take the theatre owner into court for assault and battery. The impresario, on the other hand, argued that the reviewer had a beating coming to him for a personal attack that went beyond the realm of play appraisal.

De Leon was on Escudero's blacklist following a series of articles in a one-man campaign to raise legit standards in Madrid. Invited to the opening as guest of the Comedia resident company director, the critic was set upon by Escudero and his friends in the theatre lobby.

In a letter to the editor of Madrid's leading newspaper, ABC, Jose Maria de Quinto and Alfonso Sastre condemned the incident and urged all branches of theatre activity, including the critics, to show tolerance and civility toward creative aspects of the theatre. Several of the reviewers expressed sympathy with the situation of Hughes, whose play occasioned the episode and who was thereby put in the middle of the situation.

It's a Hard Life

Things have been tough all over for critics this season. Another recent target of a protest punch was Bernard Levin, of the London Daily Mail, the perpetrator in that case being the husband of a thesp who'd been panned. Elliot Norton, of the Boston Record American, got off with a public rebuke by Broadway producer Shepard Traube after rapping the tryout, "Mene."

It's been mostly verbal punishment in New York, too, with David Merrick waging a campaign of ridicule against Howard Taubman, of

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It's Definite (Almost): Stratford (Ont.) Troupe To Play London, Aussie

Toronto, May 14.

It's apparently just about definite that a company representing the Stratford (Ont.) Shakespearean Festival will play London and Australia next spring. Michael Langham, artistic director of the Ontario operation, has confirmed the plan, which has been the subject of speculative reports for the last year.

"We will go to the Aldwych Theatre in London in the spring and hope that the new theatre in Adelaide, Australia, will be ready in time for next season," said the stager. "I expect we will take one revival and one new production—not by Shakespeare.

"I think there's almost too much Shakespeare being arranged for 1964, it being the 400th anniversary of his birth. We would put the new production on here at Stratford, Ontario, when we return."

Langham noted that he had expected to leave Stratford, at the completion of last summer's tenure and had committed himself to a number of outside things. His schedule will be tight and is a matter of opening dates.

Besides staging "Troilus and Cressida" and "Cyrano de Bergerac" at Stratford this summer, he is to direct a Broadway musical, "Baker Street," early in the fall and then an unspecified straight play starring Christopher Plummer. Contrary to expectations, the latter will not be in "Baker Street."

But No Beheled Run

Lafayette, Ind., May 14.

Construction will start soon on a unique outdoor theatre with 5,000 seats, a 37-by-65-foot pool which can be drained for use as a dance floor or orchestra pit, and a 300-ton concrete roof propped on a steel tripod over the stage. To be called the Slayter Center of Performing Arts, it is being financed by a $500,000 gift from Games Slayter, and will be situated on Dukes Hill at Purdue Univ.

The structure will include dressing rooms flanking the stage, and an assembly room. Slayter is vice-president of research for Owens-Corning Fiberglas Corp., Toledo. Occupancy is expected by next November.

Planchon Troupe To B'way in 1964

Paris, May 14.

Roger Planchon, head of the Theatre de la Cite in Lyon, will take his legit repertory group for a Broadway stand in June, 1964. This is probably one of the first times a French provincial theatrical group will hit Broadway. It has usually been reserved for Parisian groups or Paris-based state subsidized companies.

The booking also underlines the growing decentralization of theatre in progress since World War II. Most sections of France have their own legit groups underwritten by the federal government, local prefectures and cities and private subscriptions and ticket sales.

Planchon made a dent in Paris some years ago when his inventive direction and interpretation of classics raised big pros and cons among critics and the public. Business and the general reaction was favorable and it showed that unusual theatrical forces were in operation in other parts of France but Paris.

Planchon starts on a long foreign begira this week while a new theatre and cultural center he will head, is being built in Lyon. The project will include legit, film showings, discussion groups and music.

On its immediate tour the company of Hungary, Poland, Bulgaria and Rumania, then to the Holland Theatre Festival and finally to Russia next September. The troupe's repertory will include Planchon's burlesque of "The Three Musketeers" and new versions of Moliere's "Georges Dandin" and "Tartuffe."

The company is Paris for a few months next winter before the Yank tour.

Hal Prince Gets 'Corner' As B'way Tuner Prospect

Hollywood, May 14.

"Love Is Just Around the Corner," a novel by Lester Atwell, has been acquired by Harold Prince for adaptation as a musical comedy for Broadway. George Abbott will stage the show, with Barbara Streisand and Dick Shawn as possible leads. No one has been set to supply the book, tunes or lyrics.

On Prince's more immediate schedule is a straight comedy, "She Didn't Say Yes," by Lonnie Coleman. It's slated for a strawhat tryout tour this summer with a cast headed by Joan Caulfield, Peggy Cass and Joan Hackett, and is figured for Broadway in the fall. Prince currently has "A Funny Thing Happened on the Way to the Forum" and "She Loves Me" on Broadway, and "Take Her, She's Mine" on tour.

SEE FAST START, ADDED THEATRES

By LES BROWN

Chicago, May 14.

Largely because of a theatre shortage, the waning season will go down in Chicago legit annals as perhaps the alltime poorest, but with the Opera House and Studebaker now pressed into service the 1963-64 term already looms as a boom following the bust. Several factors suggest that the forthcoming season, which technically begins June 1, could top the record $5,-940,136 gross registered in the 1961-62 semester.

It will get off to a fast start with four of the available theatre promising to be active much of the summer. Only two theatres were lighted during the summer of '61-'62, one of them only part time. There are four musicals in the new lineup, and tuners of course always have a way of fattening a season's aggregate gross.

The '63-'64 fare includes a number of award winners from the two previous Broadway seasons, such as "Who's Afraid of Virginia Woolf?" "Beyond the Fringe," "A Man for All Seasons" and "How To Succeed in Business Without Really Trying," all figuring to be strong boxoffice contenders.

The 11 shows set to date, including a pair of holdovers, already match the total that will have played the entire 1962-63 season in Chicago. Not included in the new season tally are the shows that may comprise the projected summer season at the Studebaker under the aegis of Arthur Morse, who is letting his Edgewater Beach Playhouse sit this one out.

Under a sublease arrangement, Morse is planning to bring in the New York companies of "This Was Burlesque" and "The Blacks" and

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London 'Succeed' To Recoup 150G Cost in Mid-Aug.

London, May 14.

On the basis of its present boxoffice pace, "How to Succeed in Business Without Really Trying" should be in the black by mid-August. The Frank Loesser-Abe Burrows musical, presented at the Shaftesbury Theatre under the management of Dorchester Productions, opened on March 28 and is calculated to take 20 weeks to pay off its $150,000 investment.

With its top of $4.25, the show is currently grossing around $26,-000 weekly, representing capacity biz at all evening performances, but with moderate earnings for the Wednesday and Saturday matinees. The theatre gets 40% of the gross for rental and services, and an additional 13½% is paid in royalties. The company expense averages around $6,200, and the operating net is about $7,500.

Ticket brokers have played a substantial role in the click of the production. The Combined Theatre Libraries, plus a number of independent ticket agencies, had a stake of over $265,000, which had to be amortized over a 26-week period. Currently, reservations made through the brokers are accounting for roughly $3,000 a night, indicating that the Libraries will have gone through their guarantee substantially ahead of the deadline.

Dorchester Productions, operating under the managing directorship of Arthur Lewis, aims to go into active independent management, over and above its activities at the Shaftesbury. Lewis is considering several projects, and will continue negotiations when he returns to New York at the end of May for a brief visit. The company is contemplating joining the Society of West End Theatre Managers.

Posh Turnout and Mixed Reviews For Preems of 'Hamlet' and 'Miser' At Tyrone Guthrie Theatre, Mpls.

By ROBERT REES

Minneapolis, May 14.

A novel legit plant, blending elements of the very old and very new, emerged here last week with the opening of the Tyrone Guthrie repertory theatre. The project, combining classic repertory with an ultra-modern, rainbow colored adaptation of the Elizabethan stage in a midlands setting far from the Broadway scene, had an auspicious debut, covered by critics from various cities in the U.S., Canada and Australia and by wire services and national mags.

The initial offerings in the 20-week, first season are "Hamlet," which opened last Tuesday night (7) and Moliere's "The Miser," bowing Wednesday night (8). Chekhov's "Three Sisters" will be added to the repertory June 18 and "Death of a Salesman" is due July 16.

The inaugural season is nudging toward boxoffice success, but the Guthrie company may have to wait a bit for critical approval, judging from reviews of its first two efforts. Tyrone Guthrie's modernized version of "Hamlet," starring George Grizzard, met with mixed reviews mostly unfavorable, from the out-of-town critics.

Walter Kerr, of the N.Y. Herald Tribune; Howard Taubman, of the N.Y. Times; Herbert Whittaker, of the Toronto Globe & Mail, and Kevin Kelly, of the Boston Globe, praised it, but pans were written by Claudia Cassidy, of the Chicago Tribune; Sidney Harris, of the Chicago News; Nathan Cohen, of the Toronto Star, and William Glover, of the Associated Press. "The Miser," starring Hume Cronyn and staged by Douglas Campbell, fared better.

There was nothing mixed or lukewarm in the audience response to the two entries. First-nighters, who paid a reasonable $10 apiece to attend the preems and champagne cocktail parties in the theatre foyer after the final curtains, gave both casts standing ovations. And while the unfavorable notices disturbed the actors, there was not

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Prophet Without Honor

Paris, May 14.

The Paris Opera has signed Maurice Bejart to stage the Berlioz "Damnation of Faust" next season.

Bejart is the French choreographer who, despite a rising reputation in the past few years, couldn't get a nod at home, and began getting local attention and praise after he was "discovered" by the Brussels Opera House, where he has been in charge of ballet for the past three years.

Thea. of Nations Future in Doubt

Paris, May 14.

The Theatre of Nations, currently in its seventh season at the Sarah Bernhardt Theatre, may be due for major reorganization next year. A. M. Julien, who conceived and started the project in 1954, may be replaced as head, or may conceivably move it to another city or even another European country. He has given his staff severance notice as of July 9, when the present season ends.

A special committee, representing the city of Paris, the national Ministry of Culture and the Department of the Seine, has issued a report recommending a revision of the festival setup, notably with an elected president, not necessarily Julien, who would appoint a director general to have actual charge of the operation.

Although the TON receives $100,000 annual support from the Ministry, the city of Paris and the International Theatre Institute under the sponsorship of UNESCO, the question of final authority appears uncertain. Julien has run it primarily as a private affair, and considers it his personal project, but the three official groups take the stand that it is a public enterprise.

It remains to be seen whether it will be held again next year, either as the TON or under some other name, and if so, whether it will still be a Julien venture or a national and municipal operation, possibly with ITI support. There's also a question whether Julien will try to move it elsewhere and, if so, the Ministry and the city of Paris will attempt to continue a similar, rival operation here.

The situation is the subject of widespread conjecture in Paris legit circles, with a few observers predicting some sort of compromise to continue TON in Paris under a slightly revised setup, but with Julien's authority curtailed.

Van Johnson in 'Yankees' Slated for Colonie, N.Y.

Albany, May 14.

Van Johnson, who established a new boxoffice record at the Colonie Summer Theatre near here in last summer's opener, "The Music Man," will return the week of July 16 in "Damn Yankees." The musical was the first production staged in the tent six years ago by Eddie Rich.

Other shows set for the summer include Genevieve in "Irma La Douce," Walter Pidgeon in "Lord Pengo," Tab Hunter in "The Tender Trap," Margaret Whiting in "Wildcat," Dorothy Collins in "The Unsinkable Molly Brown," Carla Alberghetti in "Carnival," Joan Caufield and Peggy Cass in a tryout of "She Didn't Say Yes" and Robert Cummings in "Holiday for Lovers."

Both Mpls. & St. Paul To Have Own, Same TG Subscription Skeds

Minneapolis, May 14.

For the second successive year, both Minneapolis and St. Paul will have identical Theatre Guild-American Theatre Society subscription schedules next season. That's the result of the decision by local circuit owner Ted Mann again to interrupt the regular film policy at his loop 2,800-seat Orpheum to play the occasional touring stage shows. The 1963-64 subscription season previously had been inked for the St. Paul municipal Auditorium.

Next season there'll be only six TG-ATS shows for each of the adjoining cities. That will be less than the current season, which ends here the week of May 20 with "Stop the World, I Want to Get Off." The latter is an exclusive Twin Cities' engagement locally because Minneapolis didn't get "Camelot" and St. Paul did for its seventh subscription item. Then Orpheum stage was a trifle too small for the production.

The Mann deal again calls for the shows to play at least a week here, and then to move to St. Paul for a minimum of one stanza. After several years without any touring shows except grand opera at the Univ. of Minnesota's Northrop Auditorium, because of a lack of a theatre to house them, the impending subscription season will be the third successive here.

When Minneapolis lost out on TG-ATS, St. Paul had it exclusively for several seasons. Inasmuch as the cities are adjoining, it isn't a hardship for the residents of one to go to the other for their entertainment.

Shows Abroad

Round Leicester Square

London, April 25.

[illegible]

Peter Myers and Ronald Cass have taken a trip down memory lane, recalling some of the great artists and the hit shows that have played the heart of London's theatreland since the turn of the century. The idea seems better in theory than in practice, particularly as the appeal is primarily to oldsters who are not likely to relish staying up for entertainment starting at 11 p.m. Youngsters, on the other hand, will probably find it dull and old hat.

One of the fundamental errors in this 80-minute revue is that few of the song numbers recalled from the good old days are familiar to modern audiences. Trying to recapture the magic of Daly's, the Alhambra and other Leicester Square theatres is difficult assignment at best, especially when there is little emotional bond between stage and audience.

So the performers who try to recreate the chemistry that made Jack Buchanan, a hero of the 20s and 30s, that explains the Co-optimists as a church's phenomenon, or the fascination of Fred and Adele Astaire as a team, have an uphill task.

Apart from its nostalgic content and its tenuous link, the subject matter is often trite and indifferent. It is not just that tastes have changed, but that Gillian Lynne's staging has not succeeded in reproducing the glamor and glitter of the old days in Leicester Square.

The only item that comes vividly to life is a sketch from the revue, "High Spirits," and this is largely attributable to a superb impression by Ronnie Stevens as the female accompanist of a concert group entertaining the troops in Korea. It is a superb, deadpan takeoff, which will have any audience rolling.

For the rest, the cast tries hard, but makes only a modest impression. Paula Hendrix, Pip Hinton and Vivienne Martin take care of the distaff side, and Peter Reeves and Jimmy Thompson add their weight. The staging tends to be leisurely, and the unrevolved decor is attractive in a simple, economic way. *Myro.*

The Importance of Being Oscar

London, April 30.

[illegible]

Micheal Mac Liammoir, one of the greats among solo entertainers, is back for a three-week engagement at the Royal Shakespeare Theatre in London, while the regular company is touring the Continent. He will alternate "The Importance of Being Oscar" with "I Must Be Talking to My Friends."

"The Importance of Being Oscar," which he did in London about two years ago, is an artistic and literary feat, and Mac Liammoir holds the stage and captivates his audience for the best part of three hours. His dramatic biography of Oscar Wilde is presented with warmth, integrity and a touch of irreverence which adds to the performance.

The stage is bare, apart from an octagonal rug, a sofa, armchair, table and a pedestal holding a bouquet of lilies. Against that sparse background the star brings to life some of the great episodes and scintillating works of the celebrated author at the height of his career, including, in the first half a large excerpt from "The Picture of Dorian Gray," and the scene from "The Importance of Being Earnest" in which Lady Bracknell rejects her daughter's suitor.

The second part is devoted to the period following his conviction, and the highlights here include a moving reading of "De Profundis," and a powerfully dramatic recitation of "The Ballad of Reading Gaol."

The presentation, impeccably directed by Hilton Edwards, rates as one of the outstanding features of the current legit scene. *Myro.*

I Must Be Talking to My Friends

London, May 7.

[illegible]

Micheal Mac Liammoir's second solo show in his current Aldwych season is new to London, but it is full of the warm, rich quality which derives from Irish literature and humor. Like "The Importance of Being Oscar," it is a sustained dramatic treat of unusual dimensions, and in the highest traditions of one-man entertainment.

Such is the profusion of Irish writing that the modern Irish playwrights, including Sean O'Casey, Samuel Beckett, and Brendan Behan, are dismissed with little more than a passing reference. The lion's share of the entertainment is devoted to such great Irishmen as William Butler Yeats, James Joyce, George Bernard Shaw, and a slight recap on Oscar Wilde.

There is also Robert Emmet's moving and powerful defence of his own character after he had been sentenced to death, and, in striking contrast a scene from Richard Brinsley Sheridan's "The Rehearsal," in which Lord Puff is mocked with his tailor, shoemaker, hatter, et al. One of the highest delights of the program is a lively, witty and perceptive description on the stage Irish, a natural for Mac Liammoir's undoubted talents.

This anthology of Irish literature, tracing the course of the history of that country, is a masterpiece of construction and, under Hilton Edwards' guidance, the star's impeccable performance brings it poetically to life. *Myro.*

The Rivals

London, April 25.

[illegible]

Since nobody dares cut the dead wood of any 18th century play which has become a "classic," the revival of "The Rivals" by Richard Brinsley Sheridan drags on with ... [illegible]

Though the play's performance ... [illegible]

The best acting is Laurence Hardy's performance as Sir Anthony Absolute, a skilled mixture of period comedy stamped with authority, with Peter Woodthorpe as Acres getting all out successfully for standard laughs in support. Fay Compton, on the first night showing, at least, hammered her Mrs. Malaprop with surprising lack of subtlety and assurance.

The less experienced members of the cast are unable to prevent the comedy from being a drag. Among them, Claire Nielson is an attractive but not subtle Lydia Languish, and John Cairney as Captain Absolute, Garfield Morgan as Faulkland and Louise Coffey as Lucy, give adequate stock performances. Only Ede Fenning, as the belligerent Sir Lucius O'Trigger, provides real spirit to the fairly lugubrious proceedings. Daisy Jones' utility sets are dull, and illusion is spoiled by scene changes being made noisily by the cast, and, at least on the first night showing, not in synchronization with the lighting. The total effect is a second league revival, that barely stands up to serious consideration. *Rich.*

Savagery and Delights

London, May 2.

[illegible]

Agnes Bernelle's one-woman show, described in the program as "songs, satire and slaughter" from the works of Bertolt Brecht and his contemporaries, will have a tough time lasting its scheduled three-week stand. It is little more than an extended cabaret turn, and even in a recent cabaret stint in London it was far from a whopping success.

The show, running under two hours, is mainly drab, with not more than a couple out of the 20 items having any real melodic appeal. In fact, one of the more satisfying parts of the program are the opening bars of "Mack the Knife," played by the Ian Macpherson quartet before Miss Bernelle appears.

In typical Brechtian fashion there's a portable screen on stage, and slides are projected to illustrate the numbers. Otherwise, there is little in the way of decor. Nor is there much variation in the items selected, apart from the gimmick of using Miss Bernelle's prerecorded voice for a couple of numbers.

Miss Bernelle's program is mainly in English, but it's the songs in the original German language which seem to make the most impression. Her only substantial hit is her rendition of "Surabaya Johnny," done in the original language, with an encore in English. "Juvenile Delinquent" provides welcome light relief.

The Ian Macpherson quartet (piano, bass, percussion and guitar) provides tuneful backing but is not visible from all parts of the house. *Myro.*

The Comedy of Errors

Stratford-on-Avon, April 16.

[illegible]

After its success last season, "Comedy of Errors" has been brought back to the Royal Shakespeare's repertoire, and this lightweight, almost frivolous work, will surely be a popular entry and provide the right note of relief to a lineup which includes such substantial dramatic offerings as "The Tempest," "Julius Caesar" and an abridged version of three history plays under the title of "The Wars of the Roses."

This new production of "Comedy of Errors" has again been staged by Clifford Williams, and largely the same cast is on hand for this amusing and diverting romp. It is a bold and clear presentation, in which the director fully exploits the intricacies of the plot, with its two sets of twins to guarantee that confusion is compounded.

The outrageous and extremely funny comedy business where a distraught wife identifies the wrong twin as her husband and is confused he has gone mad when he doesn't respond to her questions, has a quality that would not disgrace a top-grade pantomime, yet fits snugly into the proceedings. It

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In Re 'Subtitles' for Legit

Paris, May 14.

Talk of Alan Cohen's proposed Italian musical comedy, with subtitles projected on the stage, pinpoints the problem of international stage production, which has never been resolved satisfactorily. Subtitles flashed on the stage, or via signs on the apron, have been tried several times in Europe. Apparently this has never worked very well, tending to distract from the goings-on on-stage. For that matter, subtitles on films have never succeeded totally, many people rebelling against them and preferring dubbed films, even when the dubbing is not perfect.

A recent German, original-language, production of Mozart's "Enchanted Flute" had a gent at the side explaining the action to the audience in French. He was blacked off the stage, resulting in a near riot in the theatre. A similar stunt, an English-speaking Japanese explaining the action onstage of the Kabuki Theatre, when they were in America a few seasons ago, was favorably accepted by audiences, but there were some beefs. The earphones used by the New York City Center for foreign-language productions seem to have worked out satisfactorily for most audiences in the past several seasons. A similar setup works very well at the Sarah Bernhardt Theatre in Paris. Here earphones are available for a small fee which relay clear description and translation of the stage action via closed-circuit shortwave. There was originally a choice of three languages on each earphone, but this seemingly caused confusion; it is now limited to a French-channel only and apparently satisfies those members of the audience who insist on the French language, without disturbing their neighbors.

Repertory Reviews

Hamlet

Minneapolis, May 8.

[illegible]

The "Hamlet" that launched the new Tyrone Guthrie repertory theatre in the Twin Cities may not classify with the great productions of the play but, in its own way, is a memorable edition. Perhaps because he is working with a less than distinguished company, Guthrie has eschewed the grand Shakespearean style for an eccentric interpretation that is rewarding because he brings it off smartly, although it will surely outrage the purists for its sacrilege.

This is primarily a director's show, and a bold one that seems to bid deliberately for controversy. Not only has Guthrie modified the tragedy in modern Ivy League dress, he has also staged it in a contemporary patrician style with strong American accents.

In this conception, it might be taking place on the New England seacoast, with Hamlet a Princeton graduate whose classmates, Rosencrantz and Gildenstern, are moving up the ladder in modern industry as junior executives.

Laertes packs a pistol, Claudius wears tophat and tails and serves sherry from a teacart, the grave diggers wear shabby overalls and Horatio is a Negro. Hamlet himself soliloquizes in a smoking jacket as though muttering to himself, and the treatment of the Ghost and the hell mystery is comparable to Hitchcock. Henry James, and even "Philadelphia Story."

It may not be good Shakespeare, but it is a refreshingly adventurous presentation of the Bard's most familiar work. It becomes an exciting theatrical experience, much as does any experiment that works. The poetry suffers seriously, however, and the mumbling and slurring of language against night gave the impression of terrible acoustics, although that was dispelled in the next evening's performance of "The Miser."

George Grizzard is not a princely nor even profound Hamlet, but he does admirably by the interpretation. Lee Richardson's Claudius is skilled and polished, Robert Pastene's is a brilliantly realized latter-day Polonius, and Jessica Tandy's Gertrude is properly that of a society matron.

Less successful are Ellen Geer's strident Ophelia and Graham Brown's stilted Horatio, but there are a number of commendable minor contributions, notably by Ken Ruta, John Cromwell, Clayton Corzatte and Ed Preble.

Guthrie has done little cutting of script, but keeps the four hours moving with dash and smoothness. Tanya Moiseiwitsch's color schemes and functional set are eloquent in the scenic effect, as are the lighting and music. The three-quarter arena theatre is handsome and has good sight lines. *Lee.*

The Miser

Minneapolis, May 8.

[illegible]

Moliere's 17th century farce has little to say to contemporary audiences and would be only of academic interest on the Tyrone Guthrie stage but for the virtuoso performance of the title role by Hume Cronyn and the inventive, spirited staging of Douglas Campbell. Played with raucous flourish, and with the antiquated comedy business milked unabashedly for laughs, "The Miser" is a worthy if not too important repertory offering to alternate with Guthrie's unorthodox "Hamlet."

While the play is not an inspired choice for the inaugural tandem, Campbell makes the whimsical most of it with prop characters and sound effects, masks and choreography and an ornamental style that laughs at itself. In his hands it is a winning piece of stagecraft abetted by the eye-filling period costumery of Tanya Moiseiwitsch and the comic art of his star.

Cronyn's Harpagon is a charming grotesque, a cartoon of avarice superbly broad and crafty in his timing, evidenced best in his mistaking the mask on a woman's breast for a fly. His performance wins an ovation generally accorded a solo act in vaudeville.

Of the rest of the company, only Zoe Caldwell is standout as the marriage promoter, creating a marvelous comic chemistry with Cronyn in their scenes together. The others do competent ensemble service. *Lee.*

'Camelot' $84,700, 'Take' $22,582, L.A.; 'Carousel' $63,656, 'Dad' $23,702, S.F.; 'Milk' $54,948, D.C.; 'Mary' $18,148, Chi

The road ranged from poor to powerful last week. The top grosser was "How to Succeed in Business Without Really Trying" in Detroit. Running a close second was "Camelot" in Los Angeles.

Ending their tours last Saturday (11) were the Martyn Green Gilbert & Sullivan Co. and the bus-and-truck edition of "Carnival."

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BALTIMORE

Pajama Tops, Ford's (C-RS) (2d wk) (June Wilkinson). Previous week, $[illegible],915 with twofers.

Last week, $[illegible],004 with twofers on a potential capacity of about $[illegible],000 for the discount offering.

BOSTON

Carnival, Shubert (MC-BT) ($4.[illegible]-$[illegible].[illegible]; 1,717; $[illegible],[illegible]) (Elaine Malbin, Ed Ames). Previous week, $[illegible],170 for seven-performance split.

Opened here May 6 to two affirmative reviews (Guidry, Monitor; Maloney, Traveler), one yes-no (Bush, Herald) and one negative (Norton, Record American).

Last week, $[illegible],157 with twofers. Ended tour here Saturday (11).

CHICAGO

Mary, Mary, Blackstone (C-RS) (38th wk) ($4.[illegible]-$[illegible].[illegible]; 1,447; $41,-[illegible]) (Julia Meade, Scott McKay, Tom Helmore). Previous week, $17,[illegible].

Last week, $18,148.

Shot in the Dark, Studebaker (C-RS) (2d wk) ($4.[illegible]-$[illegible].[illegible]; 1,2[illegible]; $[illegible],[illegible]) (Elizabeth Seal, Zack Matalon). Previous week, $[illegible],[illegible] with Theatre Guild-American Theatre Society subscription.

Last week, $15,1[illegible] for seven performances with TG-ATS subscription.

Stop the World—I Want to Get Off, Shubert (MC-RS) (6th wk) ($[illegible]-$[illegible]; 2,100; $72,000) (Joel Grey, Julie Newmar). Previous week, $31,[illegible].

Last week, $35,4[illegible].

Threepenny Opera, Civic (MD) ($[illegible]-$[illegible]; [illegible]; $[illegible],000) (Robert Rounseville).

Opened here last Wednesday (8) to four qualified nays (Christiansen, Daily News; Dettmer, American; Marsh, Sun-Times; Willis, Tribune).

Last week, about $18,000 for five performances and three previews.

CLEVELAND

Martyn Green Co., Hanna (OP-RS) ($5.50; 1,515; $[illegible],000). Previous week, about $14,000 for eight-performance split.

Last week, around $12,000 for "H.M.S. Pinafore" and "The Mikado." Ended tour here Saturday (11).

DETROIT

How to Succeed in Business Without Really Trying, Fisher (MC-RS) (3d wk) ($6.[illegible]-$7.70; 2,-[illegible]; $[illegible],000). Previous week, $[illegible],-[illegible] with Fisher Playgoer subscription.

Last week, $[illegible],7[illegible] with Fisher Playgoer subscription.

LOS ANGELES

Camelot, Philharmonic (MC-RS) (4th wk) ($6.25-$7; 2,670; $85,000) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, $[illegible],[illegible] with Civic Light Opera subscription.

Last week, $84,700 with CLO subscription.

Take Her, She's Mine, Biltmore (C-RS) (4th wk) ($5.50-$6; 1,636; $[illegible],000) (Tom Ewell). Previous week, $23,101 with TG-ATS subscription.

Last week, $22,582.

PHILADELPHIA

Sound of Music, Shubert (MD-RS) (3d wk) ($[illegible]-$[illegible]; 1,-[illegible]; $[illegible],[illegible]) (Barbara Meister, John Michael). Previous week, $[illegible],[illegible] with TG-ATS subscription.

Last week, $[illegible],[illegible].

ST. LOUIS

Mary, Mary, American (C-RS) (1st wk) ($[illegible].[illegible]; 1,[illegible]; $[illegible],[illegible]) (Martha Wright, [illegible] McGuire, Michael Evans). Previous week, $[illegible],414, Hanna, Cleveland.

Last week, $[illegible],712 with TG-ATS subscription.

SAN FRANCISCO

Carousel, Curran (MD) (2d wk) ($[illegible].[illegible]-$7.25; 1,758; $[illegible],000) (John Raitt, Jan Clayton). Previous week, $[illegible],[illegible] with CLO subscription.

Last week, $63,656 with CLO subscription.

Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad, Geary (C-RS) (1st wk) ($[illegible]-$[illegible]; 1,[illegible]; $41,000) (Hermione Gingold). Previous week, $18,7[illegible], American, St. Louis.

Last week, $23,702 for seven performances with TG-ATS subscription.

TORONTO

Spring Thaw '63, Royal Alexandra (R) (6th wk) ($[illegible].[illegible]; 1,525; $27,[illegible]). Previous week, $14,972.

Last week, $12,[illegible].

WASHINGTON

Milk and Honey, National (MC-RS) (2d wk) ($[illegible]-$7.[illegible]; 1,-[illegible]; $[illegible],[illegible]) (Robert Weede, Molly Picon, Terry Saunders, Tommy Rall). Previous week, $[illegible],[illegible].

Last week, $54,948.

SPLIT WEEKS

Mary, Mary, (C-BT) (Patricia Smith, Jeffrey Lynn). Previous week, $[illegible],[illegible] with TG-ATS subscription, Playhouse, Wilmington.

Last week, $[illegible],[illegible] for eight-performance split.

My Fair Lady (MC-BT) (Ronald Drake, Gaylea Byrne). Previous week, $43,[illegible] for eight-performance split.

Last week, $[illegible],[illegible] for eight-performance split.

Dorothy Shay to Reopen Duke Oak's Barn June 18

Cooperstown, N.Y., May 14.

Dorothy Shay will again operate the Duke Oak's Theatre for its [illegible]th season, opening June 18. Mary Ann Dentler returns for the seventh summer as director with Lloyd Spangler as assistant.

The opening show will be "Come Blow Your Horn," and the schedule will also include a Dorothy Shay revue, plus "Call Me Madam," "The Boy Friend," "A Shot In the Dark" and "Substitute Husband."

Duke's Oak started in 1937 by the late Randolph Somerville, head of the drama department of New York Univ. has an adjoining Daring Dutchess Club. Spot, where patrons may meet the cast after performances. This year's resident company will include Linda Stevens, Jeanne Michelle, Jackie Bontell, Joseph Masiell, Curtis Wheeler, John Monte and Mark Mensch.

Helen Lathers will again handle publicity. Her husband, Art Lathers, manages the boxoffice. Miss Shay operates the spot during the summer layoffs from her cabaret singing career.

Cincy Park Schedule

Cincinnati, May 14.

"The Devil's Disciple" opens tomorrow night (Wed.) for a three-week run at the Playhouse in the Park here as the third of eight re[illegible]nt company presentations b[illegible] produced by Brooks Jones fo[illegible] a five-month season which began April 3 with "The Lady's Not for Burning." The opener was followed by "The Hostage" and "Disciple" and is to be trailed by a bill of three one-acters, "The Emperor," "The Caretaker," "Twelfth Night" and "The Fantasticks."

The program of one-acters, which will be presented for a fortnight starting June 5, comprises Edward Albee's "The Zoo Story," Samuel Beckett's "Act Without Words" and W. B. Yeats' "Calvary." Jones was formerly producer at the McCarter Theatre, Princeton.

YALE'S DRAMA SCHOOL MAY HAVE STRAWHAT

Harvard, May 14.

The Yale drama school may operate a tent theatre next years at nearby Waterford. The project is being considered by Waterford officials and Yale authorities. The proposed site is the New London shoreline suburb, a well populated resort area on the New York-Boston highway.

Details for the project, tentatively tagged the Yale Summer Drama Festival, are still sketchy. Backing the project is F. Curtis Canfield, Yale drama school dean, who is considering the possibility of presenting plays, operas and musicals under canvas. The venture depends at the outset on the cooperation of Waterford officials, have expressed tentative interest. One limitation placed on the town by Canfield would be freedom from interfering in the maintenance, operation and offerings of the theatre.

The Yale operation would center around a 24-room mansion, Hammond House, situated on a [illegible]-acre tract. Waterford recently paid $750,000 for the property. The theatre would be a non-profit venture, and would involve Yale drama school undergraduates as well as alumni. Financing would be obtained from the college itself and the alumni.

Raymond Burr in 'Waltz' To Open Det's Northland

Detroit, May 14.

The Northland Playhouse will begin its eighth season June 4 with Raymond Burr in "Anniversary Waltz." The same actor opened the season last year—in "Critic's Choice"— and set the house boxoffice record.

Burr's two week engagement in Northland's plastic geodesic dome theatre, will be followed by Tab Hunter in "Tender Trap," staying a week. Ann Sothern is scheduled to appear in a new show "God Bless Our Bank," June 25 for one week. Groucho Marx is expected to follow in "Time for Elizabeth," also for a week.

Menasha Skulnik will be seen in "Come Blow Your Horn," beginning July 9 for a week. The first musical of the season for Northland, "Carnival," will star Ann Blyth for two weeks, beginning July 23. Producer-general manager Ken Schwartz is lining up August productions, negotiating with Diana Dors to be seen in "Remains to Be Seen," Merv Griffin in "The Moon Is Blue" and Dennis Day in "Brigadoon."

Herb Rogers Combines Music, Tenthouse Spots

Chicago, May 14.

Herb Rogers is shuttering his 14-year old Music Theatre this season and is merging its operation with that of Tenthouse, his other summer theatre in suburban Highland Park. The producer is increasing the Tenthouse seating to 2,000 and will present a mixed season of straight plays, musicals and variety shows through Labor Day. It's the 10th year for the Tenthouse.

The straight comedies, grouped at the opening of the season, include Menasha Skulnik in "Come Blow Your Horn" and Raymond Burr in "Anniversary Waltz," with a third play to be set for the week of June 11. For the musicals, which will run two weeks each in midsummer, Rogers has booked Larry Parks and Betty Garrett in "High Button Shoes" and Merv Griffin in "Oklahoma." He's still lacking a star for the third tuner, "Flower Drum Song," set for Aug. 6-18.

The miscellaneous shows include a concert of Theodore Bikel and Geula Gill and Oranim Zabar the week of June 17, Allan Sherman's one-man show the week of Aug. 20 and a Steve Allen-helmed variety show the final week of the season.

On the Tenthouse staff this year are Vern Taylor, general manager; Peter Fuchs, music director; Joel Schnee, choreographer; Nate Caldwell, stage manager; and Ed Ho[illegible]e, publicity.

Craig Stevens, the television actor, will make his Broadway debut next season costarring with Janis Paige in the musical, "Here's Love." William and Jean Eckart are designing the sets for the tuner, for which Elliot Lawrence is musical director and vocal arranger.

B'way See-Saws; 'Loves Me' $40,036; 'Forum' 56G, 'Woolf' 39G, 'Little' 38½G; 'Strings' $33,089, 'Too True' $17,303

Broadway was spotty last week, with moderate to substantial fluctuations. Business was generally good the first few nights, but sagged over the weekend. Holding as the sole sellouts were "How to Succeed in Business Without Really Trying" and "Never Too Late."

There were two closings last Saturday (11), "Calculated Risk" and "Mother Courage and Her Children." Opening this week are the N.Y. City Center repeat of its recent revival of "Oklahoma" tonight (Wed.) and "The Beast in Me," which postponed its preem from last night (Tues.) to tomorrow night (Thurs.).

"Tchin-Tchin" closes next Saturday (18) and "last weeks" are being advertised for "A Man for All Seasons" and "The Sound of Music."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (20th wk; 220 p) ($7.50; 773; $34,-073). Previous week, $32,[illegible].

Last week, $31,3[illegible].

Bear Me, the Sky Is Falling, Music Box (C) (11th wk; 78 p) ($6.90-$7.50; 1,101; $40,100) (Gertrude Berg). Previous week, $30,-790 with parties.

Last week, $31,247 with parties.

Enter Laughing, Miller's (C) (9th wk; [illegible] p) ($6.90-$7.50; 9[illegible]; $[illegible],[illegible]) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $2[illegible],[illegible].

Last week, $27,41[illegible].

Funny Thing Happened on the Way to the Forum, Alvin (MC) (53d wk; 423 p) ($[illegible]-$[illegible].[illegible]; 1,334; $[illegible],000) (Zero Mostel). Previous week, $[illegible],[illegible].

Last week, $56,[illegible].

Hot Spot, Majestic (MC) (4th wk; 27 p) ($[illegible].[illegible]; 1,616; $[illegible],000) (Judy Holliday). Previous week, $54,[illegible] with parties.

Last week, $50,355 with parties.

How to Succeed in Business Without Really Trying, 46th St. (MC) (83d wk; 657 p) ($[illegible].60; 1,342; $[illegible],615). Previous week, $67,400.

Last week, $67,447.

Little Me, Lunt-Fontanne (MC) (26th wk; 201 p) ($[illegible].[illegible]; 1,407; $75,801) (Sid Caesar). Previous week, $40,794.

Last week, $38,540.

***Man for All Seasons**, ANTA (D) (77th wk; 613 p) ($6.90-$7.50; 1,214; $40,000) (William Roderick, Thomas Gomez, George Rose). Previous week, $17,626 with Emlyn Williams in the role taken over May 6 by Roderick.

Last week, $14,351. Production advertising "last weeks."

Mary, Mary, Hayes (C) (114th wk; [illegible] p) ($6.90-$7.50; 1,[illegible]; $43,-380) (Diana Lynn, Tom Poston, Edward Mulhare). Previous week, $23,7[illegible].

Last week, $23,732.

Mr. President, St. James (MC) (30th wk; 233 p) ($9.60; 1,615; $76,-950) (Robert Ryan, Nanette Fabray). Previous week, $54,449 with parties.

Last week, $50,[illegible].

Never Too Late, Playhouse (C) (24th wk; 191 p) ($6.90-$7.50; 844; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $37,130.

Last week, $3[illegible],[illegible] with parties.

No Strings, Broadhurst (MC) (61st wk; [illegible] p) ($9.[illegible]; 1,214; $[illegible],-[illegible]). Previous week, $34,440.

Last week, $33,089.

Oliver, Imperial (MD) (18th wk; 145 p) ($[illegible].[illegible]; 1,[illegible]; $[illegible],[illegible]) (Clive Revill, Georgia Brown). Previous week, $[illegible],[illegible].

Last week, $[illegible],176.

***Photo Finish**, Atkinson (C) (13th wk; 100 p) ($[illegible].[illegible]-$7.50; 1,[illegible]; $45,-[illegible]) (Peter Ustinov, Paul Rogers, Eileen Herlie, Dennis King). Previous week, $[illegible],104.

Last week, $21,[illegible].

Rattle of a Simple Man, Booth (C) (4th wk; 30 p) ($[illegible].[illegible]-$7.50; [illegible]; $34,000) (Tammy Grimes, Edward Woodward). Previous week, $13,-275.

Last week, $12,1[illegible].

She Loves Me, O'Neill (MC) (3d wk; 23 p) ($[illegible].[illegible]; 1,047; $67,770) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, $42,[illegible].

Last week, $40,036.

***Sound of Music**, Hellinger (MD) (176th wk; 1,40[illegible] p) ($[illegible].[illegible]; 1,567; $[illegible],[illegible]) (Nancy Dussault). Previous week, $[illegible],440.

Last week, $[illegible],[illegible]. Production is advertising "last weeks."

Stop the World—I Want to Get Off, Shubert (MC) (32d wk; 253 p) ($[illegible].[illegible]; 1,461; $61,000) (Anthony Newley). Previous week, $32,[illegible].

Last week, $[illegible],2[illegible].

Strange Interlude, Hudson (D) (9th wk; 55 p) ($6.90-$7.50; 1,0[illegible]; $[illegible],000). Previous week, $[illegible],2[illegible] for six performances. Moves May 27 to the Martin Beck Theatre where it's scheduled to close July 13.

Last week, $26,612.

***Tchin-Tchin**, Barrymore (CD) (28th wk; 214 p) ($6.90-$7.50; 1,007; $42,000) (Arlene Francis, Jack Klugman). Previous week, $14,827.

Last week $12,316. Closes next Saturday (18).

Too True to Be Good, 54th St. (C) (9th wk; 70 p) ($7.50; 1,434; $56,[illegible]) (Lillian Gish, Cedric Hardwicke, Eileen Heckart, Glynis Johns, Ray Middleton, Robert Preston, Cyril Ritchard, David Wayne). Previous week, $19,[illegible].

Last week, $17,303.

Tovarich, Broadway (MC) (8th wk; 64 p) ($[illegible].[illegible]; 1,[illegible]; $[illegible],000) (Vivien Leigh, Jean Pierre Aumont). Previous week, $[illegible],216.

Last week, $61,971.

Who's Afraid of Virginia Woolf? Rose (D) (31st wk; 240 p) ($6.90-$7.50; 1,162; $46,[illegible]) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Elaine Stritch, Sheppard Strudwick). Previous week, $34,[illegible].

Last week, $39,[illegible].

Closed Last Week

Calculated Risk, Ambassador, (D) (28th wk; 221 p) ($6.90-$7.50; 1,155; $42,[illegible]) (Joseph Cotten). Previous week, $14,[illegible].

Last week, $12,148. Closed Saturday (11) at an estimated $110,000 loss on its $120,000 investment.

Mother Courage and Her Children, Beck (D) (7th wk; 52 p) ($6.90-$7.50; 1,280; $50,[illegible]) (Anne Bancroft). Previous week, $24,342.

Last week, $41,018. Closed Saturday (11) at an estimated loss of its entire $150,000 investment.

Opening This Week

Oklahoma, City Center (MC) ($4.95; 2,985; $87,767) (Peter Palmer, Louise O'Brien, Richard France, Betty Garde, Daniel P. Hannafin, William Tierney). N.Y. City Center presentation of the first of three spring musical productions; begins two-week stand tonight (Wed.), to be followed May 29 by "Pal Joey" and June 12 by "The King and I," each to run a fortnight.

Beast in Me, Plymouth (R) ($6.90-$7.50; 998; $15,000). Bonard Productions presentation of revue adapted by James Costigan from James Thurber's "Fables for Our Time," with lyrics by Costigan and music by Don Elliott, opens tomorrow night (Thurs.).

Other Theatres

Belasco, Biltmore, Cort, Longacre, Lyceum, Morosco, Royale, Winter Garden, Ziegfeld.

Stock Reviews

Nobody Loves Me

New Hope, Pa., May 1.

Michael Ellis presentation of three-act comedy by Neil Simon. [illegible] Robert Redford, [illegible] Elizabeth Ashley, Robert Redford; [illegible] at the Bucks County Playhouse, New Hope, Pa.; $4.00 top.

[illegible]

Broadway has an author done as much with as slight a plot as Neil Simon has with "Nobody Loves Me," which kicks off the 25th season at the Bucks County Playhouse. The comedy peters out in the third act, but if the playwright can supply an adequate finale, he could have a companion hit for his sleeper, "Come Blow Your Horn." The new piece already has been sold to films, and producer Michael Ellis hopes to bring it to Broadway in the fall.

An adroit jokesmith, Simon gets laugh on top of laugh with his sketchy tale of a scatterbrained, immature newlywed and her slightly stuffy lawyer-husband in their sixth-floor Greenwich Village walkup. Add to this attractive couple the bride's over-protective widowed mother and an aging but ageless international playboy neighbor whom the bride tries to promote for her mama.

What gives this frothy comedy a semblance of substance is the author's ability to make his characters human. The young couple could be any newlyweds. Their uneven relationship is believable and sometimes even poignant, despite the flippant framework.

Elizabeth Ashley is delightful as the bride. Robert Redford is likable as the husband. Mildred Natwick is crisp and droll as the mother, and George Voskovec is properly debonair as the playboy. Herbert Edelman scores in the bit of a telephone man who almost doesn't survive his six-floor climb.

Mike Nichols gets the laughs in the right spots with his staging and Ben Shecter's simple setting is in good taste. *Bill.*

The Parsley Life

Los Angeles, April 27.

John LeVan Associates, in association with Shirley Kuchera, presentation of a comedy in three acts by Al Aserusly. Produced and staged by LeVan; settings, Mike Tandy; lighting, William C. White. Opened April 26, '63, at the Horseshoe Stage Theatre, Los Angeles; $3.50 top.

[illegible]

Syrian-Americans, their characteristics and their conflicts provide the cultural foundation for this slight new three-act comedy by Al Aserusly. The play may offer special appeal, but the average American customer is apt to be neither enthralled nor more than sporadically amused. Except for several lively performances, the John LeVan Associates-Shirley Kuchera presentation, produced and directed by LeVan, fails to rise above, and in some respects subtracts from, its written material.

The plot concerns the plight of two Syrian immigrants who, in order to qualify for U.S. citizenship, must marry Americans. Friends and relatives provide likely marital candidates, but the love affairs evolve erroneously, as expected. Syrian falls for Syrian, Yank for Yank, and that's how it ends after a third act that explodes into out-and-out farce after two acts of attempted adherence to reality.

The most provocative performance is by Laura Mason as the sultry Syrian husband-seeker, and most ingratiating is Mike Petahi's as the male Syrian who loves her but reluctantly goes through the paces of wooing an American lass, lightly played by Carol Byron. Shelley Morrison and Allen Joseph have gusto as the Syrians in whose abode the romantic sparks fly.

Mike Tandy's set and William C White's lighting are satisfactory. The associate producer of this attraction, which will run weekends at the Horseshoe, is Lawrence Schwab. *Tube.*

Spoon River Anthology

Los Angeles, May 2.

Univ. of California at Los Angeles Extension Theatre Group presentation of Edgar Lee Masters' anthology, conceived and directed by Charles Aidman; production developed by Lamont Johnson; lighting, Arvid Nelson; setting, Myles Harmon. Stars Betty Garrett, Robert Elston, Joyce Van Patten, Charles Aidman; features singers Stephen Pearlman, Naomi Caryl Hirshhorn. Opened May 1, '63, at UCLA Humanities Hall, Los Angeles; $2.50 top.

The Univ. of California at Los Angeles extension center's increasingly significant Theatre Group has apparently found a particularly strong niche in the field of staged dramatic readings. Following the success of John Dos Passos' "U.S.A." and Dylan Thomas' "Under Milkwood," in the poetic drama medium, the group has opened another poetic collection that looks to gain equally high praise and audience response.

Edgar Lee Masters' delineation of the assorted personalities in a typical American community has the quality of a fully developed folk portrait. In character studies that represent every area of human reaction, the poet has pointed to the emotions, intellect, environmental conditions and overall attitudes that, in one collected anthology, present a rich composite of the basis of our culture. It is a work of strength and impact, of simple design but carrying a rich message.

In Betty Garrett, Robert Elston, Joyce Van Patten and Charles Aidman, producer-developer Lamont Johnson has found superior performers who achieve the true meaning of the work. All four glide easily into a wide variety of character changes—the town prostitutes, teachers, farmers, immigrants, ministers, a lone Jewish clothier, village idiot and local dandy. If one were to be singled out, it would be Miss Garrett, superb in every vastly-different characterization, both comic and tragic.

Spelling the actors are singers Stephen Pearlman and Naomi Caryl Hirshhorn, who flank the stage and interject warm folk tunes to complement the poetry and its diverse moods. Aidman conceived and directed the presentation, only a portion of Masters' original collection of tales from his Illinois home town. It is a handsomely developed production, paced well and smoothly handled.

Lighting by Arvid Nelson effectively aids the material, Myles Harmon's simple set a complement to the performers. The show will run thru June 8, then tour several S. Calif. campuses. *Dale.*

Open Book

Pasadena, April 19.

Pasadena Playhouse Mainstage production of a comedy in three acts, by Hugh White and Nat Perrin. Staged by Clarke Gordon; [illegible] Thomas B. Henry, [illegible] Joseph B. Markham; lighting, William W. Young. Stars Arthur O'Connell, Martha Scott; features Betty M. Greene, Maurice Manson, Bob Anderson, Charlotte Stewart, Kerry Grover, James Douglas. Opened April 18, '63, at the Pasadena Playhouse. [illegible]

[illegible]

Although offered as a pre-Broadway production, Hugh White and Nat Perrin's "Open Book," as presented on the Pasadena Playhouse Mainstage, is only a galley proof. The nucleus of a warm family comedy is evident, but the loose ends and uncertain staging indicate careful editing is required before it will be ready for even an off-Broadway production. The play, with some work, could become a staple for stock, but lacks the finished format demanded by Broadway.

Clarke Gordon's staging indicates that the play, at present too quicksilvery and loaded with meaningless incident, is being performed at an accelerated pace in order to get everything in. Arthur O'Connell and Martha Scott capture the flavor and personality of a 1912 Kansas couple whose most serious problem has been trying to live up to mama's locally prominent family.

The authors' evident concept, that a group, if kept talking long enough, will eventually tell the truth may be valid, but it's also true that a lot of confusion would be stirred up in so doing. White and Perrin will need to delete some of the confusion. Everyone plays too hard, trying to maintain the pace that proves as exhausting for the audience as it must be for the cast.

Some lines will get bigger laughs when the correct timing is worked out. Deletion of some extraneous stage business, a tightening of the directorial reins, the correction of a few technical errors (better ensemble playing and considerable rewriting are indicated). The chucklesome dialog doesn't reach the uproarious stage, but is good enough to make the extra work worthwhile.

O'Connell, a fine character actor whose reputation has been built on solid supporting parts, tends to embroider the leading role with a few plot-slowing bits, but his general performance is warm and sympathetic. Miss Scott has her best single moment when, in a bit of extreme exasperation, she uses a "rather strong" expression and immediately realizes that her young daughter knows what it means. Miss Stewart, Greene, Douglas and Maurice Manson give their solid supporting roles assurance and spirit, although Douglas's explanation of his background needs more definition. Kerry Grover and Bob Anderson are effective in lesser parts.

Don Roberts' set is an asset, not only creating the comfortable but overdone decoration of that period but, with the subtle touches of beginning deterioration, underscores mama's dissatisfaction with the house and makes credible the melodramatic ending. William W. Young's lighting blends the excellent set with the plot's many moods. Joseph Markham's costumes are good and, particularly for the ladies, most becoming. *Robe.*

Legit Followup

Tchin-Tchin
(BARRYMORE, N.Y.)

"Tchin-Tchin" is in good hands. With Arlene Francis and Jack Klugman giving fine performances in the roles vacated by Margaret Leighton and Anthony Quinn, the Sidney Michaels adaptation of the Francois Billetdoux play is still effective though somewhat far-fetched.

Miss Francis, as the prim and unhappy Pamela Pew-Pickett, is something of a revelation. It's no surprise that she handles the comedy deftly, but her talent as a dramatic actress is less wellknown. Once or twice she borders on excessiveness, but she generally gives a restrained, skillful, and thoroughly sympathetic portrayal.

Klugman is a less magnetic stage personality than Quinn, but since the role is that of a man incapable of vigorous action, that's not a liability. He is both amusing and touching, and does full justice to the part. Charles Grodin, of the original cast, continues to give a delightfully satirical performance as the obnoxious son, Bobby Boby.

Program credit for direction now goes to Warner Leroy, who was at the show's helm when it went into rehearsal but was replaced out of town by Peter Glenville. The latter had sole billing as stager when the play opened in New York last October, but is not mentioned now. Leroy's staging, if memory serves, is not radically different. It is perhaps a bit broader with the comedy and less subtle on the whole, but it is lucid and it works. "Tchin-Tchin" is in healthy stage condition. Its boxoffice potential remains to be seen. *Kenn.*

Leonard Field Options 'Oscar,' a French Comedy

Broadway producer Leonard S. Field, back in New York after launching his London production of Murray Schisgal's play, "Luv," at the Arts Theatre in that city, has acquired the U.S. rights to the longrunning French comedy, "Oscar."

Field is now seeking an adaptor for the Claude Magnier play.

Scheduled B'way Preems

[illegible]

Shubert Alley Shorts

That recent VARIETY story about the N.Y. Drama Critics Circle must have hit an exposed nerve. Apparently it's not cricket for outsiders to write about the club, for several members reacted with indignant columns on the subject. Whitney Bolton, of the N.Y. Morning Telegraph, not only expressed disapproval, but then denounced a couple of other members for not resigning when they lost their New York newspaper reviewing spots. He omitted at least one such case, however.

Ted Apstein has subleased his house at Snedens Landing, N.Y., and will take his family to the Coast for July and August while he writes several television scripts. He and his family will then go to Italy, where the scenarist-dramatist hopes to complete two legit plays he has outlined. They figure on returning to their Rockland County home next spring . . . Playbill, Inc., publisher of the official program for Broadway theatres, will move to the legit district, occupying the penthouse of the new building at 46th St. and Sixth Ave.

Ben and Anita Gillette are shopping for a country hideaway for weekends. She's the featured member in "Mr. President" and he's a doctor-researcher . . . Alvin Cooperman, who recently took over the New York theatre booking spot for the Shuberts, has bought a home in suburban Harrison, N.Y., and will move his family from the Coast at the end of the school term . . . "The Seven Ages of the Theatre," by Richard Southern, has been published in paperback by Hill & Wang ($2.45).

"A Funny Thing Happened on the Way to the Forum" must be one of the few Broadway musicals to play a full year with the entire original cast, including showgirls. According to Gordon Cramer, boxoffice head of the Alvin Theatre, N.Y., the show has broken the house boxoffice record, grossing more than $2,300,000 in its first 52 weeks. . . . Herbert Swope Jr., in a letter to backers of "Step on a Crack," his flop production of last fall, he reveals that he has five unspecified new projects cooking, including two dramas, a straight comedy and a musical.

Add out-of-context quotes: "Being funny is what I do. I don't make a fuss about it. I think I'll always be okay because people will always want to laugh, and so they'll need me," spoken by Charles Nelson Reilly, featured actor in "How to Succeed in Business without Really Trying," in an interview with Allen M. Widem, theatre editor of the Hartford Times. . . . Were Walter Kerr, of the N.Y. Herald Tribune, and Howard Taubman, of the Times, making a special effort to be "constructive," that is, helpfully kind, in their reviews of "Hamlet," last week's opening production at the Tyrone Guthrie Theatre, Minneapolis, or did it just read that way?

The Sacandaga (N.Y.) Summer Theatre, which shuttered during the season last year, probably won't relight this season on a regular basis, but will be available for local activities. James T. Breitling, president of the Sacandaga Community Theatre Assn., says there have been a few replies to ads offering the house for rental, but it's now probably too late for such a deal this year. The spot, which replaced the original wooden building burned some years ago, was dark in 1961, reopened for a time last summer under lessee management, but folded when Treasury agents, assisted by State Police, seized the boxoffice receipts for alleged non-payment of withholding and admission taxes.

Touring Shows

(Figures Cover May 13-26)

Camelot — Philharmonic, L.A. (May 13-26).

How to Succeed in Business Without Really Trying (2d Co.)—Fisher, Det. (May 13-26).

Mary, Mary (2d Co.)—Blackstone, Chi (May 13-26).

Mary, Mary (bus-truck) — Split-week stands (May 13-18); Forrest, Philly (May 20-26).

Mary, Mary (4th Co.)—American, St. L. (May 13-18); Pabst, Milwaukee (May 20-26).

Milk and Honey—[illegible], Geary (May 13-18); Hanna, Clevc. (May 20-26).

My Fair Lady (bus-truck)—Split-week stands (May 13-26).

Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad—Geary, S.F. (May 13-18); Biltmore, L.A. (May 20-26).

Pajama Tops—Ford's, Balto (May 13-18, moves to N.Y.).

Seed in the Sun—Studebaker, Chi (May 13-26).

Sound of Music (2d Co.)—Shubert, Philly (May 13-26).

Sound of Music (bus-truck)—Civic, N.O. (May 13-18); Mosque, Richmond (May 20-26).

Stop the World—I Want to Get Off (2d Co.)—Hanna, Clevc. (May 13-18); Orpheum, Mpls. (May 20-26).

Tobacco Road, Paris, [illegible]—Biltmore, L.A. (May 13-18); Auditorium, Denver (May 21-26).

LONDON SHOWS
(Figures denote opening dates)

[illegible]

CLOSED

[illegible]

SCHEDULED OPENINGS

[illegible]

PARLIAMENT IN BONN TO CONSIDER 'DEPUTY'

Bonn, May 14.

The West German Parliament is now getting into the act about the controversial play, "The Deputy," by Rolf Hochhuth. With church and theatre groups stirred by arguments whether the drama is an unfair attack on the policies of the late Pope Pius XII in regard to the Nazi slaughter of the Jews, the Archbishop Corrado Bafile in Bonn, has asked the West German Parliament to consider the question.

The Archbishop, at the request of the late Pope's sister, is bringing this action before the German Federal Parliament through Cologne judge Dr. Karl Panzer, who has made a study of the drama and its references to Pope Pius XII. It was originally planned to bring an action in the Berlin court, since the drama was given its world premiere in Berlin recently. But at the suggestion of Judge Panzer, it was decided that the local court action might have little effect.

It was also considered bringing action in Hamburg, but the performance of the play slated there has been cancelled. Frankfurt City Stage General Manager Harry Buckwitz is planning to offer the drama on the city stage repertoire this fall.

Now, 20 members of the Christian Democrat Party bringing the topic up before the Parliament, with the plea that an anti-Pope drama may antagonize other countries against Germany for trying to blame someone else for the Nazi misdeeds.

Australian Shows
(Week Ended May 11)
(Figures denote opening dates)

[illegible]

Equity's 50th Anni Spotlights Anew N.Y.'s Excellent Theatre Collection

By ROBERT DOWNING

In connection with the 1963 celebration of the 50th anniversary of the founding of Actors' Equity Association (1913), the Museum of the City of New York, beneficiary of an all-star golden anniversary show presented by Equity at the Majestic Theatre May 5 (see VARIETY 3, 8, 63), opened a special exhibition at the Museum on May 3 to honor the actors' union and also to pay tribute to May Davenport Seymour who has been curator of the Museum's Theatre & Music Collection since 1926.

Miss Seymour, born in 1883, was formerly an actress, the daughter of William Seymour, prominent actor-director. She is related to the Davenport acting clan, and her brother is the actor, John Seymour.

She made her debut in her father's stock company in Cincinnati when she was 16, in a company of which Mary Boland was also a member. In New York, Miss Seymour appeared in several productions directed by her father, including "The Lady of Lyons" at the Garrick, and "The Little Princess" at the Savoy. She appeared under Charles Frohman's management, and acted with such stars as Nat Goodwin, Grace George and Ethel Barrymore. In 1908, Miss Seymour married and retired from the stage.

In a sense, her retirement ended in 1926 when she volunteered to arrange the first theatre exhibition for the Museum of the City of New York, then housed in Gracie Mansion. The exhibition took place in the Fine Arts Building in W. 57th St. in October and November of that year.

In 1932, the Museum moved to its present home in its own building occupying the block on 5th Ave. between 103 and 104 Sts.

While the present exhibition, tracing Equity's development on and off-Broadway during the past half-century, covers most of the Museum's second floor and some of its entrance lobby, the theatre collection is permanently housed on the fourth floor of the building.

Here, in compact quarters, and even under the eaves, Miss Seymour and her first assistant, Sam Pearce, together with volunteer helpers, preside over a treasury of theatrical lore.

When Miss Seymour came to the Museum, the theatre collection comprised about a dozen programs and perhaps as many photographs. Today, the files are choked with thousands of playbills, prints, clippings, photos, manuscripts, drawings and blueprints pertaining to the New York theatre—for the collection is limited to recording stage activities in New York.

From 1783 to Date

Playbills trace Manhattan stage history from 1783 to the most recent first night. On hand are also innumerable costumes, paintings and properties, and a library of nearly 5,000 books.

The collection has grown principally through donations from Miss Seymour's family, The Players Club, and friends in the theatre. Gradually, a large segment of the public has come to realize the importance of the work that is done here to preserve local stage records, and contributions of material arrive almost daily. Visitors to the collection, exclusive of crowds attracted to special exhibitions, include not only tourists but also scholars, writers and students in theatre. The department conducts an enormous year-round correspondence with schools, universities and private researchers in all parts of the world.

Miss Seymour and her assistants first learned from Equity's Council last August that their present exhibition might become a possibility. Unremitting labor on the project has been carried on since last December. On view, arranged by seasons since 1913 and carefully labelled, are playbills, photos, sheet music, costume sketches, props, wardrobe, wigs and assorted items from literally thousands of productions.

Several stars loaned personal treasures for the show. Florence Reed donated her Mother Goddam costume from "The Shanghai Gesture," and Dennis King made available some of the habiliments he wore in "Richard of Bordeaux." Other costumes include those worn by Katharine Cornell, Maude Adams, Jimmy Savo, Jeanne Eagels, Dorothy Stickney, Lunt & Fontanne, Doris Keane, Zero Mostel, Julia Marlowe, Ethel Barrymore and Helen Hayes. The late Mayor LaGuardia's honorary fire chief's helmet, once used in the musical, "Fiorello," is also displayed.

The only six existing costume sketches by Miles White for "Oklahoma" (others were destroyed by fire) are to be seen. Such designers as Jo Mielziner, Norman Bel Geddes and Donald Oenslager are represented by models of their stage settings. The handwritten manuscript of Eugene O'Neill's first Pulitzer prizewinning play, "Beyond the Horizon" (1920), is shown, as well as Anne Nichols' original script for "Abie's Irish Rose" (1922).

At the opening of this exhibition, Miss Seymour was presented with flowers from Equity by the union's vicepresident, Frederick O'Neal. She also received a scroll in which Equity echoed the sentiments of Eugene O'Neill, whose comment, upon first seeing his works shown in the Museum was: "Miss Seymour, you've made us wonderful!"

The exhibition will continue through Labor Day.

Glasgow Planning New Concert Hall & Theatre To Replace St. Andrews

Glasgow, May 14.

Glasgow's new concert hall and civic theatre, due to be built on a five-acre site in the heart of the city, will cost $4,200,000. It will be in the center of a vast Cowcaddens redevelopment plan, on ground now occupied by a railway goods yard.

Civic delegates will visit leading modern concert halls in Europe to o.o. modern methods of design. The concert hall, as presently planned, will seat 3,000, and there will be parking space for up to 500 cars.

The Auditorium will replace the St. Andrews Halls, main city concert-hall, recently burned to the ground. The former Gaiety Theatre in the Anderston district of the city is currently used as the main civic concert-hall.

TORONTO'S CREST TO TRY REPERTORY SKED

Toronto, May 14.

Entering its 11th season next fall, the 800-seat Crest Theatre will have a repertory policy with three plays on the active slate at a time. The first trio will likely be Sean O'Casey's "Juno and the Paycock," John Steinbeck's "Of Mice and Men" and Garson Kanin's "Born Yesterday," opening Oct. 15, after an Ontario tuneup tour of two of the productions.

"Scrooge," a new musicalization of Dickens' "Christmas Carol" by Dolores Claman and Richard Morris, will enter the repertory Dec. 4, and "Hamlet" will be added in January, then Shaw's "Caesar and Cleopatra," and subsequently "Far Country," "Little Foxes" and a comedy, as yet unpicked.

The Crest, still managed by Murray Davis, who co-founded it with brother Donald Davis and sister Barbara Chilcott, will also send out a touring company, starring Miss Chilcott, to do dramatic scenes and poetry excerpts in schools.

Previous 'Shop' Tuner

Editor, VARIETY:

It was interesting to note the review of "She Loves Me." Mention is made in reference to "Shop Around the Corner," the Margaret Sullavan-James Stewart film starrer, but perhaps many forgot MGM's remake (around 1949) titled "In the Good Old Summertime," with Judy Garland and Van Johnson.

Thus, "Shop Around the Corner" has been put to music before this Hal Prince legit version, all based on the Hungarian play original, "Parfumerie," by Miklos Laszlo.

R. B. Dempsey

Aim 'Nineteen-Seventeen' As B'way Musical Comedy

A Broadway production of "Nineteen-Seventeen," a musical with book by Norman E. Goldblatt and songs by Gene Bone and Howard Fenton, is planned for next season by Marshall Jamison, vice-president of Leland Hayward Productions.

Goldblatt, an executive at McCall Corp., did cartoon lines for James Thurber and his written material for several television comedians.

Saratoga Seeks Stake in Culture

Saratoga, N.Y., May 14.

Pledges of $144,000 have been received in the first phase of a drive to build a Saratoga Performing Arts Center, on the State Reservation, at an estimated cost of $2,400,000. Governor Nelson A. Rockefeller has promised that the State will provide approximately $800,000 in basic preparation (roads, etc.), toward the total amount.

A major orchestra, such as the New York Philharmonic, would divide the Center's summer season with the New York City Ballet, under the tentative plan.

Center would include an open-sided theatre seating 5,200, and surrounding lawn space for 7,000 additional patrons.

In March, a group of Saratoga County business men visited Lenox, Mass., to inquire about the impact of Tanglewood (summer home of the Boston Symphony Orchestra).

HISTORICAL PAGEANT AT TOWER OF LONDON

London, May 14.

The Tower of London will be the setting of a new Son et Lumiere show, "A Fair White Tower," opening May 27 and continuing into mid-September. Audiences will view the show from boats moored on the Thames.

The premiere performance will benefit the Fire Services National Benevolent Fund, in honor of firemen who have preserved the Tower, from the days of the Great Fire through the blitz in World War II.

The presentation, sponsored by the London Tourist Board, is being produced by Talbot Hainault for Pageantry Productions. It will star Richard Todd, Virginia Maskell and James Hayter, and will have a cast of 25.

The story, dating from 1066, will centre around the seven years' imprisonment of Sir Robert Walpole for his part in the trial and execution of Charles I. The script is by James Kennaway, the recording directed by Val Gielgud and original music is by Edwin Astley.

The show can be seen by an audience of about 1,000 people from six boats moored in the Thames opposite Traitor's Gate. Passengers will embark from Westminster Pier at 8.30 p.m. and will go down the river to watch the show, which starts at 10 p.m., after the ancient Ceremony of the Keys. Inclusive price for tickets is $2.80.

Henry Lindsey Succeeds Paul Baker at Baylor U.

Waco, Tex., May 14.

Henry C. Lindsey, associate professor of speech and director of extension at Kansas State Teachers College, Emporia, has been named head of the Baylor Univ. drama department, which will become part of a newly created department of oral communications. He will succeed Paul Baker who resigned with seven other faculty members several months ago over the college administration's closing of Eugene O'Neill's "Long Day's Journey Into Night" in the middle of the campus run. Abner McCall, Baylor president, said at the time that the closing came because the play violated the institution's policy toward profanity in drama productions.

The new department of oral communications, to include drama, speech, speech and hearing therapy, radio and television, will be headed by Glenn R. Capp, a member of the speech faculty since 1934.

Kenley Sets Budget for Names For 2 Ohio Summer Stock Spots

Just Another Cabby

London, May 14.

Ever since the Princes Theatre was renamed the Shaftesbury, the new owner, Arthur Lewis, manager for Dorchester Productions, has been trying to educate London cab drivers.

Persistently, he directed a cabbie to the Shaftesbury, only to be reminded that that theatre was bombed out in the blitz. Last week he threw in the sponge and asked a taxi to take him to the Princes.

The reply was, "You're behind the times, sir, it's now the Shaftesbury."

Cohen's '64 'Barnum' Recalls Kiralfy's Spec During Chi's '93 Expo

New York.

Editor, VARIETY:

Alexander H. Cohen's forthcoming "Barnum" recalls an earlier extra territorial sideshow to a World's Fair. That was Kiralfy's spectacular extravaganza, "America," which electrified visitors to the Columbian Exhibition at Chicago in 1893.

"America" was first produced at the Auditorium, Chicago's answer to New York's Metropolitan O. H. in the days when Chi was bustin out all over. It was a splendiferous show put on by the master showman whose "Around the World in 80 Days" at Niblo's was still memorable. It was later produced at the Metropolitan with a milder reaction.

That "midway" should be regarded as a dirty word is due to the silly legend that has come down from "The Streets of Cairo" and fostered by generations of "Little Egypt" in the honkytonks. The so-called "bellydance" or "Dance du Ventre" now commonplace, excited more mirth then censure in '93.

The Midway Plaisance had numerous other attractions; the Ferris Wheel, the Vienna Cafe, Hagenbeck's Circus etc. all quite innocuous.

The bellydance introduced a new word to the American parlance, "hootchy-kootchy," and it became the progenitor of all the Charlestons, Black Bottoms, Twists, Rock & Rolls in the line of succession. The lower west side Syrian district in Manhattan was known as the "hootchy-kootchy colony." "Turkish Corners" became part of American interior decoration and the "allep-oop" of Arabian acrobats resounded in vaudeville. A troupe of Dancing Dervishes, the victims of an absconding manager, appeared in the City Hall with an appeal for help but couldn't whirl a dollar out of the city treasury.

Apart from the Midway there were no "extras" at the Chicago Fair. All the magnificent exhibits for miles in extant were open for the entrance fee of 50c and as a result on a big day 700,000 people attended. It is curious that in an age of scientific marvels show biz has to be recruited to balance the budget. The Midway was an insignificant factor in '93.

Sidney Rose

JULIEN-LARS SCHMIDT PARIS LEGIT PARDS

Paris, May 14.

A. M. Julien, head of the Theatre des Nations and former head of the Paris Opera, has formed a partnership with Lars Schmid, producer-husband of Ingrid Bergman, for the presentation of plays in Paris. They will concentrate on "international" entertainment, hoping for wider distribution than simply France.

Without a firm organization, the two partnered financially on the production of three plays this season, "Sunday in New York," still current and a smash; "Hedda Gabler," with Miss Bergman, which had a respectable run and showed a profit, and "The Little Foxes," with Simone Signoret, which was mild, but lost no money.

Now they are incorporated and plotting four productions, one a musical, for next season.

Cleveland, May 14.

John Kenley is hiking his budget to $150,000 for featured players for his upcoming sixth strawhat season at the Packard Music Hall in Warren, O. The producer says the figure does not include costs of his chorus or pit orchestra or other production expenses for 15 shows, each running seven performances.

Nine musicals are skedded, with Anna Maria Alberghetti in "Fanny" as the opener June 4. "Tender Trap," with Tab Hunter and Ann Southern, is set for June 11. Kenley will team up Howard Keel, Inga Swenson and Elizabeth Allen in "Showboat" beginning June 18.

William Bendix and Merv Griffin are the names in "Come Blow Your Horn," June 18-23, followed by "The Unsinkable Molly Brown," July 2-7 with Phyllis McGuire, of the McGuire Sisters, and Peter Palmer in the top roles. Ann Blyth in "Carnival" is set for July 9-14; and Patricia Morison, William Lewis and Richard Fredericks in "Song of Norway," July 16-21.

The Warren series will also include Edie Adams in "Rain," July 23-28; Bobby Rydell, Larry Kert and Barrie Chase in "West Side Story," July 30-Aug. 4; Pat Boone in "Sunday in New York," Aug. 6-11 and Carmel Quinn and Ed McMahon in "Wildcat," Aug. 13-18.

The final three productions will have Bob Cummings and Julie Bishop in either "Kiss and Tell" or "Holiday for Lovers," Aug. 20-25; Brenda Lee in "Wizard of Oz," Aug. 27-Sept. 1, and Genevieve in "Irma la Douce," Sept. 3-8.

The producer is again giving his stars the kind of guarantee-and-profit-sharing-percentage deals that enabled Hugh Downs to take home $14,000 for his share of "Under the Yum-Yum Tree" two seasons ago. Guarantees this year will range from approximately $4,000 for Merv Griffin to $10,000 for Miss Alberghetti, Keel and Boone, Kenley said. All of his Warren shows and names are also doubling alternate weeks at his strawhat in Columbus, O. It will be the third season for the Columbus house.

Although his directorial staff has not been firmly set, two of the stagers will be Rudy Tronto and Leslie Cutler, who have worked at Warren before.

Otherwise on the summer stock front hereabouts, the Musicarnival Tent Theatre is chopping its schedule down to five summer tuneshows here. It will also cut the length of its 10th Equity season for the sake of economy. Operated by Johnny Price Jr., as producer and Robert Bishop 3d as company prez, this stand in nearby Warrensville Heights had its grasses badly dented last year by cold weather and hurricane.

A big wind ripped the top of the tent to pieces. That imposed goose-pimple hardships on audience as well as singers and dancers who had to work under starlight in last two musicals.

Musicarnival's calendar includes "Can-Can," June 24-July 7; "Merry Widow" July 22-Aug. 4; "Brigadoon," Aug. 5-18, and "Unsinkable Molly Brown," Aug. 19-Sept. 1. Price thought he had secured the stock rights to "Milk and Honey" for July 8-21, but had to cross it off his list.

The cancellation was made when Milton Krantz, manager of the legit Hanna in downtown Cleveland, protested strongly to the New York producers of "Milk and Honey," which is booked for his own house the week of May 26.

Donald Dunkelberg and Harry Meadows, local actor-producers, have leased the Chagrin Falls Valley Playhouse for a stock season. Semi-pro local talent is being used.

'Daisy Miller' to Follow 'Writing' on Phoenix List

"Put It in Writing," which opened last Monday night (13) at the Theatre de Lys, N. Y., is the fourth of this season's presentations for Phoenix Theatre subscribers. The fifth offering of the semester at the namesake showcase on the upper eastside will be Bert Greene's adaptation of the Henry James novel, "Daisy Miller," which legit designer Stewart Chaney and Theatre 12 are co-producing for an opening next Wednesday (22).

"Daisy" is being directed by Dennis Vaughan.

Off-Broadway Reviews

The Lion in Love

Gerald Krone, Dorothy Olim & Irving Dorfman presentation of a drama in three acts, by Shelagh Delaney. Staged by Ann [illegible], designed, [illegible]. Opened April 25, '63, at One Sheridan Square, N.Y.; $5.50 top weeknights, $4.40 weekends.

Cast: Hilary Burbell, John Clark, Ed Crowley, Stuart R. Geddes, Bette Henritze, Lu [illegible], Ken Jenkins, [illegible], Guy Spaull, Nanie Stewart, Fred [illegible], Joan [illegible], John J. Hill, Barry [illegible].

If, as reported, Shelagh Delaney wrote her first play, the successful "Taste of Honey," in three weeks, she must have dashed off "The Lion in Love" in three days.

Like "Honey," this second play deals with a teenage English girl and her hard-drinking mother. But resemblances end there, for "Lion" lacks the earlier work's sharpness or vitality. It is a shapeless, tedious drama, offering little to make spectators want to return after the intermissions.

There are six major characters, in addition to the mother and daughter, and all are vaguely drawn. It becomes apparent in the final act that the mother is supposed to be the central figure, but Miss Delaney does little to probe her character or build sympathy for her, and the play just rambles to a close. Many of the scenes are puzzlingly irrelevant, and there is a fatal lack of dramatic conflict and focus.

The production adds insult to injury, with staging that ranges from fair to embarrassing and several actors who are miscast. Nanie Stewart has a few good moments, but the mother remains more of a caricature than a person. Bette Henritze and Guy Spaull perform professionally, however, and Hilary Burbell, Stuart R. Geddes and Ken Jenkins are young players who show promise.

The most interesting aspect of "Lion in Love," is unfortunately the amusing attempts of the cast to affect Lancaster accents. All speak in different styles, but make great efforts to say "oop" for "up" and "luv" for "love." Incidentally, the sight lines at One Sheridan Square, with its sunken stage and unraked seating, are unsatisfactory. But it doesn't make much difference at "Lion in Love." *Kenn.*

The Chief Thing

Thirteenth St. Theatre presentation of a drama in three acts, by Nikolai Evreinov. Staged and produced by Eve Merriel [illegible]. Opened April [illegible], '63, at the Greenwich Mews Theatre, N.Y.; $4.40 top weeknights, $4.90 weekends.

Cast: Ronald Vaccaro, Andrew Lambert, Martin J. [illegible], John Bergsel, Bernard Reed, Antoinette Kray, Betty Acosta, Frank Nastasi, [illegible] Forsch, B. Patrick Sullivan, [illegible] Harvard, Donna Cherry, Harold Rogers, Gerd Adams, Connie Greenfield, [illegible], [illegible], David Harris, Irene Seyher, Lili Galmiche, Pat Garland, Mary Rabe.

Comparisons between Luigi Pirandello and Nikolai Evreinov, author of "The Chief Thing," are inevitable. Both dealt with themes of illusion and reality, and both used the theatre and actors as settings and characters for their plays. Evreinov, however, was more deeply concerned with the religious connotations of illusion, and, if the revival at the Greenwich Mews is indication, he was not the craftsman that his Italian contemporary was.

Evreinov, who wrote this play in 1919 and died in exile from his native Russia in 1953, maintains that "the illusion of happiness is the chief thing." His leading character, a fortune teller who also is some kind of saint or divine figure, hires three actors to bring love into the lives of the lonely residents of a boarding house. They succeed brilliantly, and then reveal themselves as actors on Shrove Tuesday, amid much murky, enigmatic religious symbolism.

There are several amusing scenes in "The Chief Thing," some at the expense of the theatrical profession. But the acting is uneven, and Eve Merriel's staging doesn't get the laughs it should. There is no program credit for translation, and it is conceivable that the version used is inadequate. Whatever the case, the revival of the Russian play is only sporadically absorbing, and seems an unlikely bet for Off-Broadway success. *Kenn.*

The Blue Boy in Black

Ashley Feinstein presentation of a comedy-drama in three acts, by Edmund White. Staged by Ashley Feinstein; sets and lighting, Lloyd Burlingame; costumes, Theoni V. Aldredge; original music, Robert Bergman; [illegible]. Opened April 30, '63, at the Masque Theatre, N.Y.; $4 top weeknights, $4.50 weekends.

Cast: Cecily Tyson, Billy Dee Williams, John Millerman, Alice Drummond, Stan Watt, Lois Batter, Anthony Rodiero.

During its early moments, "Blue Boy in Black" seems to be an uncomplicated, satirical comedy on race relations in which the Negro servants best their white employers by pretending to be stock types: stupid, childish and obsequious. But it soon becomes clear that playwright Edmund White has more in mind. Just what that is, however, never becomes clear.

His leading character is a scheming, bitter maid, played by Cecily Tyson, who breaks up her novelist-employer's marriage, dominates him cruelly and completely, and becomes his second wife and a famous novelist herself. She is a mahomaniac, relentlessly set on what seems to be heartless revenge on whites. But at the end she is alone and hysterical, and regresses to the "Topsy" role she played at the beginning.

White has written amusing dialog, but he has also fashioned absurd and tasteless lines. His aim remains obscure, and he fails to provide the audience with clues to the peculiar goings-on. There is, for instance, a lot of conversation about a painting of the Blue Boy, which somehow represents the leading character's deepest desires; this is never clearly explained, and like much of the play, is bewildering and ineffective.

Cecily Tyson proves again that she is a talented actress, though trapped in an impossible role, but Billy Dee Williams is stiff and understandably uncomfortable as her love. John Millerman, Stan Watt and Alice Drummond are okay in smaller parts, and the sets, by Lloyd Burlingame, and costumes by Theoni V. Aldredge are fine. But "Blue Boy in Black" is an unrewarding evening. *Kenn.*

Save Me a Place at Forest Lawn and The Last Minstrel

Arthur Lehman Loeb & Denis Duncan presentation of two short plays by Lorees Yerby. Staged by Denis Duncan; lighting, Robert Brannigan; sets and costumes, Rueben Ter-Arutunian. Opened May 8, '63, at the Pocket Theatre, N.Y.; $4.50 top weeknights, $4.90 weekends.

Cast for "Save Me a Place at Forest Lawn": Margaret Hamilton, Ruth McDevitt.

Cast for "The Last Minstrel": Ernest Austin, George Ebeling, Frances Foster, Melvin Stewart, Soda Thompson.

There are fine actors in the new double-bill at the Pocket Theatre, and playwright Lorees Yerby is not without talent. But neither "Save Me a Place at Forest Lawn" nor "The Last Minstrel" is satisfying drama, and the evening is interesting but not successful.

The curtain-raiser, "Forest Lawn," is a dualog between two old friends in a cafeteria. They recall old times, bicker, discuss their fears of death, and reveal a secret or two. But although there are touching moments in this study of loneliness and old age, many of the lines are flat and lifeless, and there is little momentum. Ruth McDevitt and Margaret Hamilton are both admirable, however.

"The Last Minstrel" is more interesting, and it begins promisingly. Miss Yerby has written marvelous foolishness between a mother and son, indicating that her forte is comedy. But the play soon becomes a somewhat clumsy attempt to dramatize today's racial conflicts by reversing the existing situation, presenting Negroes as the dominant group and whites as down-trodden, second-class citizens. At the end, the whites don white-paste makeup and blonde wigs and entertain an audience by degrading themselves in a white minstrel show.

There are reminders of Edward Albee and Jean Genet in this second piece, but although the gimmick is intriguing, Miss Yerby plays her trump cards early, and the work drags on to a tiresome conclusion. Once again the acting is fine. Melvin Stewart, George Ebeling, and Frances Foster do well, and Ernest Austin is excellent as the boy. But the evening's standout is Soda Thompson, an uncommonly gifted actress who is hilarious as the self-centered mother. She deserves a juicy role in a better play. *Kenn.*

New Tunestock for Chi; Dorchester Due June 12

Chicago, May 14.

A new year-around stock theatre, the Dorchester Music Hall, opens June 12 in suburban Dolton with Don Ameche initiating a series of six musicals as star of "Silk Stockings." House producer Michael McAloney is projecting three subscription series over a 40 week course, with each production going three weeks.

Following the opener will be "Finian's Rainbow," with Carmel Quinn and Eddie Bracken, starting July 2; "Kiss Me Kate," with Jose Ferrer, who will also stage, opening July 23, and "Anything Goes," with Andy Devine and Margaret Whiting, beginning Aug. 13. The final two productions in the summer skein will be "Brigadoon," bowing Sept. 3, and "Wildcat," starting Sept. 24, with stars to be set. McAloney indicates he has already signed Dorothy Shay to do "Call Me Madam" in the fall series.

The newly-constructed arena theatre is in a group that includes the private Dorchester Club, the Dorchester Health Club and a motel with public dining rooms and cocktail lounges, the Dorchester Inn. The house seats 750 in a semi-circular terrace arrangement and will scale its tickets from a $4.00 weekend top.

Piano Tuner Season At Memorial Hall, Dayton

Dayton, May 14.

Paul Sheehan, a Montgomery County Commissioner, horse trainer and real estate agent, has signed an agreement to present six weeks of summer shows, mostly musicals, in the Memorial Hall here, with an option to possibility of extend the season for two more weeks.

The rental will be $1,100 a week, with the county holding concession rights, estimated to bring in about $125 a week. Sheehan, who formerly did acting himself, will be the sixth producer since the summer theatre started at the hall in 1957. The house was dark in 1959, and the 1960 season had two producers.

James Alex, of Dayton, produced shows the last two seasons, at a claimed loss of $100,000. His rent last year was $1,300 a week, plus a percentage of the gross after taxes above $20,000. Few shows hit that figure. Alex also had concession rights.

Sheehan figures he will have to gross $20,000 a week to break even. The Memorial Hall seats 2,530.

Boston College Awards

Boston, May 14.

Boston College awarded five gold medals to show business figures at a dinner Saturday (11). The affair was part of the festivities of the Jesuit institution's 100th anniversary, which included the performance of a play by James Forsyth, directed by Eddie Dowling, "Seven Scenes For Yeni," commissioned for the centennial.

The awards, for contributions to the theatre, went to Eddie Dowling, the producer and director; Lee Strasberg, artistic director of the Actors Studio; Lawrence Langner (posthumously), founder of the Theatre Guild; Jose Quintero, director of Circle in the Square, N.Y.; and John Gassner, Sterling professor of playwriting, at Yale University.

Slugged Critics

Continued from page 75

the Times, sporadically at Walter Kerr, of the Herald Tribune, and, when the impulse seized him, occasionally against a few other offending reviewers. He apparently compounded his misdemeanor in the case of Taubman by writing a letter of apology for comments made in a television program.

Neither Taubman nor the Times management appeared to be amused or forgiving over the situation, but none of the other critics has suggested the sort of reprisal used in Madrid. But then, Merrick hasn't actually assaulted a critic, at least not physically—not yet.

Legit Bits

Jon Mitchell Productions, Ltd., has changed its name to Jonmit Productions, Ltd., according to a certificate filed in Albany by Carro & Spanbock, New York attorneys.

Sociological Theatre for Underprivilege Communities, Inc., has been chartered as a non-profit membership corporation, as has Theatre of Concern, Inc. Both have offices in New York. Richard P. Kramer was filing attorney at Albany, for the first; Alfred Geller, for the second.

Diane B. Schatten and Ethel Terry have joined Casting Consultants, as assistants to Michael Shurtleff and Alan Shayne.

Bernard Shaw's "Caesar and Cleopatra" will open July 30 in Stratford, Conn., as the American Shakespeare Festival's first non-Shakespearean presentation.

The School of Performing Arts division of the High School of Music and Art, N.Y., will give a dance concert for four performances May 24-26 in the Auditorium of the N.Y. School of Printing. Included in the program will be a ballet choreographed expressly for the senior ballet students by Igor Youskevitch, with Nina Popova assisting.

Broadway producer-director Harold Prince planed to the Coast last week to look over his touring presentation of "Take Her, She's Mine" at the Biltmore Theatre there.

The Arena Stage, Washington, is presenting its production of "The Threepenny Opera" for six weeks, starting last night (Tues).

William Daniels will appear in "The Crossing," to be tried out at the Bucks County Playhouse, New Hope, Pa., for two weeks starting May 27.

The staff for Mike Ellis' Bucks County Playhouse, New Hope, Pa., includes John J. Crowley, general manager; Walter Perner Jr., associate producer; Michael Alpert, pressagent; Clarke Dunham, scenic designer; Robert Brand, lighting designer and technical director; Bruce Laffy, stage manager; Leonard Mulhern, treasurer; Joseph Todd, assistant treasurer; Robert Vandergriff, property master; Stephen Sobel and Russell Stagg, assistant technical directors, and David Vine, production assistant.

"Maggie French Understands" and two curtain raisers by film actor Robert Gentile are scheduled to open June 5 at the Gate Theatre, N.Y., following a series of 11 previews starting May 24.

Hugh Marlowe will star in "The King of Hearts," the Jean Kerr and Eleanor Brooke comedy, for a four-week run at the Pasadena Playhouse, starting May 30. Don Roberts will direct.

Charles Ruggles, Jacqueline McKeever, Rosalie Ellas and Brock Peters will have leading roles in "Show Boat," to be presented Aug. 19-Sept. 1 in the State Fair Music Hall, Dallas.

Stan Seiden and Lev Bulman will produce "Tchin-Tchin" at the Ivar Theatre, Hollywood, during the Christmas holidays for a run, with Warner LeRoy doing the staging.

E. A. Hendrickson Theatrical Enterprises, Inc., has been authorized to conduct a theatre operation and production business in New York. Capital stock consists of 200 shares, no par value. John O. Garrison was filing attorney at Albany.

The George S. Kaufman-Moss Hart comedy, "Once In a Lifetime," is to be revived off-Broadway next season by Peter Bogdanovich.

Edward Everett Horton is scheduled to tour the stock circuit this summer in "Miss Pell is Missing."

The Champlain Shakespeare Festival will begin its fifth season Aug. 1 on the campus of the Univ. of Vermont, Burlington, with "Merry Wives of Windsor," to be followed the next two nights by "Othello" and "Richard II."

Alvina Krause, associate professor emeritus in the theatre department of Northwestern Univ., Evanston, Ill., will retire this year.

Donald Lacy will leave his post as associate professor in theatre at the Univ. of Denver to succeed W. Oren Parker, beginning next September, as associate professor of scene design and technical direction at the Yale drama school. Parker is moving to the Carnegie Institute of Technology as professor of scene designer and head of the design department.

Ann Wedgeworth, currently appearing in the off-Broadway production of "The Days and Nights of Beebee Fenstermaker," will tour the stock circuit this summer in the Menasha Skulnik package of "Come Blow Your Horn." Martin Huston, a replacement in the Broadway production, will also appear in the strawhat presentation, opening May 21 at the Tenthouse Theatre, Chicago.

Beatrice Lillie is to star on Broadway next season in the musical, "High Spirits."

Edward Albee's one-acters, "The American Dream" and "The Zoo Story," are being revived by Richard Barr and Clinton Wilder under the production banner of Theatre 1964 for a May 28 opening at the Cherry Lane Theatre, N.Y.

Agnes de Mille will choreograph the Broadway musical, "One Hundred and Ten in the Shade," for which Oliver Smith is designing the sets.

Phil Lang and Robert Russell Bennett are doing the orchestrations for "Jennie." The musical's conductor will be John Lesko and Trude Rittman will be responsible for the dance arrangements.

Playwright Howard Teichmann, an English department faculty member at Barnard College, N.Y., has been promoted to the post of adjunct associate professor of English.

Theatrical photographs by Avery Willard are being exhibited in the windows of the Banker's Trust Co. on the corner of Sixth Ave. and Fourth Street in Greenwich Village.

Horton Foote's "The Habitation of Dragons" has been optioned by Mary K. Frank for Broadway production next January.

Franz Allers, who conducted "My Fair Lady" on Broadway for more than four years, will be musical director and conductor for the Austrian production of the tuner which preems Sept. 15 at the Theatre an der Wien, Vienna.

"Showcase 1963," a two-hour program of music, poetry, dance and drama, which will include "Curtain Call, Mr. Aldridge, Sir," a one-acter by actor-playwright Ossie Davis, will be presented the afternoon of May 26 in the Terrace Room of the Henry Hudson Hotel, N.Y., by the Ira Aldridge Society, an interracial organization which seeks to increase understanding of the Negro's contribution to art and culture.

William Swire Will Head Manitoba Theatre Group

Willard Swire, former assistant executive secretary of Actors Equity and more recently national executive director of the American National Theatre & Academy, leaves next Monday (20) for Winnipeg to become managing director of the Manitoba Theatre Center. The outfit is currently winding up its regular production season, but Swire will handle preliminary management matters for the new season opening next fall.

He will continue to maintain a production office in New York, and is proceeding with plans for Broadway and London shows, in partnership with English stager-producer Peter Coates.

Off-Broadway Shows

(Figures denote opening dates)

[illegible]

CLOSED

Mrs. Warren's, Showboat (4-24-63); closed May 5 after 15 performances.

[illegible]

[illegible]

Shows Abroad

Continued from page 78

The Comedy of Errors is a natural to delight both kids and adults.

Because of the general air of gaiety generated by the proceedings, it is hard to understand why John Wyckham and Williams decided in favor of such stark and austere decor. There is an all-black surround to the stage, with only a platform of polished wood on three levels (like an elongated staircase) to decorate the scene. The costumes, being more colorful, are certainly more appropriate.

The easygoing nature of the comedy hardly strains the resources of the cast. Donald Sinden makes a dignified duke as Solinus, John Welsh bears himself well as the merchant of Syracuse who faces a death sentence for illegal entry into Ephesus, Ian Richardson and Alec McCowen have obvious fun as the Antipholus twins, and ditto Clifford Rose and Barry MacGregor as the Dromio twins.

Diana Rigg is an attractive and perplexed wife, Janet Suzman an appealing sister, and Susan Engel stands out as a courtesan who is also confused by the identical twins. Derek Smith's comic conjurer is one of the delights of a very enjoyable production. *Myro.*

When the Gravediggers Come

Melbourne, May 1.

[illegible]

Although "When the Gravediggers Come" was a co-winner of the 1961 Sydney Journalists' Club Award, it can hardly be considered of Aussie conception. Its author, born in Austria, has been a migrant spending the war years in China but now finally settled in Melbourne.

The play's is a Chinese town in 1948, with the inevitable arrival of the Red Army awaited with mixed feelings (for "Gravediggers" of the title, read "Communists"). The author spins a complicated web, more suited to novel form, since character come and go, with little or no build-up, tantalizingly revealing little of their backgrounds, yet dropping assorted, vague hints. Whether the writing or haphazard presentation is to blame, the show tends to be confusing.

The town is seemingly populated by a group of maniacal White Russians, headed by an ex-Czarist officer apparently planning the assassination of Stalin, plus two Eurasian brothers, prostitutes of undetermined race and many Chinese. The performances are adequate, with no standouts. The dual setting is serviceable, but no more. *Stan.*

Les Parachutistes
(The Paratroopers)

Paris, April 27.

Antoine Bourseiller & Yvonne Gabet presentation of two-act drama by Jean Cau. Staged by Antoine Bourseiller; sets, [illegible]; costumes, Caroline Morel. Features Jean Saudray, Bernard Rousselet, Gamil Ratib, Chantal Darget. Opened March [illegible], '63, at the Studio Des Champs-Elysees, Paris; $3.30 top.

[illegible]

Jean Cau, a journalist and prize-winning novelist, has written a first play, "Les Parachutistes," which shows an instinct for the stage and understanding of the implications of fratricidal war such as the recent Algerian conflict. He shows a tendency toward grandiloquence, however, and the cruelty and destructiveness of war on a rationalized basis.

Although the author's intention's apparently to give his theme universality, the play is likely to have its maximum impact in France, where it has already aroused controversy. It appears to have little potential for export, at least for Broadway.

The characters include two groups, the first Algerian, including a native prostitute for the paratroopers, and the second the latter troopers themselves. The Algerians tend to talk in heroics, and the French as hardened professional soldiers.

The show is vigorously staged and acted, and should do for a moderate Paris run.

Divines Paroles
(Divine Words)

Paris, April 27.

Theatre De France presentation of two-act [illegible] drama by Ramon Maria Del Valle Inclan, adapted by Robert Marrast. Staged by Roger Blin; sets and costumes, Andre Acquart; music, Bois-Pipe. Features Jean-Louis Barrault, Catherine Sauvage, Christiane Carpentier, [illegible] Roger Blin, Annie Bertin. Opened April [illegible], '63, at the Theatre De L'Odeon, Paris; $3 top.

[illegible]

A Spanish play, "Divines Paroles" ("Divine Words"), written in 1920, has been given its first French production at the state-subsidized Theatre De France. A mixture of naturalism, expressionism and surrealism, and peopled with grotesque, lustful peasants in impoverished Spain, it has strange brooding power, insight and depth enough to be a good addition to the repertory of this nationalized house.

On a series of ramps resembling boulders, with houses, a church and other settings moved on floats, the drama involves an adulterous woman and the saintlike husband who saves her from the cruel, hypocritical mob of villagers.

Roger Blin has staged the play solidly to project the primitive passions involved. Andre Acquart's adjustable sets project the various locales and Bois-Pipe has provided good background music. Catherine Sauvage, a singer, in her first dramatic role has the right fire and abandon as the hot-blooded woman tied to a man she despises, while Blin, doubling as director and male lead, gives weight to the complicated jealous husband.

Incidentally, another Valle Inclan play, "Bohemian Lights," has been produced at another state-operated house, the Theatre National Populaire.

Lumieres de Boheme
(Bohemian Lights)

Paris, April 30.

Theatre National Populaire presentation of two-act [illegible] drama by Ramon Maria Del Valle Inclan, adapted by Jeannine Worms. Staged by Georges Wilson; costumes and sets, Jacques Le Marquet. Features Georges Wilson, Ariste Schreiber, Lucien Raimbourg. Opened April 4, '63, at the Palais De Chaillot, Paris; $1.75 top.

[illegible]

This is the second play by the Spanish playwright, Ramon Maria Del Valle Inclan, who died in 1936, to be done by a state subsidized legit company. Written in 1920, it details the odyssey of an aging, blind poet looking for some ray of beauty in the lower depths of Spain in the '20s.

There is nothing realistic, but a poetic allegory of a man's quest and fall. The hero wanders through lowlife bars, is thrown into prison unjustly, finds solace with a condemned anarchist worker and finally dies near a rubbish heap while his guide robs him of his wallet.

The staging by George Wilson provides proper pacing and outsize dramatic impetus, while Jean Le Marquet's suggestive sets fit in with this seeming restatement of the Don Quixote story.

"Lumieres de Boheme" ("Bohemian Lights") appears to be a hit addition to the repertoire of the Theatre National Populaire. Wilson's enactment of the poet, plus his deft staging, are the mainstays in its success. *Mosk.*

Le Satyre de la Villette
(The Satyr of La Villette)

Paris, April 27.

[illegible]

"Le Satyre de la Villett" is a slight, inadequate treatment of the nymphet theme already promulgated widely by "Lolita." It involves a lecherous newscaster who runs off with a serpent-tongued girl of 12 in order to escape television, his mother and the assorted pressures of contemporary life.

The characters are generally exaggerated, the performance is brisk, the scenery is colorful and the overall effect unsatisfying.

Jack Brown to Operate White Barn, Near Pitt

Pittsburgh, May 14.

Jack Brown, a local actor and a graduate of Carnegie Tech, will operate the White Barn strawhat near here with a resident company of Equity members. He appeared in White Barn productions while Clay Flagg and Carl Low operated the spot.

Shows already set for the summer include "A Thurbers Carnival" and "The World of Suzie Wong." Fred and Virginia Jones own the property.

Guthrie Theatre

Continued from page 79

the prospect, as on Broadway, of having the shows close, since the 20-week season is set.

It may be significant, however, that while the theatre was full for the first-night opening of "Hamlet," some 300 of the 1,437 seats were empty the following night when "Miser" preemed. There were also dozens of formally attired young people in the second night audience which seemed to indicate that the carriage trade had attended the theatre's unveiling, then had sent their youngsters to the second night opening.

In any case, the venture appears certain of winding up its initial season in the black by Sept. 22 when the showhouse goes dark. The season sale for the four-play series has ballooned to 21,516 tickets.

Needs 75% Capacity

The annual operating budget for the 120-member company, including 36 actors, is $[illegible], requiring 75% capacity. A week prior to opening night, the advance totaled $231,180, over half of the break-even budget. Nearly 100,000 of the 211,220 available tickets had been sold.

This classic repertory theatre was the brainchild of producer Oliver Rea and director Peter Zeisler, now respective administrative director and production director. Joining with Guthrie, they studied several large cities before settling on Minneapolis.

A community fund-raising campaign produced the $2,200,000 needed to build the theatre, hypoed by a $500,000 donation from the T. B. Walker Foundation, a local philanthropic organization. The Tyrone Guthrie Theatre Foundation was set up to operate the house, and the Minnesota Theatre Company Foundation was organized to handle repertory productions. The latter received a $118,000 Ford Foundation grant for initial, non-recurring expenses. In reserve is another Ford grant of $210,000 as a hedge against operating losses during the first three years.

Among the name performers enlisted for the opening season, in addition to Cronyn and Grizzard, were Jessica Tandy, Zoe Caldwell and Rita Gam.

Minneapolis Tribune whose editor, John Cowles Jr., is president of the Tyrone Guthrie Theatre Foundation, ran both approvals and pans by the visiting crix as well as reviews by the sheet's own reviewers and columnists. Out-of-towners generally praised the new playhouse, which still requires some external decorating.

Arbitration Formula for Union Shares of Former City B.O. Tax

A formula has been established for the apportionment among theatrical unions of the coin saved by Broadway productions from the repealed 5% New York City admission tax on legit tickets. The sharing setup is covered in decisions handed down recently by Burton B. Turkus as arbitrator in two separate cases involving the League of N.Y. Theatres and the nine unions with which the organization of Broadway producers and theatre owners now has contracts.

The tax was lifted 18 months ago on the proposition that the remittance be diverted to pension and/or welfare funds of the various legit unions. Disagreement between Equity and the League over what the former's share of the repealed tax was to be led to the initiation of an arbitration proceeding by the union. An arbitration action between the eight other legit unions and the League was also instituted in respect to distribution among those unions of the coin saved by the tariff repeal.

In the Equity-League hassle, the actor union contended it was contractually entitled to a 60% share of the remittance, and the League argued that Equity's share was to be on a proportionate basis with the other unions. The other arbitration was to determine the proportion of the remittance due the eight unions other than Equity.

The apportionment formula devised by Turkus covers five separate categories of productions. Getting the heftiest shares are Equity, Local 802 of the musicians' union and the Stagehands Theatrical Protective Union #1. The six other unions involved are the Assn. of Theatrical Press Agents & Managers, the Treasurers & Ticket Sellers Union Local 751, the Theatre & Amusement Service Employees Local 54, the Theatrical Wardrobe Attendants Union Local 764, the Ushers & Doormen's Union Local B-183 and the International Union of Operating Engineers, Local 30.

The percentage allotments in each of the categories to Equity, the musicians, the stagehands and ATPAM are as follows:

Productions without musicians: Equity, 64%; stagehands, 17½%; ATPAM, 5%.

Dramatic with musicians contract houses of one to four musicians: Equity, 60%; stagehands, 17%; musicians, 8%; ATPAM, 4.46%.

Musicals or dramatic with five to eight musicians: Equity, 56%; stagehands, 16%; musicians, 10%; ATPAM, 4.46%.

Musicals with orchestra of nine to 15 musicians: Equity, 56%; musicians, 18%; stagehands, 15%; ATPAM, 3.78%.

Musicals with orchestra of over 16 musicians: Equity, 50%; musicians, 23%; stagehands, 15%; ATPAM, 3.78%.

The repealed tax coin, which had been kept in escrow by the League pending the settlement of the arbitration proceedings, is figured to have passed the $2,000,000 mark. Because of the Federal tax on admissions, the net relief afforded Broadway productions on the scratching of the city tariff is 4.25%.

Half of the repealed coin which goes to Equity can be applied against the contributions the producers are to make to the union's pension fund on weekly salaries no higher than $1,500. Equity's demand for a pension plan and the League's initial refusal to accept such a condition in its 1960 contract negotiations with the union was the cause of that year's 11-day Broadway blackout. A pension program, covering a six-season spread, was eventually adopted. It called for employer contributions on actor salaries of 1% from June 1, 1960, to May 31, 1961; 2% from June 1, 1961, to May 31, 1963, and then 3% from June 1, 1963, to May 31, 1966.

Turkus also stated in his ruling on the Equity-League dispute that productions on the road shall contribute to the union's pension fund in accordance with the League-Equity formula for such payments. However, certain credits that might derive from the repealed N.Y. city tax to Broadway producers with shows out-of-town and to touring shows that come to Manhattan can be used to offset payroll percentage contributions on road entries.

Author of 'The Deputy' Gets W. Berlin Prize

Berlin, May 14.

Rolf Hochhuth has received the Young Generation prize, amounting to $1,250, presented by the City of West Berlin, for his play, "Der Stellvertreter" ("The Deputy"). The selection has brought protests from Catholic circles in Berlin. The Hochhuth drama centers on the idea that the late Pope Pius XII didn't do enough to prevent the Nazis from committing their gruesome crimes on the Jews.

Performance rights to the Hochhuth drama have been acquired by a number of West German theatres. All have to wait until 1964, however, as Harry Buckwitz, director of Frankfurter Buehnen, has an agreement with Rowohlt-Verlag, Hamburg, which controls the rights. SFB (Station Free Berlin) and Hessischer Rundfunk (Frankfurt) were scheduled to broadcast the work last week.

Lars Schmidt has obtained the rights for all Scandinavian countries, and the play has also been sold for performances in various European countries, besides England and Israel.

Stresemann Directing This Year's Berlin Fest

Berlin, May 14.

There will be no permanent successor to the late Dr. Gerhart von Westerman, the director of the annual Berlin Cultural Festival since its beginning back in 1951. The head of the local Festival will hereafter be appointed on a year-to-year basis. Dr. Wolfgang Stresemann, manager of the Berlin Philharmonic Orchestra, has been made this year's head. Composer Nicholas Nabokov will direct the 1964 festival. Both Stresemann and Nabokov, incidentally, are U. S. citizens.

This year's Berlin Cultural Festival will mainly concentrate on music, especially Wagner and Verdi operas. Other top events will be the guest appearances of the Dutch Concertgebouw Orchestra and reportedly Darius Milhaud, who will conduct his own works with the local Philharmonic.

The 1963 Festival has been postponed for a week to Sept. 29-Oct. 15. The delay is because the city's new concert hall, the Philharmonic can't be opened before Sept. 28.

West Berlin's new Cultural Senator is Dr. Adolf Arndt, of the Social Democratic Party. He replaces Prof. Joachim Tiburtius, of the Christian Democratic Union, who now has a seat in the festival's advisory council.

DENVER U'S CONCLAVE

International Array Under Drama Dept.'s Dr. Bell

Denver, May 7.

Dr Campton Bell, head of the drama department at the University of Denver, has returned from an extended tour of Egypt, India and the Far East, where he attended performances in several State theatres and conferred with various directors and theatrical leaders.

In association with the Institute for Advanced Studies in Theatre Arts, Dr Bell will present an International Theatre Festival at Denver U. this summer. Productions wil include Marivaux' "The False Confidences" directed by Jean Meyer; "The Knight from Olmedo," by de Vega, directed by Jose Tamayo; Carlo Gozzi's "The Green Bird," directed by Giovanni Poli; and "The Butterfly Dream," a Chinese classic, and "Narukami," a Kabuki play, to be done in tandem, the latter to be directed by Miyoko Watanabe. John D. Mitchell, president of IASTA, and William Burdick have assisted in restaging some of the entries. Robin Lacy will design the attractions. A Broadway cast is to appear in the plays.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Girl to Remember" (MC). Producers, Lester Osterman and Jule Styne (1650 Broadway, N.Y.; JU 6-[illegible]). Auditions for open call singers this Fri. (17), men, 10 a.m.-12 noon and femmes, 2-4 p.m., at the Alvin Theatre (250 W. 52d St., N.Y.).

"Jennie" (MC). Producer, Helmar Productions and Cheryl Crawford (25 W. 54th St., N.Y.; LT 1-[illegible]). Accepting photos and resumes c/o above address from beautiful femmes, 16-21 years old. Singing and dancing not essential.

"Hundred and Ten in the Shade" (MC), producer, David Merrick (246 W. 44th St., N.Y.; LO 3-[illegible]). Available parts: character woman, fat, must sing; character man, big, warm type, great vigor, must sing well; male, 18-19, tall, skinny dancer-singer, tenor. Auditions for Equity dancers next Mon. (20), men at 10 a.m. and femmes at 2 p.m. Open call dancers Tues. (21), men at 10 a.m. and femmes at 2 p.m.—all at Clark Auditorium (Y.W.C.A., 51st St. and Eighth Ave., N.Y.). Mail photos and resumes to Neil Hartley, c/o above address.

OFF-BROADWAY

"Best Foot Forward" (MC). Producers, Arthur Whitelaw, Buster Davis, Joan D'Incecco & Lawrence Baker, Jr. (c/o Stage 73, 321 E. 73d St., between 1st and 2d Ave., N.Y.; BU [illegible]). Male and femme teenagers, between 13-18 are being seen Wednesdays at 4:30 c/o above address as replacements. Producers also looking for future replacement for the role of Gale Joy.

TOURING

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (225 E. 48th St., N.Y. 17, N.Y.; TN [illegible]). Available parts: three comedians 25-35, legit British accent; man, 25-35, legit British accent, falsetto voice, must play piano. Mail photos and resumes to Warren McClane, room 502 c/o the producer. Interviews by appointment only. Do not phone or visit.

"Finian's Rainbow" and "Brigadoon." Producer, Hugh Fordin (405 E. 54th St., N.Y.; PL [illegible]). Auditions tomorrow (Thurs.): Equity singers who dance and dancers who sing; both males and femmes 1-3 p.m. at Variety Arts Studio (225 W. 46th St., N.Y.).

"God Bless Our Bank" (C). Producers, Zev Bufman and Stan Seiden (c/o Kip Cohen, Managing Director, Coconut Grove Playhouse, 3500 Main Highway, Miami 33, Fla.; HI [illegible]). Ann Sothern to star. Will tryout on summer package circuit, prior to Broadway. Available parts: [illegible] bank president, late 50's; rigid Scotsman, 50's; three character men, mid 50's; small character woman, late 50's; wide-eyed male 24-27; femme, 18-25; pair Mutt & Jeff type character men, 35-45; other minor roles. Casting mainly through agents, but accepting photos and resumes clearly marked "Bank." Mail to Kip Cohen c/o above address.

STOCK

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephen Slane (c/o theatre, Box 62, Beverly, Mass.). Accepting photos and resumes from musical performers and a few dramatic performers for a resident company. Mail applications to managing director at the theatre.

BELLPORT, L.I.

Bellport Gateway Playhouse. Producers, H. C. Pomeroy and David Sheldon (c/o Sheldon, 45 W. 34th St., N.Y.; PL [illegible]). Accepting photos and resumes for Equity resident company jobbers and apprentices. Star system is used here. Season of 17 weeks begins June 11. Continued affiliation with Columbia Pictures.

EPHRATA, PA.

Legion Star Playhouse. Producer-director, John Cameron (c/o P.O. Box 204, Ephrata, Pa.). Accepting photos and resumes from dramatic and musical performers for Equity resident company, also jobbers and apprentices c/o above address. Auditions will be arranged in New York in May.

FAYETTEVILLE, PA.

Totem Pole Playhouse. Producer W. H. Putch (RD No. 2, Fayetteville, Pa.). Accepting photos and resumes for Equity resident company only, c/o above address. Season of 12 weeks begins June 15.

HIGHLAND PARK, ILL.

Herb Rogers' Tenthouse. Producer, Herb Rogers (Box 277, Highland Park, Ill.). Auditions this Fri. (17) for Equity male dancers only 3-4 p.m., at Variety Arts Studio (225 W. 46th St., N.Y.).

LAKE LUZERNE, N.Y.

Lake Luzerne Playhouse. Producer, George Patrick (40 W. 46th St., N.Y.). Photos and resumes are being accepted c/o above address for the all-Equity resident company. Apprentices also being sought. The ten-week season begins June 24.

MIAMI, FLA.

Coconut Grove Playhouse. Producers, Zev Bufman & Stan Seiden (c/o Kip Cohen, Coconut Grove Playhouse, 3500 Main Highway, Miami 33, Fla.). Seeking all Equity types for musical-dramatic straw-hat season. Send photos and resumes to above address.

PITTSBURGH, PA.

White Barn Theatre. Producer, Jack Brown (4848 Phillips Ave., Pittsburgh, Pa.). Accepting photos and resumes c/o above address for Equity leading men, leading ladies, juveniles and ingenues. Available parts: Irma in "Irma La Douce" and Suzie in "World of Suzie Wong." Apprentices also being sought on a no-tuition basis. The 12-week dramatic and musical season begins June 1.

SOMERS POINT, N.J.

Gateway Theatre. Managing director, Paul Giovanni (320 E. 30th St., N.Y.). Season of straight plays with two musicals. Audition for male and femme Equity actors will be by appointment only. Mail photos and resumes to Paul Giovanni at above address.

SPRINGFIELD, MASS.

Ivy Players. Director, Clifford Olson (c/o Springfield College, Springfield 9, Mass.). Accepting photos and resumes for Equity resident company c/o above address. Six-week season of straight plays begins June 25.

SULLIVAN, ILL.

Summer of Musicals. Producer, Guy S. Little Jr. Box 155, Sullivan, Ill.). Accepting photos and resumes from musical and dramatic performers for Equity resident company. Also applicants for paid apprenticeships, c/o above address. Interviews and auditions will be held in New York and Chicago in the near future.

THOMPSON, CONN.

Roundabout Players. Director, Alan James (225 W. 11th St., N.Y.). Accepting photos and resumes c/o above address from the following types: femme, leading lady; soubrette, young, must sing and act well; leading man, must sing well; man, young, must sing well; character man, young; male and femme apprentices accepted on a no-pay, no-fee basis. Dramatic and musical season begins June 28.

TRAVERSE CITY, MICH.

Cherry County Playhouse. Producer Ruth Bailey (c/o Frank Cassidy 305 E. 86th St., N.Y.; YU [illegible]). Accepting photos and resumes c/o above address of Equity leading men, leading femmes and character players for resident company. Apprentices also being sought on a no-fee basis. Interviews will be held in N.Y. and Chicago in the near future. Star system is used and nine-week season begins July 2.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Producer, Nikos Psacharopoulos (c/o School of Drama, Yale University, New Haven, Conn.). Accepting photos and resumes for a resident Equity company of twelve and a non-Equity company of six. All types will be considered. Appointments will be scheduled from photos and resumes received; mail to producer at above address. Do not phone or visit.

WINDSOR, ONT.

Cleary International Theatre Festival. Producers, Wayne E. Martens & Jonathan A. Knopf (c/o Jonathan A. Knopf, 309 E. 11th St., N.Y.; GR [illegible]). Accepting photos and resumes for Equity resident company and apprentices. Dramatic and musical season of 10 weeks begins June 20.

Films

"Headlong" (D). Producer-director, Stan Russell (345 W. 55th St., N.Y.; JU [illegible]). Available parts: man, about 35, tall, lean, virile. Mail photos and resumes c/o above address, or call for appointment between 10 a.m. & 4 p.m. daily c/o above number.

Television

"Camera Three" (educational dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU [illegible]); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"East Side, West Side" and "The Bachelor Game." Producers, Talent Associates - Paramount (444 Madison Ave., N.Y.; PL [illegible]). Seeking actors for extra work. Mail photos and resumes to Ethel Terry c/o Casting Consultants (Room 702, 444 Madison Ave., N.Y.).

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU [illegible]); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Screen Gems, Inc. (711 Fifth Ave., N.Y.; PL [illegible]). Ken Kaiser, Hollywood representative of Screen Gems, Inc., accepting photos and resumes c/o above address, of actors-actresses, all-types for his coast files.

Ballet

"Radio City Music Hall Ballet." Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.; CI [illegible]). Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m., at the Music Hall stage entrance (55 W. 50th St., N.Y.).

Industrial

Quaker Oats Industrial Show. Producer, Paul Kister (700 West End Ave., N.Y.). Available parts: male and femme revue types who sing and dance; juvenile leading man; leading lady, young male comedian; young character man; ingenue; femme comedienne. Auditions next Mon. (20): Equity men 10 a.m.-2 p.m.; femmes 2-6 p.m. Open call Tues. (21) for both males and femmes 2-6 p.m., all at Variety Arts Studio (225 W. 46th St., N.Y.).

Miscellaneous

Male Guitarist and Bass Player, who have knowledge of folk rhythm to form trio with femme singer. Call Dori Davis at TR [illegible] or EN [illegible] for audition appointment.

Sextant

Continued from page [illegible]

to the sight-and-sound medium as a natural followup to what they've seen in the magazine.

First major project with the magazine is a special on the motion picture industry around the world, which will be the lead feature in Life's combo issue that comes out around the first of the year. Show is in pre-production stages, and bankrolling should be posted within the next few days.

Other projects include the company's first feature film, "Young Candy," which will be produced this year.

Formed three years ago with the basic idea of supplying networks with factual, entertaining programming, but unlike the web's own pubaffairs offerings, Sextant's producers besides prexy Graff are Robert Glenn Jr., veepee, who was an NBC producer of specials and the "Wisdom" series, a senior editor of Horizon mag and a former Life staffer; and Milton Fruchtman, veepee, who won a Peabody for his coverage of the Eichmann trial (where he organized a world network) and was exec producer of Lowell Thomas' "High Adventure" series.

Trio is proud of the fact that they are not "behind-the-desk" producers—and they top that by operating without a sales staff, figuring they can better promote the kind of "quality" programming they're interested in than a sales staff.

'Victory at Sea'

Continued from page [illegible]

ducer Henry (Pete) Salomon when the series, based on World War II documentary footage, went into production in 1951. When Salomon died seven years later, Hyatt took over the later productions of Project 20.

Hyatt had nothing but affection and praise for Salomon, who, like him, had never worked at making a film until that year, 1951. Salomon thought he could put together a show with four men, including the first writer C. S. Forrester, and an editor. It turned out he needed more, one of whom was Hyatt, and this leads to the last record, perhaps the most rewarding in the frenzied tv business: With the exception of late Salomon, Ike Kleinerman and Clay Adams, both of whom went to CBS, Project 20 has the same production team it had in May, 1952, when "Victory at Sea" had finished its first season on the air.

Burnett

Continued from page [illegible]

stantially the same results." And, points out the agency, "We compared Nielsen—who got much criticism — against ARB — who apparently was found acceptable by the Harris Committee investigators." Statement, of course, overlooks the possible point of extra interest in Nielsen because the service is a virtual monopoly in national calculations.

After all the devotion to the numbers game, however, Burnett concludes that it could be industry-wide audit groups might grow out of the investigations, and "This agency has recommended to the Advertising Research Foundation that they assume this role."

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Inside Stuff—Legit

Columbia University Today, a quarterly of student origin, takes note that three of the "seven butchers of Broadway" are Columbia men, to wit, John Chapman '20 (News), Richard Watts '21 (Post) and Robert Coleman '23 (Mirror). A joint report on their views by Carey Winfrey '63 throws some unexpected detail into relief. For instance, that Watts went out for crew but gave it up and managed the fencing team instead. John Chapman, whose father was managing editor of the Denver Times that was, having neglected to study did a mock essay, asking why a clean-living American youth should be asked to admire a libertine like Bobby Burns and a dope fiend like Coleridge. This earned him an A, so he quit and became a newspaperman. Quote from Bob Coleman: "The best theatre, what I call intelligent theatre, introduces you to people who through conversation help to illuminate life."

If there is any doubt anywhere whether or not Shakespeare ought to be considered a living dramatist, Clifford Williams, resident associate director of the Royal Shakespeare Theatre in Britain gives proof positive and calls the evidence. Item: a letter the theatre received a few days back addressed "William Shakespeare Esquire" from a girl in Grade 10 class, [illegible] Collegiate Institute, Manitoba, Canada posing a number of questions about Act 1 of "The Tempest." Typical was the one that went: "Wasn't Miranda a little young to fall in love and marry? She was only 15 years old."

4,000 Yank Sailors on Shore Leave Have Show Biz in Sydney Jumping

Sydney, May 14.

About 4,000 American sailors are currently in this key city on a 10-day sojourn for Coral Sea Battle festivities. It's just like those last World War days with so many of Uncle Sam's boys on the local [illegible] with around $[illegible] for recreational spending. The boys are covering a lot of entertainment territory—cinemas, legit, nightclubs and other spots.

Cinema traffic is brisk with "Guns of Navarone" (Col), [illegible] week; "West Side Story" (UA), [illegible] week; "Longest Day" (20th), [illegible] week; "Mutiny On Bounty" (MGM), [illegible] week and "How West Was Won" (MGM) [illegible] week—the leaders.

Biz is likewise solid for nonhard ticket pix such as "Diamond Head" (Col), "Courtship of Eddie's Father" (MGM) and "40 Pounds of Trouble" (U-I).

Three legit shows current are "My Fair Lady" (repeat), "A Shot in the Dark," and "Show Boat" (revival).

It's solid trade in the key night spots such as Chevron-Hilton, Andrea, Chequers, Latin Quarter and Sheiks. U.S. talent including Rowan and Martin, Dennis Jr., Carmen Cavallaro and with Aussie talent backing the imports to good advantage.

Success at Last

Jack Gilford, in a philosophical mood in Sardi's restaurant the other night, observed that he wasn't upset over failing to win a Tony award for his supporting performance in "A Funny Thing Happened on the Way to the Forum," but that he was frustrated because, after appearing in three shows staged by George Abbott, he still calls the noted director "Mr. Abbott."

Spotting Abbott across the restaurant a few minutes later, he went across, greeted him and spoke for several minutes, and returned and called out triumphantly, "George said it's all right to call him George."

CALLAS' EUROPEAN TOUR STALLS U.S. DATES

London, May 14.

Concert impresario Sander Gorlinsky has set a new Continental tour for Maria Callas, which will tee off May 17 in Berlin at the New Opera House. She will play two other engagements in Germany, one at Dusseldorf on May 20 and the other three days later in Stuttgart.

Subsequently, Miss Callas will play a one-nighter at London Festival Hall May 31, then goes on to Paris for a concert on June 5 at the Theatre des Champs-Elysees, and winds the tour, on June 9, at Copenhagen.

The three German dates will carry a top of $[illegible], but the London concert at the Festival Hall is at $[illegible] top. The boxoffice at the Festival Hall opened last Wednesday (1) at 10 a.m. and was sold out [illegible] minutes later.

Miss Callas will be backed for the entire tour, by a complete orchestra, batoned by Georges Pretre.

Gorlinsky is now finalizing arrangements for the star to do an American tour next season. It had been planned for her to play the U.S. this year, but her European commitments made this impossible.

Woolley Left Shakespeare Folios to Yale Society

Saratoga, N.Y., May 14.

The will of Monty Woolley, filed for probate last Friday (10) in Surrogate Court at Saratoga, left $[illegible] to Mrs. Gertrude [illegible], his housekeeper and companion; an annual income of $[illegible] to his sister-in-law and sole survivor, Mrs. James Woolley; a folio of original printings of folios of original Shakespeare plays to the Shakespearean Society of Yale Univ., his alma mater, and a cash bequest to the Actors Home in New York City.

The bearded star, who died May 6 in Albany Medical Center Hospital, at age of 74, also bequeathed his extensive collection of books to the Saratoga Public Library, such sums to CARE, the Saratoga Hospital, where he was a patient there for several days, before being moved to Albany, and Newbey Home For Children in Saratoga County.

Spencer Eddy, his attorney and one of the executors, said the value of the estate could not be determined until the will was probated. Unofficial estimates placed the sum between $[illegible] and $[illegible]. Woolley was unmarried.

Vic Samrock to Athens; Will Then Go to London

Broadway general manager Victor Samrock, who shares associate producer billing with Lyn Austin on shows presented by Roger L. Stevens, took off recently for Athens to arrange the importation by Stevens next season of the Theodore Kritas legit company. While there, Samrock will also confer with C. Kyprianos, who has Jean Kerr's "Mary, Mary," produced by Stevens in the U.S., under option for presentation in Athens.

From Athens, Samrock will go to London for the opening May 20 at the Prince of Wales Theatre of the first London production of "On the Town," which Stevens is producing in association with Oliver Smith and H. M. Tennent Ltd. He'll also discuss plans for the Stevens production on Broadway next fall of Peter Shaffer's double-bill, "The Private Ear" and "The Public Eye," which celebrates its first anniversary at the Globe Theatre, London, next Friday (10).

10 Road Companies

Editor, VARIETY:

New York.

Harry Forwood wonders about the record number of road companies to any play. Young Mr. Forwood does not go back as far as 1903. In the 1903-10 season Joseph Weber sent out 10 companies of "The Climax," a four-character, one-act play by Edward Locke.

"The Climax" opened in New York April 12, 1909, and has been revived in 1910, 1919 and 1926, according to Burns Mantle. It originally starred Albert Bruning and Effingham Pinto.

Howard Lindsay

Can't Tell Communist From Capitalist When They Sit Down To Buy-Sell Acts

By IVAN RUBLE

Moscow, May 14.

When the American capitalist meets the Russian Communist for the purpose of negotiating the exchange of entertainment they have one interest in common—money. There may be a lot of talk on both sides about discussing "culture" but that is strictly secondary to the jockeying for profit.

Americans popping into Moscow to buy Russian talent for the U.S. or wishing to sell American talent for Russian halls, almost always come up against several basic hard facts: the Russians are tough traders; they want to get more than they give; they never make deals in a hurry, preferring to talk a lot and ponder a lot before exposing their views; the deals must be made via government channels and never on an individual basis, direct with the artist or the producer. What some Americans forget is that they, too, seek the best possible deal from their personal point of view and that their (the Americans) deals also must be okayed by government (Washington) channels. The only actual difference is that the Russian end of a transaction must be initiated and pursued with the government alone, whereas the American deal must be worked out by individuals—and then okayed, or negated, by government "experts."

In a recent VARIETY story (March 13) Edwin Rubin of General Artists Corp. of New York, upon returning to the U.S. from a Russian talent hunt, reported that he couldn't make any deals because Soviet conditions for deals are too rough. Everything he says is true. It is only his interpretation of the facts that is off-key. (Or seems so to observers here.) Best proof of which, and best answer to Rubin, being a story in the same issue of VARIETY and immediately next to his interview on page one, about Sol Hurok's activities. Hurok, pioneer in importation of Russian entertainment, has encountered the same difficulties dealing with the Russians over the years as Rubin complains about. But whereas these conditions kept Rubin from making any deals, Hurok has completed deal after deal, often taking tremendous risks, but nevertheless showing a goodly profit.

"If you want to make money," Hurok was quoted as saying here on his latest visit, "You've got to take risks."

This correspondent was present when Hurok spoke to a Russian cultural department official recently, trying to make a deal. Hurok "wept" bitterly and earnestly and convincingly about how tough things were, how many difficulties were put in his way, how much money he was risking, how little profit remained for him, etc. But he made a deal nonetheless and got his contract. Hurok risked about $[illegible] on the Moiseyev Ballet deal and a bit more than that on the Bolshoi Ballet deal. Had either gone cold in midstream, or had they not turned out as successful tour attractions in the U.S., Hurok stood to lose those amounts, since the Russians refused to participate on possible losses.

Thus, whether Rubin says 'no' to taking all the risks and sharing the loss, or whether Hurok takes the risk, it becomes a matter of individual showmanly judgment, or perhaps in what makes an "impresario." Only Hurok winds up with a profit—as the Russians, government or civilian, are quick to point out.

This correspondent showed the Rubin interview to a high Russian official and tried to get a reaction. The Russian shrugged his shoulders. "Mr. Rubin knows how much he can pay and how much he can earn. He is a businessman. If the chicken is too expensive, don't buy it, don't have it take away. If we can't afford chicken soup, we eat borscht."

The fact that Russia pays one-way passage on these deals (on its own lines, so that it is, in fact, simply a bookkeeping maneuver) and the Americans have to pay one way in hard cash, has nothing to do with the situation, according to the Moscow reasoning. It still adds up as a simple matter of business. The show, or the actor, costs the American so much in cash, plus so much in transportation, plus so much in living expenses, which adds up to a grand total of so many dollars. What the American has to ask himself is: how does this total cost stack up against possible profit?

Hurok seems to find that it stacks up "okay," Rubin seems to find that it doesn't. (In Hurok's deal with the Royal Ballet of London, Hurok takes all the risks, also, according to understanding in New York, against all loss and sharing profit, if any—Ed.)

Assuming that a US-USSR deal is agreed upon, it must be okayed by Washington, which is not interested at all in the money angles, but sits in on the questions of what sort of entertainment is involved, how many individuals are involved, what cities they will visit at what period, etc. Thus, it was a Washington decision not to send "West Side Story" to Russia, despite the Soviet having given it the all-clear and the American end being ready to make the deal. On a reverse play, it was Washington which said no to a visit into the U.S. of the Russian Army Choir, despite the U.S. commercial channels and the Soviet government having agreed on terms. And it was Russia which rejected a Russian tour by the Ellington band, though the U.S. end was willing and ready.

Notable in the Rubin interview mentioned above was a "slipped-in" paragraph about American showmen on the scene in Moscow at the same time as Rubin. Half a dozen U.S. showmen mentioned as being there at the same time, all jockeying for deals with the Russians. Among whom was Frank Clabee of the U.S. State Department. It is Clabee who has to okay all deals from the Washington standpoint. And Clabee watches these deals, before, during and after their culmination with an eagle eye.

A current deal in the making is for the Harry Belafonte company to tour Russia. Both countries are agreed on the financial elements. But Washington is holding up the deal while jockeying goes on as to (a) the number of people in the troupe, Russia wants more, Washington wants less, (b) the number of cities and localities to be visited by the troupe. This latter is always a ticklish proposition. Some Soviet cities and localities (where factories and scientific or military work goes on) are out of bounds; Washington insists on an exact limitation in kind and in reverse for Russian troupes in the U.S.

Russian officials here insist that Clabee (and/or his predecessors in the State Dept.) are tougher than they are. This is, of course, a moot question. From Moscow it does seem as though Washington is sometimes hard to please. The real headache stems from the fact that Washington is a watchdog in these deals, whereas Moscow (government) is the central dealing agency.

Old Looks Big

Continued from page 76

will probably begin his Studebaker season with a moveover of "Mary, Mary" from the Blackstone. Marco can have access to the 1,200-seat house until Oct. 7 when, under different sub-leasees, the British revue "Beyond the Fringe" opens.

Two late-starters in the current season, "Milk and Honey" at the Shubert and "Threepenny Opera" at the Civic, both opening in May, may register more playing weeks as holdovers in the new season than in the present. "Take Her, She's Mine" opens June 17 at the Blackstone for a run and barring any boxoffice disasters that should have the four principal houses engaged for at least part of the summer.

"A Man for All Seasons" is set for Sept. 20 at the Blackstone and presumably can run until "Never Too Late" moves in Nov. 4. "How To Succeed" is due Nov. 11 at the Shubert for probably the remainder of the season, and "Camelot" has a Dec. 2 opening at the 3,600-seat Opera House for a run up to 20 weeks. All four will be in the Theatre Guild-American Theatre Society subscription series, as will "Virginia Woolf" and possibly "Beyond the Fringe." TG-ATS may also add "A Thousand Clowns," still an uncertain entry.

There were a total of 18 shows in the record 1961-62 season and only two longruns, the 30 weeks of "Sound of Music" and 27 of "Bye Bye Birdie." If the forthcoming semester can chart as many shows, it's a likely bet to set the new alltime high gross in Chicago.

Aussie Equity, Musicians Fighting Talent Imports

Melbourne, May 14.

The Musicians Union and Actors Equity here are trying to vote overseas entertainers coming to Australia to work. The plan is being strenuously opposed by the Theatrical Proprietors' Association of Australasia.

Equity is trying to enforce a ruling that any overseas entertainment contain some Aussie talent in show. The musicians want one Aussie employed for every tooter brought from overseas and even then would like to accept overseas musicians only if they did not affect local employment. Equity wants to oppose visits by overseas artists if suitable acts can be found here.

The two organizations are now formulating plans which will call for theatrical managements submitting names of desired overseas artists for approval. That would precede signing of contracts or application to the Immigration Dept. for working permits.

State 'Guys' 'Wizard,' 'SP' For Charlotte Summer

Charlotte, N. C., May 14.

Among the headliners to appear at the Charlotte Summer Theatre during its 10-week season beginning June 18 are MacDonald Carey in "Guys and Dolls," Brenda Lee in "The Wizard of Oz" and Betty Johnson in "South Pacific."

Stanley Waren, the spot's producer, has been auditioning resident company talent in New York.

BOB NEWHART TO PLAY LEGIT STAND IN CHI

Chicago, May 14.

Bob Newhart will play his first legit stint in a two-week stock engagement starting May 31 at the Chicago Melody Top. The summer theatre, which normally does musicals, will make an exception in comic's case because he doesn't sing.

He'll appear in a straight play to be selected. The theatre is in the western suburbs, not far from the comedian's family home.

Bits of London

London, May 14.

Annie Ross, Oscar Brown Jr. and Fred Emney have been signed for William Donaldson's presentation, "Wham! Bam! Thank You, Ma'am!" which starts rehearsals in June.

The Theatre Royal, Drury Lane, celebrated its 300th birthday April 30.

Flora Robson has been hospitalized with an eye infection and her understudy, Margaret Lane, has been substituting in "Close Quarters."

Peter O'Toole and Georgia Brown are being paged for Lionel Bart's next musical, "Maggie May."

Peter Bowles has taken over the Aldwych Theatre for a month starting yesterday (Mon.) He'll present Michael MacLiammoir in two separate one-man shows, "The Importance of Being Oscar" and "I Must Be Talking to My Friends." Another offering by the producer will be Vittorio Gassman in "The Heroes."

'Sitting On The Bush'

Inez Robb's syndicated column, "Sitting On The Bush," dated May 10 in the N.Y. World-Telegram & Sun, takes the American press to task for "sitting" on the Rockefeller romance as a prime example of "managed" news. She details (1) this has been an "open secret" story in every U.S. newspaper office for the past 18 months, citing that "starry" photo of "Happy" Murphy and Gov. Nelson Rockefeller at the latter's first inaugural ball in 1959; (2), no newspaper refrained from printing "unsubstantiated" stories about JFK's alleged first marriage (prior to Jackie); and (3) could this be because "... the American press (is) largely controlled and owned by members of the Republican party ..."

Perhaps as best proof that there is a free press, at least so far as fresh within newspaper operations are concerned, was this footnote to her column: "Inez suggests she knows more about Rockefeller's life than we know. She has a typewriter and an allotted space. Why didn't she write it?—Editor."

Forbidden In Philly

Ralph Ginzburg, publisher of Eros, slick quarterly, blasted Philadelphia at his arraignment in U.S. District Court on charges of using the mails for non-mailable materials. "By indicting Eros as obscene," Ginzburg said, "Philadelphia has taken a major step toward characterizing itself as the most stuffy and provincial city in the nation. 'Banned in Boston' can now be replaced by 'Forbidden in Philadelphia'."

In between blasts Ginzburg pleaded not guilty to 28 counts. Another 28 counts were lodged against three New York City corporations in which he is a principal: Eros Magazine Inc. (10); Documentary Books Inc. (9) and Liaison News Inc. (9).

Benjamin Franklin, Philadelphia's patriarch was described by Ginzburg as "a man who could take the sexual facts of life in his stride. He must be turning over in his grave over this indictment of Eros," the publisher declared.

Judge Ralph C. Body set May 17 for preliminary arguments on a motion by defense attorney to have the case dismissed.

Moore's Research

Robin Moore, novelist-son of Sheraton Hotel chain board chairman Robert L. Moore, is getting material for his new novel based on guerrilla warfare, via five-week workout with guerrilla trainees in Viet Nam and Laos. He left yesterday (Tues.) for a tour with the Army at an unnamed base where he'll work out with paratroopers.

Moore is a member of the chain's board of directors and has been working in the public relations area. He has taken a leave of absence from his hotel posts while working on this tome.

Distaffers' Books

Emily (Mrs. Glen) Neville, wife of the editor of the N.Y. Daily Mirror, herself a Mirror and N.Y. Daily News alumna, has published her first novel for young people, "It's Like This, Cat" (Harper & Row; $3.50) and as the title indicates it focuses around a tomcat. The feline is background to a New York boyhood adventure, utilizing the panorama of the city as a backdrop to family fealty and teenage romance. Mrs. Neville has written many stories about children—they have five of their own, from six to 16—but this is her first published novel.

Barbara Bel Geddes, actress-daughter of designer Norman Bel Geddes, also drew on her own personal background with two young daughters and has put between covers what she calls a "happy" book—and it is all of that—which she blithely calls "I Like To Be Me" (Viking; $2.50). While she veers into fanciful delights about what and whom the central cartoon character would like to be, the conclusion remains that she'd "like to be me." In private life Miss Bel Geddes is the wife of legit director Windsor Lewis. *Abel.*

Publishing Stocks

(As of May 14, closing)

Allyn & Bacon (OC)	20¾	+ ¼
American Book (AS)	40¼	— ¾
Amer. Book Strat. (AS)	5	+ ⅛
American Heritage (OC)	6	
Book of Month (N.Y.)	21	— ¼
Conde Nast (N.Y.)	9¾	— ¼
Courier (OC)	12½	+ ¼
Crowell Collier (N.Y.)	17	+ ⅜
Curtis Pub. Co. (N.Y.)	6⅜	
Ginn & Co. (N.Y.)	20¾	+ 1⅛
Grolier (OC)	40¼	+ ⅜
Grosset & Dunlap (OC)	11½	+ ¼
Harcourt Brace (N.Y.)	24¼	+ ¼
Harper Pub. (OC)	3⅜	+ ⅜
Houghton (OC)	26	
Holt, R&W (N.Y.)	30¼	+ ¼
L.A. Times-Mirror (OC)	36	
Macfadden Bartell (AS)	3⅜	+ ⅛
McCall (N.Y.)	20¼	— 1⅛
McGraw-Hill (N.Y.)	28	+ ¼
Meredith Pub. Co. (OC)	36	— 1¼
Nat'l Per. Pub. (OC)	8¾	+ ¼
New Yorker (OC)	96	— 1
Pocket Books (OC)	6	+ ⅝
Prentice Hall (AS)	30¼	
Random House (N.Y.)	9¾	
Scott Foresman (OC)	26¼	+ ¼
H. W. Sams (OC)	28	— ¼
Time Inc. (OC)	63½	+ 1¼
Universal Pub. (OC)	5¼	
Western Pub. (OC)	22	— ¾
World Pub.	13½	— 3⅛

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

CHATTER

"The Famous Presidents of the United States" by Marvin Barrie, screen writer and now editor of Screenplay Magazine, comes out this month, as a Dodd-Mead publication.

Sam Butz, 87, veteran Florida newspaperman, died at his Gainesville, Fla., home April 25. Butz recently gave a 16th Century edition of the Great Bible, which he and Mrs. Butz brought from England, to the University of Florida library as its millionth volume.

JOHN O'HARA'S

NEW NOVEL

Elizabeth Appleton

is one of the finest and most enthralling in his spectacular career. Random House will launch *Elizabeth Appleton* with appropriate fanfare on June 4th at $4.95 a copy.

SCULLY'S SCRAPBOOK

By Frank Scully

San Francisco.

One of the difficulties L.A. has in overcoming the superiority of S.F. is inbred culture. By now with a 3-to-1 population edge L.A. may have as much or more art than S.F., but it is so scattered and so lost among the millions of hard-breathing cornstalks that populate the land its art is hard to find. S.F., on the other hand, is such a snug town that if you move a few miles in any direction you either find what you are looking for or you fall overboard into the bay or the sea.

UCLA in L.A., for instance, has designated one of its buildings in honor of the late Kenneth Macgowan, who headed its theatre arts courses when he saw some depressing handwriting on a 20th Century-Fox wall 20 years ago. But S.F. not only has memories, it has a living Sam Stark.

Sam Stark's Golden Treasury

It not only has Sam Stark, it has three generations of his family's theatrical memorabilia and it puts them on exhibit on occasion. The moist eyes from resultant nostalgia raises the bay so high riggings of ships have difficulty getting under the bridges.

The last time Sam unleashed his treasures was at the University of San Francisco, which is a Jesuit college on one of its many hills. Father William J. Monihan handled that one. It was a smash success. On the wall into the exhibits were two small posters. One advertised Mr. Harry Arden, the retired actor and boy orator, and the other acclaimed T. N. Doutney "who will give an Illusion of Delirium Tremens." These were from 1868.

Facing the entrance was a tall glass case, wholly devoted to actors who have played Shakespeare's "Hamlet," all the American actors since 1870 and English actors dating back to 1790.

This whole exhibition consisted of programs, sometimes billboards, photographs of the actors and even little short bios. Nance O'Neil was one of the few women who played "Hamlet." She did this at the Greek Theatre in Oakland on Aug. 23, 1904. Tommy O'Toole played the gravedigger in that same performance, and he was over to see the exhibit.

In another case were props of De Wolf Hopper when he played the "Mikado" in 1886, which must have been before Hedda's time.

Which Queen Of Roumania, The Playwright?

Exhibits of Laurette Taylor show she opened in "Peg O' My Heart" in San Francisco before it went on to Broadway. The writer-producer, J. Hartley Manners, married Laurette Taylor but dedicated the play, according to this exhibit, to the Queen of Roumania.

A poster of "Uncle Tom's Cabin" showed it opened in 1853 and the original cast included W. J. Lemoyne, George Fox and a Miss Barber. Ina Claire was represented in the exhibit and she attended the opening day. She is married to an attorney, William Wallace, and lives in Oakland.

Blanche Bates played in "Under Two Flags" and "Darling of the Gods." Her posters were on exhibit. Dustin Farnum's opening in "The Virginian" must have been in 1905 because they were in their 37th week in 1904. The producer was Kirke LaShelle. His son is an attorney in SF.

According to Sam Stark's revelations, David Belasco played in "Men and Women" in 1890. This was before he wore a Roman collar effulage.

Maude Adams played in "Romeo and Juliet" in 1899. Sarah Bernhardt's posters revealed a "farewell tour" in 1905. She was still having them as late as 1916.

Featured was a sharp photograph of the South San Francisco Opera House, which opened in 1888. Frank Daniels in "Little Puck" opened it. The house is still standing, but was condemned by the Fire Dept. so is not in use.

Then there was an etching of Joseph Jefferson, an English actor who lived in 1774-1832. He made his American debut in 1795 and headed the dynasty of the Jefferson family of whom Joseph Jefferson III, 1829-1905, achieved great success in his characterization of "Rip Van Winkle." Joe the Third was postered as appearing at the Globe Theatre, Boston.

Another display showed the Four Cohans and their signatures—George M. Cohan, 1878-1942, Jerry Cohan, 1848-1917, Helen, 1854-1928, and Josephine, 1876-1916.

Cole Porter's first musical on Broadway, "See America First" was fortified by a display of a rave review by Nat Sohr in the N.Y. Dramatic Mirror, March 4, 1916. What did VARIETY say about this patriotic travelog of Yale's composer?

There were posters of Frank Fay, and Jack Benny as the boy violinist, Bert Williams, Fanny Brice, Dolly Sisters, and even William Demarest at Keith's Palace in 1916.

Next were panels each one devoted to a star in different roles, and memorabilia which included Frances Starr, Virginia Harned, Leo Ditrichstein, Viola Dana, Elsie deWolfe, Mrs. Fiske, William Faversham, Marion Davies, Elsie Ferguson, Maxine Elliott, Otis Skinner, Arnold Daly, Ruth Chatterton, David Garrick, Mrs. Pat Campbell (three programs), William Gillette, Ada Rehan, David Warfield, William Collier, Mary Mannering, James Hackett, Lillian Langtry, Julia Marlowe, Richard Mansfield, Modjeska, Duse and a big double panel of the Barrymores—mother and father, Lionel, John Drew and Ethel and John.

'Stop Stealing Our Stuff'

There's a panel of negotiations from D'Oyly Carte's attorneys in longhand ordering the San Francisco company to stop pirating Carte's productions of Gilbert & Sullivan.

Other posters featured Marie Doro (in "The Billionaire"), Lillian Russell, Jefferson de Angelis, Edna May, Chauncey Olcott, Trixie Friganza, Marie Dressler, James T. Powers, Eddie Foy, Della Fox, Anna Held, Eddie Leonard, Weber & Field, William Crane, Vernon Castle, William S. Hart (as he played in "Ben-Hur"), Klaw & Erlanger, Wilton Lackaye, Frank Daniels, George Arliss, Ellen Terry, Richard Bennett, Henrietta Crosman, Sara Allgood, Fred and Adele Astaire, Amelia Bingham, Blanche Walsh, Rose Coghlan, James O'Neill, Billie Burke, Jane Cowl and Pauline Frederick.

In the hallways and stairs they had big posters of buxomly curvaceous gals, some with, some without, names—come-ons for the big show inside.

Started In Philly? Tiens!

In Sam's residence on Jackson Street the whole second floor is devoted to this research. There everything is card indexed. He has 30,000 photos and ticket stubs, 10,000 playbills. They run back at least a century. He has one review of every show that played Broadway since 1886.

Sam's grandfather started the collection in Philadelphia. He specialized in Shakespeare. Sam's mother and Sam himself broadened the collection. Sam even lured his wife Harriet into the field.

But you know what happens when you become an authority. Paradise telephones you from Paris at 3 a.m. to find out if Cole Porter sold soft coal or hard coal.

It is a lot of fun for people who research with the hope of being interrupted. Sam Stark likes interruptions and San Francisco is mighty glad in moving from Laguna he didn't pitch camp among the gossiping stalls in LA.

The collection will eventually go to Standford. By then Palo Alto will probably be annexed to SF.

Broadway

Henri Soulé's Le Pavillon in the midst of another strike; ruggedly individualistic French boniface says he "wants to run his business his own way."

Harold V. Cohen back in stride doing his show biz column at the Pittsburgh Post-Gazette after being out, via illness, for a stretch.

Vinton Freedley reelected for his 22nd year as president of the Episcopal Actors' Guild of America at the 30th annual meeting of the organization.

Susie Shaver, daughter of Buster Shaver (& Olive & George) being married tomorrow (Thurs.) to George Kane of the William Morris Agency nitery dept.

Marie Anderson Bell, longtime aide to Sophie Tucker, preparing a celebrity cookbook to coincide with the star's 75th birthday, all proceeds to Soph's sundry charitable causes.

Off-Broadway Martinique Theatre, on 32d St., near Herald Sq., was held up Saturday afternoon by a lone gunman who got away with $900 from boxoffice man John Italiano.

WMCAster Barry Gray to Rome June 28 for over a month to tape show biz and other personality interviews from the lobby of the Hotel Excelsior for broadcast over the N.Y. outlet.

Marion and Sol A. (Col) Schwartz due in June 9, en route to a European o.o., the first time the Col studio topper has had a chance to see some of the company's overseas activities.

David J. Jacobson, ex-prez of United Public Relations Inc., ex-CBC-TV p.r., ditto Young & Rubicam and asst. director of OWI during WW II, has joined Robert S. Taplinger Associates as veepee.

Correction on bandleader-songsmith Ted Weems who died at 62; wife and daughter alone survive. Brother Art Weems, v.p. and g.m. of GAC, predeceased him in January 1960, victim of a heart attack.

RCA exec Frank M. Folsom says he's "getting educated by degrees"—he receives his 16th honorary degree, a LLD, from University of Portland on June 2 when he also delivers the major address. Folsom, born in Sprague, Wash., has been away from Portland since 1910.

First in a long time is N.Y. Attorney General Lefkowitz's suit against Francis O'Keefe, owner of the ticket brokerage bearing his name at 530 Fifth Ave. (at 43d St.), for "reselling" legit tickets "at whatever the traffic would bear." O'Keefe being sued to enjoin the practice of charging above the maximum legal $1.50.

Bob Considine will toastmaster the Toots Shor sports dinner May 16 at the Americana, which Frank M. Folsom is chairmaning. Ed Sullivan will make the presentation. Bob Hope, Jackie Gleason, Ethel Merman, Jim Farley, John Charles Daly, Ford Frick, Frank Gifford, Warren Giles, Harry Hershfield, Jack Mara and Horace Stoneham will be on the dais.

Irving Berlin spent his 75th birthday, per recent annual custom, at his Catskills retreat at Lew Beach, Livingston Manor, with his wife, three daughters, their husbands, and four grandchildren. He plans taking a house in BevHills when he returns west to start working on "Say It With Music," for Metro (Arthur Freed), his first filmusical in some nine years.

Harry Anger, Cy Denner and Dave Steinberg comprise a newly-formed management-production association to manage talent and package television shows. Anger is former v.p. in charge of television at GAC; Denner was v.p.-treasurer of GAC; Steinberg is president of Imperial Studios and has been engaged in scenery construction for Broadway productions for many years.

National Cartoonists Society, of which Rube Goldberg is honorary prez (working prexy is Bill Holman), hosting Goldberg with an 80th birthday luncheon bash at the Waldorf June 6. The NCS' annual "Reuben" Awards are named for the honored guest. "Permanent toastmaster" Bob Dunn advises, "President Kennedy is the only prominent invited guest who cannot be present, but in his place Vaughn Meader will do the honors for Rube."

Gary Stindt, NBC's man in Berlin, accompanying the West Berlin twin photographers, Peter and Klaus Dehmel, who filmed "The Tunnel," documentary of the escape-hatch from East Berlin, on their firsttime U.S. o.o. which takes them to L.A., Chi and D.C. As winners of the IBC Award they're touring under International Rescue Commission auspices and will stay on for the Emmy Award. "The Tunnel" got a "Best Program" nomination, a firsttime for a documentary.

B'way Jr.

By Walter Winchell

"Enter Laughing" shrugs off humid and muggy weather. On the muggiest night last week this observer had to stand.

After denials that American Weekly would fade by fall, its demise was officially reported.

Merrick's blasts at Times critic Taubman "insured" the latter's job for life.

Why is State Dept. Chief of Protocol Angier Biddle Duke listed in the Yellow Pages (there) under Orchestras? We check I. It's his office, but he's never had a band.

Shubert Alleycats who caught the show at Bucks Co. Playhouse believe "Nobody Loves Me" will be loved.

Zsa-Zsa's feud with Sheilah Graham and the Mirror's "Suzy" (Aileen Mehle) brought Inez Robb to their side. Latter suggested Pulitzer Prizes for them.

Hildegarde's book "Over 50—So What" omits the fact that Alan Jay Lerner once auth'd her radio show. Silly girl or poor memory?

One of the few spots where autograph collectors gather is the Ziegfeld stagedoor. For Danny Kaye's sig. Only other places we ever see them is outside Sardi's.

Tammy Grimes sent a columnist the biggest gardenia plant you ever saw after his public love-letter.

Of the 1,250 film directors in H'wood less than 100 are working.

Sad Sight: The many former Palace headliners who sit on Duffy Sq. benches and stare at the ground all day.

Marie Skinner, the young rich widow, robbed of 30 Big Ones in a Park Ave. holdup, retained a midtown p.a. a year ago to keep her name in the columns.

Rome

By Robert F. Hawkins
(Via Sardegna, 43; Tel. 478816)

Rossano Brazzi interviewed over RAI-TV during his "Dark Purpose" starrer.

"Black Nativity" back for 12-day Sistina Theatre run after last year's debut at Spoleto Festival.

George Weltner here with Henry Michaud, recently appointed Continental manager for Paramount.

Spanish group, here recently to discuss new Italo-Spanish pic exchange pact, returned to Madrid.

Harold Robbins expected in to help beat drums for "Carpetbaggers" and "Where Love Has Gone" (Embassy).

Otto Preminger and "Cardinal" production extensively covered by Italian television over its "Cinema Today" show.

Capelli issued another book, "The Verona Trial" in its successful film series, now coming out with "The Leopard."

"A Child is Waiting" (UA) gets the gala treatment in local bow for charity via local distrib Dear Films. Opens at Opera House in Rome later this month.

Brecht's "Galileo" getting big play from Italian publications after favorable initial reaction and reviews to Milan Little Theatre staging directed by Giorgio Strehler.

Visitors be warned: Italian Hotel prices are expected to rise some 15% on maximum rates and 20% on minimum fees. Move is said to have an okay from price regulation office.

Leonard Bernstein probably does the music for "Cabiria" planned as a Broadway musical based on Federico Fellini's pic which starred his wife Giulietta Masina. Oliver Smith bought Stateside rights.

Boston

By Guy Livingston
(500 Little Bldg.; 338-7500)

Frolic in Revere booked Johnnie Ray for June 2, and Enzo Stuarti, for June 9 weeks.

Ben Sack, back from Carrib cruise, readying opening of "Cleopatra" at his Music Hall on June 26.

Hans Conreid is to start string of dates in colleges for Harry Walker Agency. Conreid played to SRO at Teachers College.

London

(HYDe Park 4561)

Margaret Leighton back from N.Y. after her Broadway appearances.

Harry Secombe's latest L.P. of French love songs is tagged "Comme Secombe Ca."

Audrey Jeans opened a season at the Society Monday (13). It's the comedienne's sixth stint at this spot.

Phil Jacobs, Anglo Amalgamated's Overseas sales manager, to Cannes Film Fest today (Wed.) for distribbery talks.

Around town: Dimitri Tiomkin, Andy Williams, Stuart Whitman, George Wells, Hilliard Elkins, Otto Preminger, Larry Blyden.

More than 100 stars showed up for the Variety Club's gala day at Battersea Fun Fair (11). Kenneth More acted as host for the day.

Thrush Donna London back in U.K. after an Australian and Far East tour. Object is to rest up before she's off to Canada and the States.

Metro threw a lunch party in honor of Margaret Rutherford. It tied up with the thesp's 72d birthday and the preem of her film, "Murder at the Gallop."

Charlton Heston will chalk up two Royal preems in one month, both in front of the Duke of Edinburgh. Following "55 Days at Peking" (AA), he will attend the charity opening of "Diamond Head" (Col), at the Carlton May 27.

Mpls.-St. Paul

By Bob Rees
(2200 Kenwood Parkway, 374-4618)

Old Log Theatre, Equity strawhatter at Lake Minnetonka, has "Moon Is Blue" through Sunday (19).

Admish top is $12 for touring Met Opera's seven performances opening May 14 at Northrop Auditorium. Met remains through Sunday.

"Stop the World," final roadshow entry in the Minneapolis Theatre Guild series, moved up from June 10 to week of May 20 at Orpheum Theatre.

"Unsinkable Molly Brown," St. Paul Civic Opera's final entry of season starring Dorothy Collins and Stephen Douglass, grossed wham $46,000 during one week run.

One-nighters last week had Joey Dee and Starlighters at St. Paul's Prom Center and Beach Boys at Excelsior Amusement Park. Chad Mitchell Trio is set for concert at Minneapolis Auditorium Friday (17).

Modern Jazz Quartet will appear in first of three summer jazz concerts at Walker Art Center May 27. Series also will bring in Sonny Rollins Quartet and Preservation Hall band of New Orleans.

Reid Ray Film Studio of St. Paul won Golden Eagle award from Committee on International Non-Theatrical Events (CINE) for its film, "Molecular Spectroscopy." Film was produced for Harvey Mudd college of Claremont, Calif., for showing to high school chemistry classes.

Las Vegas

By Forrest Duke
(DUdley 4-4141)

January Jones returns to Dunes lounge on June 20.

Bob Flick, UPI bureau chief here, resigned to accept publicity and promotion post at Thunderbird Hotel.

Grace Hayes, mother of the Sands' Peter Lind Hayes, seeing the shows with husband Bob Hopkins, the former Metro writer.

The Peter Anthony Revue, piloted by trumpeter Anthony (no relation to Ray) is pulling the hip musicians into the Nevada Club.

Betty Reilly, who closed recently here at the Dunes lounge, left immediately for Honolulu where she will open her own "Cleopatra" club.

After three years atop its lofty 14-story perch at the Sahara Tower, the big time and temperature sign has come down. Workmen are currently installing the huge structure atop the new 24-story Sahara annex.

Belle Barth had quite a lengthy birthday party which started at her third show at the New Frontier. From there it went to the Sahara lounge, where she joined Louis Prima onstage, and from there to the T'bird lounge where she became involved in the Dukes of Dixieland set.

Palm Springs

By A. P. Scully
(Tel 324-1020)

Julie London's twins due in.

Kirk Douglas in for some tennis. Ditto Dinah Shore.

Andrea Leeds Howard commuting between Bel Air and her Palm Springs home.

Resort biz exceeded $25,000,000 this year. This is up 13%, though niteries suffered plenty.

Ben Margolis returned to running Howard Manor, new buyers having flopped in their payments.

Old Indian hot swimming hole which started Palm Springs is now the Spa—a $8,500,000 collection of therapeutic pools to which was added a new 200-room hotel on April 21. Preview brought out 2,000 free-loaders who consumed plenty of liquor and enough food to have solved the Alliance for Progress program. Eddie Davidson manages, moving over from the Ocotillo, a hostel Gene Autry's bunch have just bought to add to their string of 26 hotels.

Philadelphia

By Jerry Gaghan
(310 N. 18th St.; LOcust 4-4848)

Comedienne Bobby Baker, just finished a booking at Palumbo's, set for stand at Elle et Lui, in Paris, this week.

William Goldman to herald opening of his Orleans Theatre with a dinner at the Philmont Country Club (15).

Music Fair execs, Frank Ford, Lee Guber and Shelly Gross opening the American Wax Museum, in Bourse Bldg., late in June.

Eugene Ormandy, Philadelphia Orch conductor, named this year's winner of Page One Award of the Newspaper Guild of Greater Philadelphia, to be presented at Guild's national confab at the Sheraton in July.

David Madison, associate concertmaster of the Philadelphia Orchestra, named this season's recipient of the C. Hartman Kuhn Award for player "who has shown both musical ability and enterprise of such character as to enhance the musical standards and reputation of the orchestra." The award, in monetary form, represents the income from a special fund initiated in 1941 by Kuhn, a former board member.

Bermuda

By Chummy Zuill
(P.O. Box 601, Hamilton)

Marc London was a sensation at Inverurie, Jerry Vernon followed him in.

Dolores Leigh torched-it for one week only at 40 Thieves. Frank Ford & Gary Reynolds followed her in.

Mitch Miller considering shooting his tv show in island-surroundings such as the Bermudiana, Elbow Beach, Carlton Beach, Castle Harbour and others.

Start of the Manny Greenfield-Terry Brannon-Ed Rieman theatrical enterprise at City Hall Theatre has been put off until Aug. 1, because an earlier opening would mean suspending run of the show to allow general election campaigners' speech times. According to Brannon, "Two for the Seesaw," opening presentation which will feature the stand-in cast, will be directed by Jean Leslie. "Yum-Yum Tree," "Streetcar Named Desire" and "Porgy and Bess" next.

Denver

By Del Carnes
(MA 3-2121)

Comedian Joe E. Ross opened 10-day stand at Warren St. Thomas' tropics.

Del Peden named production manager at KLZ, Channel 7, replacing the late Jerre Wyatt.

"Project 20" producer Don Hyatt set to participate in first annual Aspen (Colo.) Film Conference late this summer.

Joe E. Brown returns to his role as Elwood Dowd in "Harvey" this summer at the Elitch Gardens Theatre. Play is by Denverite Mary Chase.

National Press preview of Warner Bros. "Spencer's Mountain" skedded for Memorial Day in Jackson, Wyo. Most of film was shot in the Jackson Hole and Grand Teton areas.

Hollywood

Allen Rivkin to Cannes Film Fest.

Joe Schoenfeld to Europe on William Morris biz.

Rick Kelly named Oklahoma area rep for Elektra Records.

George Jessel named Honorary Headliner of Hollywood Comedy Club.

Ted Cain left 20th-Fox after 16 years as head of studio's music affairs.

Paul Newman to narrate USIA documentary film, "Bridge to Barrios," as a public service.

Robert I. Kronenberg in London on coproduction deal with his Manhattan Films International.

Jimmy Durante and Kirby Stone Quartet inked recording pacts with Warner Bros.' Records.

Otto Kruger released from Hollywood Community Hospital after week of checkup for fatigue.

Stephanie Foster — Preston's sprout—made legit bow in "Who's Crazy Now?" at Princess Theatre.

L.A. Mayor Samuel Yorty declared month of May as Actors' Equity Month in honor of union's May 26 Golden Anniversary celebration.

Allen Rivkin subs as chairman of Hollywood Guilds Festival Committee for Fred Zinnemann while latter is out of country for several months.

Chicago

(DElaware 7-4984)

Bobby & The Troubadours now resident at Tony Paris' Show Lounge.

Phil Roberts, former AGVA field man, now stage manager at Rialto burlesque house.

Playwrights at Second City, the legit adjunct of the cabaret theatre, notches its second anni this week.

Gate of Horn folk nitery inaugurating a no-minimum policy for students who show an I.D. card during the week.

Sumner Kernan, formerly with the Fred Miller Theatre in Milwaukee, pressagenting Bill Hach's Melody Top Theatre in that city.

Bob Newhart, in Chi for club dates last week, returns May 24 for rehearsals for "Golden Fleecing," which opens May 31 at Melody Top Theatre.

Shelley Berman, currently at Mister Kelly's, served as auctioneer last Thursday (9) at a benefit "art rental auction" for the Roosevelt University program for Jewish Studies.

Bob Hope in for a personal appearance to boost "Critic's Choice" at Chicago Theatre last Friday (10) and for an autographing party for his "I Owe Russia $1,200" tome at Kroch's & Brentanos.

Berlin

By Hans Hoehn
(762804)

Number of West German tele set owners totalled 7,700,000 as of April 1.

William Castle came to Berlin to attend local preem of "Lawrence of Arabia" (Col).

Werner Fink, country's best solo cabaretist, currently guesting at Berliner Theatre.

The Tahiti Tamoures' version of "Wini, Wini" was top song of the domestic hit parade in April.

Konrad Lemmer, owner of Rembrandt-Verlag (publishing house), received the Federal Cross of Merit.

Charles Dyer's "Rattle of a Simple Man," new offering at Renaissance Theatre. Helmut Kaeutner staged.

Herbert von Karajan left with his Berlin Philharmonic Orch for a tour to Paris, some Swiss cities and Munich.

Marika Roekk garnering top critical acclaim for her starring role in "Ball At the Savoy," current operetta at Titania Palast.

Alfred Braun, actor and director and active in local radio (former radio reporter and later head of SFB), observed his 75th birthday.

Rolf Hochhuth received the local Art Prize for Literature for his stage work, "Der Stellvertreter" (The Deputy). Other prizewinners were Fritz Kortner (for his stagings of "Andorra" and "As You Like It"), actor Klaus Kammer and composer Paul Hindemith among others.

Minneapolis Repertory

Continued from page 1

stage. "A major advantage is being able to do four plays in one year," Miss Tandy said. "I couldn't do that on Broadway, or in case I could, three of the four would probably be flops."

Of importance to all members of the repertory company, too, is the absence of the five-day clause which face actors in Broadway shows, but which the repertory player escapes. The clause enables the producer to relinquish an actor's services at any time during the first five rehearsal days if he's dissatisfied with the work.

"There's a kind of security here that Broadway doesn't offer," Cronyn believes. "There's no ax hanging over your head, no necessity of trying to impress the director or producer during the first days of rehearsal. You know that you're set once rehearsals start, that you're going to be with this company for a long time come hell or high water."

A result of this security, the Cronyns say, is that company morale remains high. "The spirit of the Guthrie company is the finest of any I've been in," Miss Tandy says. "There's sanity in this type of production," Cronyn adds. Missing are the nervewracking New York rehearsals, the out-of-town tryouts with their numerous script changes and the doubts over Gotham critical reception which can negate many months' work.

The Cronyns say they're happy here, too, because of generally attractive working conditions and the stimulation sparked by working with Guthrie and Douglas Campbell, his associate director. Favorable conditions here include having a playhouse in close proximity to your residence, and "being able to go home at night when the show is over instead of to a hotel." It's also stimulating, the actor declares, to have an exciting theatre in which to rehearse and being able to work on the same stage "on which you know you're going to be performing."

However, repertory work of the Guthrie theatre variety isn't without some drawbacks, the Cronyns admit. "One disadvantage is committing ourselves to nine months," the actor explains. Although the first Guthrie season will be only 20 weeks duration, cast members have to spend virtually all their time here, from February through Sept. 22 when the curtain rings down. This produces security, but also rules out offers of other work in films and television.

The nine-month commitment amounts really to a full year and may discourage some top actors form joining the Guthrie company in future seasons, Cronyn believes. While availability of stars thus may be something of a problem for the local theatre in subsequent seasons, there'll always be enough first-rate people willing to come here, in the actor's opinion. Their availability, he believes, often may be influenced by such factors as their financial situation.

Having recently finished work in the films "The Birds" and "Cleopatra," respectively, Miss Tandy and Cronyn felt that they could accept the financially less rewarding aspect of repertory work. But they note that financial limitations will very likely prove to be a deterrent to many top b.o. figures in future years.

"The important thing, though, is that the theatre now isn't just Broadway any more," Miss Tandy concluded. "What is important is first-rate theatrical work."

Common Mkt. Needs U.S. Pix

Continued from page 1

distrib deals with the American companies.

This latter preference, the New York visitor emphasized, just didn't happen out of the blue. It is, instead, a consequence of the shrinkage in overall European film attendance. Time was, in the good old days, when a European producer could finance a projected film largely on the basis of making a number of separate distribution deals on a territorial basis. When the market began to shrink, and fewer and fewer pictures could be called "surefire" in advance, the territorial distribs became more tightfisted. The new government subsidies could not make up the difference, and banks, to insure their loans of increasing size, began to demand worldwide preproduction distrib deals.

Thus, says the American exec, the importance of the U.S. majors which now play "a constructive role" in European film affairs, especially as "a stabilizing factor" during the current series of crises in continental production. As he sees it, the American distribs, as well as producers, are way ahead of their European counterparts in reorganizing to meet the problems of today, meaning competition from tv and all sorts of other new leisure time-grabbers.

Exhibs' Necessity

Exec feels confident, too, that nobody would "dare" try to exclude U.S. pix from the Common M countries. Exhibitors, repping the CM's total of 23,000-plus theatres, would rise up and throw such protectionist rascals out. They need our pictures, and need them badly. The Euromarket is shrinking, he acknowledges, but the U.S. share of that smaller total is getting bigger.

Exec implied that one of the major problems which CM film producers must solve is the dilemma presented by the fact that today "75 to [illegible]% of all film revenues are made by no more than one-fourth of all the films put into release annually." In the exec's opinion, the U.S. companies have met this problem via their far-flung international production investments. That is, they are making a higher percentage of winners.

Some figures, recently released in Par[illegible] to support the exec's analysis [illegible] the strength of U.S. pix in the CM scene. In the Italian market, for example, U.S. pix now account for 46.6% of total film receipts, against Italo pix' 41.9% and French pix' 2.2%. In the French market, French pix account for 38.17% of total receipts, followed the U.S. pix' 28.9% and Italo pix' 5.68%.

In the total Common Market, U.S. pix account for 35.9% of all revenues, while product from France, Italy, Germany, Belgium and Holland together account for 60%. That means a great dependence on U.S. filmmakers.

'Cash on Delivery'

Continued from page 1

the bonifaces but business now has a built-in excuse to save money. It's as simple as that. What's more, the customer who formerly had this kind of "entertainment" lavished on him not only has complete awareness and understanding but magnanimous compassion. Result is that when a sales exec does spring for a pair of tickets or a lunch, it means even more than heretofore when everything was so freely "deductible."

However, Uncle Sam is expected to come out with a "freer" ruling on entertainment spending next month. If not, it may wreck still more joints.

News' Editorial

Many a New York boniface has clipped last week's N. Y. Daily News editorial, "Why Not Scrap This Law?", and mailed it to Washington. The News observed:

"The Internal Revenue Service's regulations under Congress' new law on expense account income tax deductions go on stirring up more and more unforeseen troubles.

"Their main effect up to now has been to scare large numbers of people out of business entertaining. That hurts restaurants, saloons, theatres, night clubs, etc., and kills off a lot of jobs in these areas.

"It seems more and more apparent that Congress made a mistake when it adopted this law—which in effect presumes every businessman to be a crook until he proves he isn't.

"Why not, then, just junk the expense account law?"

To this, all concerned say, "Yes verily!"

Phoenix's 8 El Foldos; All Blame Revenooers

Phoenix, May 14.

Eight niteries abruptly folded in the Phoenix area in the past 30 days, leaving in their wake a trail of bad checks, stiffed creditors and unpaid employees. An estimated 450 sundry restaurant employees were dropped into Phoenix's overpopulated unemployment pool. Cecil Underwood, business agent for Local 586, complains that these foreclosures have affected 34 musicians and reports that the el foldo clubs owed their respective house bands from $250 to $1,000.

This exodus started when Basin Street West was forced into bankruptcy. The Flame, a 40-year-old Phoenix landmark, Diamond Lil's, Andy's, Fogcutter, La Maisonette, Black Angus and the Lazy K followed in rapid order.

Joe Banks head of the Arizona Restaurant Assn., cites three reasons for this condition; inexperienced management, undercapitalized but, Banks insists—and many observers agree—the major contributing factor to this mess, abrupt bistro departure is the IRD's expense account foulup. He reports that monthly business is off 18%. Projecting his figure to 12 months would predict a whopping $20,000,000 annual deficit. "I can see no reason for optimism about the future," comments Banks, "and until the tax people clearly spell out the regulations concerning expense accounts this entertainment depression will continue. Furthermore," Banks adds, "the Revenue Dept. must be made to realize the enormous volume of legitimate business consummated while being discussed in restaurants and taverns."

N.Y. Importers

Continued from page 3

recent purchase of two mid-Manhattan art houses, the Little Carnegie and Normandie, would seem to indicate that he will become an artie exhibition force locally, as well as film producer ("Long Day's Journey Into Night" and the upcoming "Fool Killer"). Unknown now is whether or not Landau's purchase of Jean Goldwurm's Little Carnegie will mean that Goldwurm (Times Film) will cut down on his foreign film purchases. At the moment Times has one of its biggest hits with the current Italo "Mondo Cane." This follows a couple of years more full of prestige ("Meda," "Frantic," "Eclipse," etc.) than of profit.

Other Familiars

Although a successful member of New York's importing fraternity for many years, Richard Davis took on new status last year when he affiliated with Columbia to handle its artie product after Ed Kingsley's death. The critical acclaim which met the French "Sundays and Cybele" launched his new Davis-Royal Films with great promise. Another familiar "new" face is Clem Perry, indie distrib as well as a vet of Rugoff Theatres and Lopert Films, who was just recently named to head Metro's art film activities.

Although still not a "giant" among the indies in terms of total number of releases or in terms of unlimited financial resources, Janus Films has in the last three years become one of the steadiest of the profit-turners, handling consistently high quality product acquired at the right price. As the result of its success with the Ingmar Bergman imports and others, Janus has branched out not only into its own 16m distribution but also coproduction (via the current "Sparrows Can't Sing").

Costs Going Up

Meanwhile, though all signs tend to indicate that costs of indie distribution will force more and more of the little guys out of business, the past year has seen the formation of more small and medium-sized distrib companies than in any one year of the past. Among them:

Audubon Films, headed by Radley Metzger and Ava Leighton, who seem to have hit the jackpot with the French exploitation melodrama, "I Spit On Your Grave."

Seneca Prods., formed by three young New Yorkers, with the Japanese "Yojimbo" and French "Zazie" on its current sked. Ironically, the Seneca owners' own, made - in - New York production, "The Light Fantastic," will go out via Embassy Pictures.

Major Films, formed by William Reich, formerly American International Pictures' foreign distribution veep. First release: the Italo "Love and Larceny."

A.T.U. Films. First release: another Italo comedy, "Fiasco in Milan."

Maco Films, formed by Gabriel Dondain, formerly number two man at the French Film Office in New York. First release: the French spectacle, "La Fayette."

Angel Productions, formed by Meyer Ackerman, Sandy Weiner and Argentine director Leopoldo Torre-Nilsson, to handle the U. S. release of the latter's pix. First release: "Summerskin," next, "Hand in The Trap."

Capri Films, formed by Harold Weisenthal, formerly with Films Around The World. First release: the Oscar-winning documentary feature, "The Black Fox."

Lionex Films, formed by Elio Romano late last year. First release: the German "Good Soldier Schweik." Firm also plans to enter production.

Ontario & Italy

Continued from page 7

sion must be granted as that of the theatre and literature.

"The time has now passed when the cinema was thought of as 'family entertainment,' with every film made being suitable for all ages," he reported. "Stories which, a few years ago, we would most definitely call 'questionable' are not now being found 'objectionable' by the public at large in light of changing tastes and conditions. It is a well-known fact that many films we banned some years ago—or cut drastically—are now shown on tv without protest.

"Because of the changing times, the work of the censorship board has changed in keeping with public preference. We no longer place emphasis on the cutting of films but on classifying them. In this way, films are directed to audiences for whom they are intended. We would point out that parents should assume their responsibilities where children are concerned and be guided by our Adult classification."

Italy Presses U.S.

Of the 202 American-made films, 144 were deemed suitable for family audiences, 30 were classified as Adult, and eight were placed in the Restricted category. Of the 47 British flickers submitted, 29 were suitable for family audiences, 13 were classified as Adult and only five were Restricted. One Canadian-made full-length film — Arch Oboler's "One Plus One" — was Restricted during the 12-month period.

Figures for foreign language films show the desire of ethnic groups for features in their native tongues, said the Silverthorne report, this resulting in the 50% increase in the number of Italian and German films brought into Ontario since last year.

Ontario censorship board received 512 features for examination from the following countries:

U.S.A.	202
Great Britain	47
Canada	1
China	1
Denmark	1
France	17
Germany	52
Greece	33
Hungary	1
Italy	135
Japan	5
Mexico	2
Poland	3
Russia	2
Sweden	4
Yugoslavia	4

The board looked at 17,725 pieces of advertising matter and rejected 251 — half the total of the preceding 12-month period.

Sixteen theatres in Ontario closed during the year; three drive-ins were opened. The total of licensed theatres in Ontario is 422.

Joan Baez

Continued from page 1

from a cold and did not want to give a secondrate concert. Smith returned with a doctor to the Vieux Carre motel, where she was staying, and the medico told him there was "nothing wrong" with the singer.

Vanguard's Baez LP

Knoxville, Tenn., May 14.

The Joan Baez concert at Knoxville Municipal Auditorium held yesterday (Mon.) was taped by Vanguard Recording Co. for an album which will be released sometime in the fall.

Fears Commie Flood

Continued from page 1

Finance Ministry to increase its number of film import licenses. But he now thinks 300 should be the limit.

Although he points out that films from Communist countries have only slight market value here under normal conditions, Shintaga says they could have a harmful impact with the presumed support from such sympathetic groups as labor unions, teachers' associations and student organizations. He notes also that there will probably be only token financial demands for the showing of these films.

"This would be free propaganda for Communism," Shintaga said. "It would not be wise for us to help them. These pictures, especially those documentaries dealing with scientific subjects, would have an effect on impressionable youngsters.

"The Japanese government is not so foolish not to realize this," he added. "The American film companies should also realize these circumstances."

Scrub Shoot

Continued from page 1

It costs an estimated $95,000-$100,000 more to keep video alerted.)

All three networks went on the air about 7 a.m. Tuesday (14) morning, and followed Maj. Cooper through his early paces. Then there was a good deal of the usual back and fill, the time consuming expedients broadcasters followed to keep hold of an audience until blastoff occurs. The tv network teams seemed to be most competent and relaxed, characteristics obviously growing out of the experience with five other U.S. orbital flights. But by about 10 o'clock in the morning, Eastern Standard Time, their competence could only keep matters from getting screamingly boring. Without that takeoff, the previous huff and puff was a waste. The estimate of loss, incidentally, includes time consumed on the air Tuesday.

All the webs, regardless of the immediate additional cost (on top of Tuesday's losses), will cover the ultimate takeoff. Sooner it happens, the more coin can be salvaged.

TV-to-Pictures

Continued from page 3

Show," now in "The Greatest Story Ever Told"; James Franciscus, to bow in "Mr. Novak," now in "Youngblood Hawke." Glynis Johns, set for "Careful, My Love," in Disney's "Mary Poppins."

In addition, Jerry Lewis, constantly busy starring in and producing his own pix, debuts his own teleseries next season.

Patty Duke, who garnered an Oscar for her performance in "The Miracle Worker," stars in her own ABC vidseries next season.

Exploitation-minded producers sought to transfer the video hit, "Hillbillies," to a motion picture, but the two principals involved weren't ready to make that step yet.

Many thespacts these days are for both motion pictures and vidpix. Largest vidfilmery of all, Revue studios, invariably signs actors to such deals.

Directors Settle

Continued from page 1

will look over the settlement. Membership will get copies of the agreement when it gathers for its annual meeting in New York on June 6. No difficulty is presently anticipated by the union as far as the ratification of the new deal is concerned.

Settlement may obviate a court dispute between the two parties in which the SDIG had sought arbitration to settle a disagreement over how pension payments were to be made to makers. Directors wanted weekly pay regardless of how many days a lenser worked in that week and the FPA wanted to pay according to the actual days worked. The N.Y. Appellate division recently sustained the Guild's motion for arbitration but the pension matter has reportedly been worked out in the new pact agreement.

Obituaries

Continued from page 74

Museum of Science and Industry in Chi.

His wife, two sons and a daughter survive.

MYRON MORRIS STEARNS

Myron Morris Stearns, 78, former Hollywood writer, editor and producer died April 10 of cancer in Palm Beach. He lived in Stamford, Conn., in recent years and was a prolific freelancer and oldest member of Society of Magazine Writers.

Doing a piece on Calvin Coolidge at the White House in the 1920s Stearns sported a note to the Secret Service: "Please allow bearer to watch me pray."

A memorial service for Stearns was held Monday May 13 at 2 p.m. in the Overseas Press Club, Manhattan.

PAUL CLARKE
May 20, 1960
You still share with me in all happy moments.
J. Fred Johnson

HAL LE SUEUR

Hal LeSueur, 30, former actor and brother of Joan Crawford, died of a ruptured appendix May 3 in Los Angeles. At the time of his death he was a clerk in an L.A. motel and partime switchboard operator. During the '20's and early '30s he was a bit actor, mostly at Metro, later working in Metro makeup dept. before becoming a sporting goods salesman.

Surviving are a daughter, Joan Crawford LeSueur, once a dancer on Broadway, and sister.

In memoriam of
my beloved brother
MORRIS GEST
May 16, 1942
[illegible]

ABE SCHWARTZ

Abe Schwartz, 75, composer-conductor, died May 7 in New York. He had written musicals for the Yiddish Theatre. His best-known composition was the song, "Die Greene Koseene," the English version being titled "My Little Cousin." He also conducted recording orchestras for the Emerson Phonograph Co., the Columbia Phonograph Co. and the Apollo Recording Co.

His son, four daughters, brother and sister survive.

RICHARD HYLTON
Dec. 10, 1920 - May 12, 1962
A crowd
Will gather and not know it walks the very street
Whereon a thing once walked that seemed a burning cloud.
(from W. B. Yeats' "Fallen Majesty")

PHIL EAKINS

Phil Eakins, 35, New Mexico television personality, died of a cerebral hemorrhage May 7 in Albuquerque. He was stricken May 5 in studios of KOB-TV just prior to his appearance on sports show.

Eakins had been in radio and tv in New Mexico and Colorado since the age of 16. He worked since 1960 as sports director and tv personality on KOB-TV (NBC affiliate).

Survivors include his wife, four daughters and parents.

GEORGE HUBERT

George Hubert, 82, vaude-stage-film actor, died in Hollywood May 8 after having been in retirement for some years. He launched his career in 1910 in vaudeville and remained there until 1917, when he turned to films. He also was on the stage from 1928 to 1930.

His first film work was with the old Metro company. He later did films for the majority of the majors.

RAMON GARCIA

Ramon Garcia, Universal Pictures manager in Venezuela and longtime Universal overseas executive, died April 8 in Caracas. He joined Universal in 1929 as manager for the company's offices in Cuba, where he remained until 1966. He then held various positions with the company including his last one as manager in Venezuela.

His wife and two sons survive.

JANE ROMEYN

Jane Romeyn, 62, former hair stylist who became an actress on stage, films and tv, died May 5 in Hollywood. At the time of her death she and her husband, mining engineer Fred Deach, were prepping a pilot for proposed teleseries limning humorous incidents in early mining camps.

Her husband, four brothers and a sister survive.

EMIL DENEMARK

Emil Denemark, 68, owner until recently of radio station WEDC in Chicago, died May 7 in Chicago. He also was the operator of a large auto agency, raised thoroughbred race horses (including famed War Minstrel) and in earlier years had been active in politics.

Surviving are his wife, son, daughter, brother and a sister.

IN LOVING MEMORY
JOE E. HOWARD
(Always in my heart)
May 19, 1961
Mrs. Joe E. Howard

ESSIE WHITMAN

Essie Whitman, 81, a member of Essie Whitman, 81, a member of the vaude team of the Three Dancing Whitman Sisters just after the turn of the century, died of a heart attack May 7 during a fire in Chicago.

Surviving are two sisters with whom she was living at the time of her death.

MAX MALINOFSKY

Max Malinofsky, 70, actor and theatre manager, died May 10 at his home in New York.

He latterly operated the Malin Studios on West 40th St., used by many tv and other shows for rehearsals.

J. C. THOMAS

J. C. (Tommy) Thomas, 73, former booking agent for Morris & Castle Shows, Ringling Bros. and Barnum & Bailey Circus and Royal American Shows, died May 7 in Tampa, Fla., after a long illness. He was a native of Dover, O.

Surviving are several nephews and nieces.

PAUL M. ELLIS

Paul M. Ellis, 50, general manager and secretary of the Robins Amusement Co. in Warren, O., for 30 years, died April 27 in Lusk, Wyo., where he moved in 1960. He managed three Robins' theatres in Warren and two in Niles.

Surviving are his wife, two daughters and a son.

EDDIE HAYES

Eddie Hayes, 72, vaude comedian, died April 30 in Farnborough, Eng. He was tagged "The Gangster Comedian" and specialized in robust, quickfire patter.

He was the oldest serving member of the committee of the Variety Artistes' Benevolent Fund.

EDDIE WELCH

Eddie Welch, 63, film stuntman who doubled for such stars as Tom Mix and Buck Jones, died of diabetes Jan. 15 in Miami. He once was under contract to Fox Films.

His wife, actress Charlotte Delaney, and daughter survive.

FRED R. ARCHER

Fred R. Archer, 75, pioneer photographer who in the early film days specialized in the construction and use of miniature sets, died April 29 in Hollywood.

His wife and two sisters survive.

HELEN E. PLOWDEN

Helen Elizabeth Plowden, 40, film editor at KHJ-TV, died of injuries sustained in an auto accident in Hollywood April 27.

Mother and brother survive.

Mother, 87, mother of Mortimer Becker, national counsel for the American Federation of Television & Radio Artists and the American Guild of Musical Artists, died May 11 in New York after a long illness. Another son and a daughter survive.

Fritz Lehmann, brother of former opera singer Lotte Lehmann, died April 26 in Santa Barbara, Calif. He had been on the staff of the Music Academy of the West, and had taught at the Mannes School in New York before going to California.

Peter Joseph (Pal) Patan, 68, former singing waiter and owner-operator of the Twenty-one Restaurant and Lounge in Albany for the last 14 years, died April 24 in Albany. His wife, son, and three brothers survive.

Ronald Perry, 53, an actor who toured England in Shakespearean roles, died April 26 in Dublin. He also trouped in Ireland with Longford Productions and Edward-Michael MacLiammoir Dublin Gate Productions. His wife survives.

Demo David Szigeli, 83, a violinist for 29 years with the Metropolitan Opera and the N. Y. Philharmonic, died April 17 in Hopewell, Va. He was the uncle of violinist Joseph Szigeti. His wife and two sons also survive.

Harry W. Doran, 62, advance agent for Hagen Bros. Circus, died April 30 in Chicago. He had previously worked with Cole, 101 Ranch and Dailey Bros. circuses. Mother and sister survive.

Joseph Elwood, 72, projectionist for 33 years at Minnesota Amus. Co.'s Lyric Theatre in downtown Minneapolis, died April 26 in that city. His wife, son and daughter survive.

Prof. Walter Lyon Blease, 78, former chairman of Merseyside Film Institute Society, and a governor of the British Film Institute in 1936, died recently in Liverpool, Eng.

Mother, 57, of Frank Rowley, assistant to the president of the Institute for Advanced Studies in the Theatre Arts, died April 18 in Beverly Hills.

Michael Aaron, 64, author of the w.k. "Piano Course" bearing his name, died April 20 in Miami Beach, after a short illness. Widow and son survive.

Raymond P. Ferris, 64, former producer and director of radio station WLS's National Barn Dance, died May 4 in Chicago. Wife and two brothers survive.

Wife, 61, of Jack Hoffberg, film importer and distributor, died May 13 in the Bronx, N.Y., of complications following a recent amputation of her leg.

Joseph Paget-Fredericks, 56, artist, dancer and writer who was an associate of Pavlova and Isadora Duncan, died April 21 in Berkeley, Cal. A sister survives.

Wife, 36, of Storer national radio sales manager, Bill Wright, died April 22 in Philadelphia. Two sons and a daughter also survive.

Albert C. Weiss, father-in-law of David Horne, executive v.p. of Titra Dubbing & Titra Sound, died April 24 in Cedarhurst, N. Y.

Mother, of former dancer Selma Marlowe Fightlin, died April 18 in Las Vegas, where Mrs. Fightlin is now a producer-choreographer.

Dennedy Main, 61, longtime singer-pianist who worked niteries in the New York area, died April 15 in N.Y. Two sisters survive.

Alex Bushin, 42, violinist and bandleader, died April 14 in San Francisco. Mother and sister survive.

Ralph W. Beck, 63, longtime Dallas band director, died April 19 in that city. Survived by two sisters.

Curt W. Beck, 72, former first violinist with the Dallas Symphony, died April 20 in that city. Survived by two sons and a sister.

Father, 83, of Leonard Mendlowitz, former film critic of the Pittsburgh Sun-Telegraph, died May 2 in McKeesport, Pa. Another son and a daughter also survive.

George F. Clarey, 78, longtime operator of the Bayside Pavilion, Burlington, Vt., where top name bands once appeared, died April 30 in Burlington.

Helen Deming St. Clair, 86, retired leader of the Fadettes, an all-girl orchestra, died May 1 in Laconia, N. H.

Paul M. Yeaton, 74, vocalist and cornet soloist who played with several symphonies and bands, died April 27 in Waterville, Me.

Milo W. Barrett, 78, onetime orchestra leader and longtime operator of Toledo's Milo Music Shop, died April 18 in that city.

Mother, 71, of Ernie Otto, senior column editor for NBC Press Information, died April 29 in Weehawken, N.J.

Mother of singer Lily Cavell, and mother-in-law of agent Eddie Elkort, died May 1 in New York after a long illness.

Mother of Roger Franklin, currently in national company of "Sound of Music," died April 26 after prolonged illness, in Boston.

Sam Lewis, 85, veteran film extra who started with D. W. Griffith, died April 28 of a heart ailment in Hollywood.

Reginald Dakin, 58, longtime cinema owner, died recently in Derbyshire, Eng. He owned the Central, Carr Vale, Derbyshire.

Husband, 60, of former television personality Mary Hartline died April 28 in Chicago.

Father, 69, of actress Diana Dors, died April 28 in Swindon, Eng.

E. A. (Vic) Finch, stage director at Golders Green Hippodrome, died April 28 in Lowestoft, Eng.

MARRIAGES

Sylvia Tepner to Len Schlosser, Montreal, May 12. He's program director for WBBM radio, Chicago.

Janet Coxall to Lennie Hastings, Ashford, Eng., May 14. He's a jazz drummer and singer.

Hazel Britton to Sparky Kaye, Las Vegas, May 5. Bride is dancer, he's comedian in Silver Slipper show there.

Gilda Yolles to David Mintz, New York, April 21. Bride is with the Ruder & Finn pubrelations firm; he's associated with Jo Mielziner in the A.T. & T. project at the N.Y. World's Fair in 1964.

BIRTHS

Mr. and Mrs. Gerry Le Grove, daughter, Glasgow, May 3. Father is head of programs at Scottish Television Ltd., Glasgow; mother is Dorothy Paul, tv and stage chirper.

Mr. and Mrs. Charles (Chuck) Fleetwood, son, Hollywood, May 4. Father is Films Inc. regional sales assistant.

Mr. and Mrs. Paul Lazarro, daughter, Chicago, May 5. Father is a publicist.

Mr. and Mrs. Bill Sexton, son, Albuquerque, April 26. Father is program director of radio station KDEF-AM-FM in that city.

Mr. and Mrs. Michael Buckmaster, daughter, England, April 17. They run the Buckmaster Puppet show.

Mr. and Mrs. Robert Shaw, daughter, London, April 29. Father is an actor; mother is actress Mary Ure.

Mr. and Mrs. Blakeman Q. Meyer 3d, son, May 10, Nashville, Tenn. Mother, Carolyn, is daughter of the William E. (Curtis Pub.) Buckleys.

Mr. and Mrs. Bob Barry, daughter, April 12, Van Nuys, Calif. Mother is daughter of Marie and Tom Pryor, editor of DAILY VARIETY.

Mr. and Mrs. Wally Siegel, son, New York, April 24. Father is casting director of "To Tell the Truth."

PAUL DUDLEY
May 18, 1959
The Sunshine of his smile still warms.
—PAUL

ON THE EVENING OF MARCH 26TH, GRANADA PRESENTED
ON THE ENTIRE BRITISH INDEPENDENT TELEVISION NETWORK
A THREE-HOUR ADAPTATION OF

War and Peace.

On the morning of March 27th, critics reported: "This was surely the most exciting evening TV has ever given us." (London Daily Herald)
"...a triumph, this marathon." (London Daily Mail) "...achieved with remarkable success what has hitherto proved elusive on the small screen." (The London Times)
"...must go down in the annals of all-time television greats. What seemed an almost impossible task of compressing a 1,000-page book
into three hours was turned into a gigantic success for the company." (Halifax Courier & Guardian)

GRANADA TV NETWORK, ENGLAND

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

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TV CRITICS NO LONGER OVERSET

Unions Yelp, 'It's Filmic McCarthyism'; But Can't Stop 'Women Weep' Reels

By BOBBY ROTH

Chicago, May 21.

Despite four negative reviews by the National Labor Relations Board in the past two years, an anti-union film, "And Women Will Weep," is still one of the most effective weapons in management fights against union organizing in the Midwest.

Chi labor attorneys were only mildly heartened by the most recent (and strongest) NLRB decision earlier this month which ordered a new election among employees of a suburban firm after sharply criticizing the use of "Women" by the company as a propaganda device.

In this particular case, NLRB chairman Frank McCulloch, speaking for the majority of the board, stated: "The motion picture is a much more powerful instrument than the printed or spoken word in arousing emotions and influencing attitudes. Not only is its initial impact greater, it also has a more lasting effect."

What annoys the labor legalites

(Continued on page 70)

Tax Re-Compute On One Big Yr. Moving Nearer

Washington, May 21.

In the first Congressional action taken on President Kennedy's 1963 tax proposals, the House Ways & Means Committee Monday (20) gave tentative approval to a five-year income tax average plan designed to ease the bite on those with highly fluctuating incomes, such as farmers, athletes, novelists, playwrights, composers.

Treasury department estimates are that such people will save $40,000,000 annually if the provision is enacted.

If it passes, as is now expected, the provision would take effect with 1964 income tax returns.

Here is how it works: Anyone

(Continued on page 50)

PLAN MET'S B'WAY FINALE

Opens With Sutherland's 'Norma' —Closes With 'Faust'

Expected final season at Broadway stand of Met Opera will open (Oct. 1965) with "Norma" and Joan Sutherland. The last performance of that swan song season will be "Faust," the work with which Met began in 1883 with Christine Nilsson.

"Norma" opened the Met season, four years ago with then-pet Maria Callas.

GERMAN IDEA OF HI LIVING: U.S. BOURBON

Frankfurt, May 21.

With no visible connection with the Playboys and bunnies that have multiplied elsewhere throughout the world, a new Playboy Club has opened in Frankfurt, under management of J. S. Karsko and Hans Becker.

The dance club, selling whiskey and beer, is the latest in the chain

(Continued on page 60)

RISING I.Q. AND PAY FOR BREED

By GEORGE ROSEN

Over the past four weeks NBC brought in to New York some 70 television critics/editors from 30 key cities around the country to "case" the network's behind-the-scenes 30 Rock precincts and to preview the web's '63-'64 programming schedule. From a purely public relations-publicity standpoint, it's paid off in handsome space dividends for NBC, and will probably continue to do so for months to come.

But of far more major import

(Continued on page 46)

U.S. Big Biz Shines Up Its Image; Half-Billion in Industrial Films

By EDDIE KALISH

U.S. industrial film production, predominantly an eastern section activity, has swollen to a volume estimated in excess of $500,000,000 yearly. This is largely due to continued and growing use by business of filmed commercial and public image material for presentation at sales, stockholder and other meetings. Also touring shows courting institutional prestige for trademarks.

Budgets for such productions range anywhere from $10,000-$25,000 for a small meeting up to $50,000-$100,000 for a pretentious touring production. On occasion corporations integrate live talent with the filmed portions. Some of these dramatized showcasings have been sent abroad in cooperation with the firms' overseas franchises.

An example of the integrated format is a presentation currently touring for Owen Corning Fiberglass. In this case, there are eight live performers, a portable stage, lotsa equipment and filmed appearances of Joseph Cotten, Ray Bolger, Nancy Walker and Charles Nelson Reilly. This show cost

(Continued on page 78)

ITALIANS TO SHOOT WESTERN OVER HERE

Cannes, May 21.

Steve Reeves, Yank muscleman who became a star via the Italo "Hercules" and a raft of other European spear-and-sandal epics, reveals he will star in an "Italian" western, to be shot entirely in the United States.

Reeves came here during the film fest to confer on the details with Italo producer Joseph Fryd.

CBS' $12,000,000 Asking Price For Election Package

Indicative of the spiraling costs of network coverage of Presidential elections is the estimated $12,000,000 price tag being tacked on CBS-TV's '64 election package.

The $12,000,000 represents estimated time and program costs for coverage of the conventions and election results, as well as election specials. Of course, the sponsor tab for these events is way below the bookkeeping figure of time and program costs to the network. How much CBS-TV will retrieve in program and time costs is still very much up in the air at this point in time. Web is understood to have yet to present its election package to possible sponsors. Under CBS-TV's longterm deal with Westinghouse, it has first refusal on the package.

OTTO PREMINGER PRESENTS

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TEN SUPER UNIVERSAL ZOOMARS were used last week by television networks to bring you Gordon Cooper's orbit commute also the Derby and Preakness. Most all baseball coverage is made with the SUPER UNIVERSAL. If you haven't seen the ANGENIEUX-ZOOMAR 10-2-1 . . . call us.

New Optical Sensation
The Peglers Television Zoomar

Vietnam's 'No Dancing' for Duration But the Same Old 'Hostessing' Exists

By SANFORD MARKEY

Saigon, May 21.

The young lonesome GI, caught by the sentimental warmth of the Vietnamese accented English lyrics of "Stardust," jumped to his feet when the song was over and shouted to his cohorts at the bar:

"We can't let the Commies take her."

So goes the story making the rounds at Saigon where Madame Ngo Dinh Nhu, having banned all dancing for the duration of the war, has given the more than 12,000 Yanks new avenues for fun and pleasure.

The estimated 15 major dancehalls in Saigon and adjacent Cholon, the Chinese section, have been converted either into vaudeville theatres, or restaurants, bars and movie houses. The dancing girls, estimated at around 15,000 by some government officials, have drifted into a field of other jobs—singing or serving waitresses, hostesses, entertainers of various sorts, etc. for both the GI's and the growing number of tourists who stop for a look-see in the land of the not-so-cold war.

The singing B-girls, entertainers and hostesses are numerous and accessible. The soldiers find them. The tourists can, too.

Entertainment-wise Saigon is a ghost of its former self, although the major hotels offer entertainment features, and the night clubs have shows, too. Pix are flourishing, and the film output is growing both for tv and cinemas.

Saigon's newest hotel, the Caravelle, has been presenting a series of weekend specialty shows. One SRO, for example, was a two-performance late Saturday night fashion offering with Miss U.S.A., Carolyn Joyner, Miss Ire-

(Continued on page 30)

Model Film

London, May 21.

Christine Keeler, the Mayfair model who hit the British front pages recently, is to star in a film based on her recent experiences. The picture, which is to be made by Nicholas Luard, owner of the Establishment night club, will cover Miss Keeler's life from six years ago up to the Old Bailey sequences.

The film will be shot in Denmark and is budgeted at more than $210,000. "The Christine Keeler Story" will possibly feature some of the other personalities who emerged in the case.

LIBERTY BELL AWARD GOES TO ED SULLIVAN

Philadelphia, May 21.

Ed Sullivan, who observes his 15th tv anni June 23, received the annual Gold Liberty Bell award for 1963 from the Radio Television Advertising Club of Philadelphia last week.

TRAC's citation read, "Thanks for a really big show," and Sullivan returned the solicitude by crediting a Philadelphian, Stan Lee Broza, with being the one who gave him the best advice he's ever received as regards being an effective video performer. The variety show emcee said early in his career he had a tendency to look straight into the camera and follow the red light on "live" like a bird dog. Broza advised, "Talk to the audience. Forget about the tv cameras, and you'll be 100% more effective."

Sullivan also said that Philly was the first place he noticed people recognized him on the street (during a visit from New York in the early days of the show). "It suddenly dawned on me," said Sullivan, "that television would be the medium with the greatest impact in the entertainment business."

150-Feature Career Of Randolph Scott Ending; Causes: TV & Boredom

Charlotte, N. C., May 21.

Randolph Scott, cowboy star in Hollywood releases for more than 30 years, is retiring in Charlotte to visit his family. Scott said his retirement is "both voluntary and involuntary."

"The "voluntary" reason, Scott said, is television. "All of the old pictures are turning up on television and frankly making pictures doesn't interest me much anymore," Scott said.

Without elaborating, he indicated the other reason is the "declining state" of the film industry. His last picture was "Ride the High Country" with Joel McCrea.

Scott was born in Virginia but reared in Charlotte. He made some 150 features in his 32 years in Hollywood.

Fox Gets Record 192G From Speci for 'Cleo'

Rome, May 21.

Twentieth-Fox has received cash advance guarantees of 120,000,000 lira (approximately $192,000) from the Speci circuit for the three-theatre Italo preem of "Cleopatra" in Rome, Milan and Naples. Deal was negotiated by Carlo Cassoli, general manager of Dear-Fox, Italo affiliate of 20th-Fox, and Bruno Pazzi, chairman of Speci.

The $192,000 total, covering pic's engagements at the Super-cinema in Rome, Misori in Milan and Augusto in Naples, is said to rep the largest cash guarantees ever negotiated in Italy.

FRANK QUINN

New York Mirror, says: "Not since Frank Sinatra, have youngsters squealed such screams as PAUL ANKA provokes from his fans. PAUL'S rugged voice with a full, round sound is surprisingly big.

"A smart repertoire, mixing up his own melodic triumphs with standards. The young set is wild about ANKA. But all audiences appreciate his efforts."

Never Say 'Can't'; Cohen Calls Legit Subtitles Easy

New York.

Editor, VARIETY:

Your piece, "In Re Subtitles for Legit" filed from Paris and printed in last week's VARIETY, is naive. It indicates that since subtitling for the stage has never been resolved satisfactorily that it's impossible to do so in future. Subtitling for the stage is just as simple as it is for films and poses no great problems and is in fact a reality. Teleprompter has tested it for me in a Broadway theatre.

Ralph Alswang, who will be technical director of "Rugantino," assures me that he is satisfied with the tests, and "Rugantino" will open on Broadway on Saturday evening, Feb. 8, properly subtitled, and hopefully it will be the first in a long series of foreign language imports which our theatre-goers will be able to enjoy as a result of this application of a technical achievement.

Alexander H. Cohen.

Epidermis Epic's Ashamed Partners

Minneapolis, May 21.

A nude feature film made hereabouts for around $25,000 and likely to gross $100,000 in rentals is being peddled with a set of phoney names. Behind false credits lurks two regional theatremen, William Frank and Harold Engler. Title of release is "Babes in The Woods" and the distributor is called Aurora.

Columnist Will Jones of the Morning Tribune did not name names but spoofed the "shame" of the producers. One was quoted, with apparent sincerity, as saying he had told his wife but not his relatives. He is quoted as remarking, with mixed emotions, "It's frightful what you'll do for money, isn't it?"

Frank operates the Avalon theatre here and Engler the Hopkins.

Film was shot in the north woods last summer with local "talent."

WORKING TO LESSEN CAUSES FOR 'RUNAWAY'

Hollywood, May 21.

Elements of the film industry in Hollywood are pressing the fight against runaway production on two levels with the formation of two committees, one to combat the tax on negative ownership by Los Angeles County, the other operating on the Capitol Hill level.

California State Senate has okayed a measure doing away with the levy on negatives, which is collected annually in March and amounts to $2,300,000 in extra

(Continued on page 70)

China Loaded With Live Entertainment; Is Of Dubious Quality But Plentiful

By WOLFE KAUFMAN

Paris, May 21.

There is probably more live theatrical entertainment in China today, per capita, than in any other country in the world. Theatre is considered by the Chinese Communist government as a vital function of life and is made available at all times to all classes of the populace. This is true, sometimes, even when food is scarce. A very large percentage of the stage entertainment available is political in nature, or with propaganda overtones. A small (about 10%) of the entertainment available is "classical," with no contemporary or political import—and this type of entertainment is by far the most popular with the masses. There is no in-between, no ballet, play, opera or whatever based on life today or the world today, without political import.

Theatre tickets are allegedly available to anyone on a first-come, first-served basis and are inexpensive. That's the theory; actually, as detailed below, this is not quite so. In Peking the prices range from 20 fens to one yuan; the prices change daily, depending on the

(Continued on page 70)

Boy Meets Girl Again

At Time's recent 40th anniversary party a grey-haired gentleman came up to Carol Channing and said, "You're the Gladiola Girl aren't you? —well, I'm the Gladiola Boy." She blinked.

He was former Secretary of Agriculture and Vice President of the U.S. Henry A. Wallace.

In other words, "You sing 'em and I grow 'em."

JOAN BAEZ TOUR TROUBLES DETAILED

Joan Baez's cancellation of a concert at the Loyola U. field house in New Orleans last week (8) was based more on sickness than on segregation. According to Manuel Greenhill, the folksinger's manager, the racial heat in Birmingham was only a contributing factor in raising her temperature which already had been aggravated by an overload of concertizing before the Loyola date.

Greenhill pointed out that he had called in a doctor in New Orleans who verified her illness to the sponsors of the event, S&S Productions. He admits addressing the 3,000-plus crowd on hand at the field house to hear Miss Baez to apologize for her absence and saying that Joan was ill and adding that she had been "debilitated by Birmingham."

In addition to the Loyola cancellation, Miss Baez also cancelled a concert in Memphis on May 10. She appeared in Knoxville on May 13 and wound up her southern tour in Atlanta on May 17.

Meantime, a suit for $100,000

(Continued on page 30)

Louisiana May Have 1st State Opera House

New Orleans, May 21.

Louisiana would become the first state in America to boast a state opera house if a bill, prefiled for the fiscal session of the Legislature, is adopted.

The measure, bearing the name of 13 legislators from throughout the state as cosponsors, would provide for removal of the Wild Life and Fisheries Commission from the old Civil Courts building in the French Quarter and conversion of the imposing state-owned building into a opera and concert house.

Up to $2,000,000 would be appropriated from the state's general fund to finance the project. Under the conversion plans, the building would have an auditorium with a seating capacity of 2,400 to 3,000.

Mary Pickford's Family Album Figures in Anni Of Canadian Film Biz

Toronto, May 21.

Walter Pidgeon narrates the 15-minute short being made by the National Film Board, federal agency, which will mark the 60th anniversary of the industry June 11. Event at Park Plaza Hotel here separately marks diamond jubilee of the Canadian Picture Pioneers.

Toronto-born Mary Pickford has also cleared all rights for the use of excerpts from her pictures and promised to co-operate with William Weintraub, who is doing the script, and Nye Bosin, official historian of Pioneers. Miss Pickford has also made available pictures of herself as a little girl in Toronto, as well as of her family

(Continued on page 70)

Winifred Atwell Denied Visa to Tour So. Africa

Cape Town, May 21.

The interracial Luxurama Theatre, at Wynberg, Cape Town, made application to the Minister for the Interior of the So. African Government for permission to sign Winifred Atwell, the West Indian jazz pianist, but she has been refused a visa. Miss Atwell is married to a white man. Luxurama proposed a three-week tour of the Republic.

Government officials denying a visa to enter the Republic declined to give any reason.

5/22

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SEVEN ARTS ALSO A DISTRIB

BREAKS IN WITH BRITISH 'LEE'

Seven Arts, which has long been considering the move, will enter theatrical distribution with its British-made art entry, "The Small World of Sammy Lee," starring Anthony Newley. Picture will have its U.S. preem at the Sutton in New York following the current "Heavens Above," which opened Monday (20).

Seven Arts, a major factor in independent production as well as tv distribution (of theatrical features), will be entering theatrical distribution in a modest way at first. Sales manager Arnold Jacobs anticipates that he will personally set the 50 "key" domestic deals himself, both from his N.Y. headquarters and via trips on the road. After that, pic will probably be turned over to sub-distributors. To launch "World," he will add one man, and maybe two men, to his staff.

If all goes well with this initial venture, Jacobs envisions a 7A distrib organization comprising perhaps no more than 10 men in the field. With such a low overhead operation, he says, an indie distrib can service those accounts from which at least 80% of total

(Continued on page 22)

Insurance-Eye on Malibu Project

Hollywood, May 21.

At least one national insurance company is said to be interested in providing long-term financing for studio complex now being studied by 20th-Fox, Columbia and MGM. Three companies, keeping their individual corporate identities, propose to build a common studio home, with 2,500-acre 20th ranch in Malibu under consideration as site.

According to some insiders, 20th and Columbia have reached a deeper area of agreement on the proposal than has yet been arrived at with Metro. However, source was relaying information without having been briefed on results of meeting in London 10 days ago by the three company presidents, Darryl F. Zanuck, Abe Schneider and Robert H. O'Brien.

Tentative timetable, assuming no time consuming or insurmountable problems crop up, for contemplated new studio complex reportedly would require up to two years from flashing of greenlight to point where stages, etc., would be in operational shape. Grading and other engineering of the property could take up to six months, it's estimated.

Canadian Film Awards Pass Up Features; Reason: None Completed; Two Negatives Held for Editing Fees

Montreal, May 21.

Canadian Film Awards, 15th annual event, presented at Queen Elizabeth Hotel here recently, skipped theatrical features because none were completed in Canada last year. One now has been, however — Crawley Films' Montreal-shot bilingualer, not yet finally titled. Two other Canadian features lack only funds to finish. Commonwealth Films' (Vancouver) "The Bitter and the Sweet" is reportedly locked in a vault by the editor till he gets paid. Canadian-based Am-Can Productions' $1,000,000 color musical "10 Girls Ago," starring Buster Keaton, Bert Lahr and Eddie Foy Jr., has been held in N.Y. for months awaiting money to pay for editing. Nor were there any awards for best tv entertainment or public-service films.

National Film Board of Canada won 10 of 17 professional awards, Crawley Films Ltd., Ottawa, three, and six others got one each. "Canadian film of the year" was Film Board's "Lonely Boy," 27-min. b.&w. documentary on Ottawa's singer Paul Anka, now a N. J. resident. (It also took "general information" award.) Audience at pre-cocktails (which were tossed by Assn. of Motion Picture Producer and Laboratories of Canada) showing of it and other winners in le Petit Cinema, Place Ville Marie, were enchanted at Anka's personal manager Irving Feld gravely intoning his client's place in history: "Probably the greatest all-round talent the world has known in the last 500 years."

"Lonely Boy" was directed by Wolf Koenig and Roman Kroiter, with Tom Daly as exec producer.

"Best Theatrical Short" was National Board's 10-minute "Nahanni," a lost-goldmine legend filmed by Donald Wilder, with Nicholas Balla as exec producer. It also won "Best Color-Film Cinematography" award, judged by Canadian Society of Cinematographers, with Crawley's "Saguenay," lensed by Christopher Chapman, as tied runner-up. Board's "Jour Apres Jour," lensed by Guy Borremans, sole was black and white award winner.

This was the first year for cinematography awards. It's believed that next year will see directors also judged in two or more categories—possibly including tv-films.

Canadian Film Awards are jointly presented by Canada Foundation, Canadian Assn. for Adult Education and Canadian Film Institute. Latter's exec director, Roy Little, was in charge, aided by Sheila Sugrue and Marcel Carriere. AMPPLC prexy Charles Everett and CFI prexy Jean Clavel were co-chairmen, with Mme. Jeannine Beaubien, director of Montreal's International Theatre, handing out the awards.

Other pro nods went to: "Fantastique" and "Climates of North America"—both NFB—in Children's category; "Arctic Island Wildcat" — Spence Crilly Film Productions for Peter Bawden

(Continued on page 22)

Frontiers of Fame

Offering a play on names in the wake of the recent expose of popularity ratings in television, Goodman Ace, old Kansas City vaude critic, radio star and now tv writer, quipped "The Only Neilsen I have any confidence in is Anna Q."

But the quip flopped with the young tv crowd, who gave it a "huh?" reaction. They had never heard of the silent film star Anna Q. Nilsson.

A Far-Afield Marshall Complains That Troops Lack Fighting Spirit

Minneapolis, May 21.

Back from a six-week European vacation after having missed the North Central Allied annual convention here, circuit owner Bennie Berger, the indie exhib body's board chairman, expressed dismay over what he considers the meeting's "gross and inexcusable deficiency." Regional group, in his absence, didn't pass a resolution reprimanding the film companies "for what they're doing to the small exhibitors." None was submitted to the meeting.

"If I had been there I'll guarantee you there would have been that resolution and others taking film companies to task and showing them up in their true colors," said Berger.

National Allied heads are displeased over a statement made by the local unit president Martin Lebedoff that although the Allied States President Jack Armstrong and Executive Secretary Milton London from Detroit expressed optimism over exhibition's future, Lebedoff took another stand. He issued a statement that it devolves upon Allied States to advise small exhibitors to quit the theatre business.

Berger has an explanation for missing the convention. He said plans for his European trip with his wife were made before it was known when the convention would be held and then they couldn't be changed. President Lebedoff and Executive Secretary-Counsel Stan Kane set a convention date for a time when they expected Berger back. But Berger says he was unable to alter his travel schedule. He did not detail the difficulties.

U's 'Send Me No Flowers'

Universal has purchased Norman Barasch and Carroll Moore's Broadway comedy of a season ago, "Send Me No Flowers." Harry Keller has been tapped to produce the filmization, as the second project under his producer-director pact with the company.

Keller is also preparing "Fallen Angel" which Peter Stone is scripting from Howard Fast's novel. He recently finished directing U's "Brass Bottle."

Levine Demurs On Cannes O.O. Of His Biopic

Cannes, May 21.

Joseph E. Levine denied permission for the unreeling in the Critics Section attached to the festival of a 27-minute documentary on his career made in 16 millimeter by Albert and David Maysles. "Showman" was made a year ago and discloses Levine in action, including footage at the 1962 Cannes fest. It was intended originally for television playoff.

Levine has doubts about the image it presents although his hired hands, Lenny Lightstone and Robert Edwards, argue, as do others, that he emerges sympathetic as well as dynamic. David Maysles travelled here for the supposed showing only to have made the trip for no purpose.

The "Truth Camera" technique used in film followed Levine on his daily business and included one sequence of his firing a press agent, formerly with United Artists, who had not fitted in with Levine's merchandising ways.

Par Terms for '48-'60 Backlog; $125,000 Each on Barrelhead (With %) for 200 Feature Pix

Paramount, holdout in the backlog-to-television sweepstakes, will remain aloof until such times as a prospective customer approaches the company with something more than a pocketful of cash. Par has 200 features dating from 1948 to 1960 which could be made available to tv and will enter serious talks about a licensing arrangement with anyone willing to put up $25,000,000 in advance.

Specifically, Par wants $125,000 per picture for each of the 200, all cash on the barrelhead, with this total of $25,000,000 to be applied toward a percentage, presumably somewhat akin to the pact the corporation had with MCA for rights to the pre-1948 theatricals.

Par thus is serving notice that revenue-shy promoters, who have a yen for the newer product and would like to work out a pay-later agreement, needn't bother to even try. Film outfit has been approached by dozens of wheelers and dealers, and now is bent on separating the men from the boys. Latter are those without money or just unwilling to shell out.

Report from the inside is that about 10 prospective purchasers have made overtures but so far there has been nothing concrete. Reportedly among them is Seven Arts but this company allegedly is ready to ante up $22,000,000 for Universal's back-number product and it's difficult to conceive of an additional outlay of $25,000,000. U has been the only other holdout.

Actually, Par has made no final conclusions as to the kind of deal it would like to make. Company is said to be "assiduously studying" all the tax angles with the thought of cutting Internal Revenue Service in on the shortest possible end of the proceeds.

MCA bought the pre-1948's via outright sale, rather than lease, at a guarantee of $35,000,000, which amount could go up to $50,000,000 contingent on rentals recouped by MCA. As of the end of last year Par collected $27,535,000 and another $14,700,000 is expected as rentals are received under contracts already written.

'Escape' for Moscow

United Artists' "The Great Escape," World War II thriller based on the actual case of a mass Allied breakout from a German prisoner-of-war camp, has been selected by the Hollywood Guilds Committee to be the official U.S. entry at the third International Moscow film fest, July 7-21.

The film was produced and directed by John Sturges for the Mirisch Co.

Recent Par Stock Rise Credited to Outlook For Beefier Product

Paramount has come to life on the New York Stock Exchange. Common stock issue, longtime in the doldrums, rose by about $10 per share in the last couple of months. Last week alone it climbed $3.37½ per share, as 36,300 shares exchanged hands, and hit a high for the year of $45.62½. It was down to $31 last year; the 1963 low was $35.25.

This represents unusually vigorous action for a company which was in the red last year and whose first quarter report for this year, while in the black, nonetheless was less than earnings for the corresponding period of 1962.

Wall Street analysts and Par officials as well credit the upbeat to new product prospects. One commission house cited four pictures as showing particular promise, these being "Come Blow Your Horn," "Hud," "Wives and Lovers" and "Who's Been Sleeping in My Bed."

Other considerations are that the stock had been interpreted as under-priced in some quarters, and the possibility of a significant windfall via licensing of the post-1948 theatrical library to television.

At any rate the downtown chart players had set the "barrier" at $40.50 per share. These theorists figured if the price hit this level it would go higher and they bought accordingly. Then they placed the "barrier" at $43 per share and this, too, was reached. Now they've got a new breakthrough figure of $46.

WB's Quarterly 12½c

Warner board last week declared the regular quarterly dividend of 12½c. per share on the common stock.

It's payable Aug. 5 to stockholders of record on July 12.

Par Resumes Black

Paramount is back in the black. Company for the first quarter of 1963 had net income of $275,000, or 17c per share. In addition an investment profit of $446,000, or 28c per share, was realized in the period. Shares outstanding number 1,604,861.

Par for all of 1962 was over 3,000,000 in the red.

First quarter of 1962 brought a consolidated net of $1,129,000, or 67c per shares based on 1,680,231 shares then outstanding. There was no investment profit during the first quarter of 1962.

Paramount in the first three months of this year bought in 20,100 shares of its own common stock on the open market. And the buying is still going on.

Company thus is continuing with its long-standing policy of reducing the outstanding issue when feasible and, of course, commensurately reducing dividend requirements.

As of April 1 the company had 1,604,861 shares outstanding.

Fascination With Own Era

[Flock of World War II Themes Due]

Twentieth-Fox prez Darryl F. Zanuck, who hit the boxoffice jackpot with his D-Day epic, "The Longest Day," is going to be reworking World War II quite extensively in the upcoming production slate for his company.

Of the approximately 24 titles which have been set for production or preparation by 20th in the next year and a half, no less than eight are concerned with WW II. On the roster:

"The Winston Affair," acquired from the now defunct Entertainment Corp. of America, to be located in India and England.

"The Last 24 Hours," based on H. Trevor-Roper's "The Last Days of Hitler."

"Morituri," adventure-meller, located in the Pacific, based on a German book by Werner Joerg Lueddecke.

"Fate Is The Hunter," based on Ernest Gann's quasi-biographical book spanning commercial air development, the screen version of which, according to the 20th announcement, will concern "two modern airline pilots and their relationship during WW II."

"The Greatest Raid of All," based on C. E. Lucas Phillips' book about the famous raid—Operation Chariot—on St. Nazaire in 1942, in which the British destroyed a vital dock held by the Nazis.

"Von Ryan's Express," based on David Westheimer's book, to be published this fall, about a group of American and British prisoners being transported to Germany after the collapse of Italian forces.

"The Wingate Story," based on the biography by Leonard Mosley.

"Short Cut," a novel by Ennio Flaiano, about an Italo officer in WW II who contracts leprosy in Abyssinia from a local chick.

Sam George's New Status

Sam George has been appointed southern region merchandising rep for Paramount, covering Atlanta (where he'll headquarter), Charlotte, Jacksonville, Memphis, New Orleans and surrounding areas.

George, former field rep for Metro and Cinerama, and also manager of the Fox and Paramount Theatres in Atlanta, will work under exploitation manager Bernard Serlin.

Rough Language, Still Moral Picture; Some Angles of Marty Ritt on 'Hud'

Parents' mag has citationed "Hud." Geoffrey Shurlock, administrator of the Production Code, said in effect it's a "deeply moral" film and worthy of Code approval. The Catholic Legion of Decency classified the picture as "morally unobjectionable for adults."

"Hud," a Paul Newman starrer for Paramount, contains in its cut-loose dialog such words as "bitch" and "bastard."

At one point, Pat Neal rebuffs Newman's approach with the crack, "No, thanks, I've had one cold-blooded bastard in my life. I don't want another."

"Hud" director Martin Ritt, in New York from Hollywood last week, states, "Everybody's got a right, including the picture business, to grow up."

He undertook to assure an interviewer that words and situations which a few years ago would seem coarse and vulgar, if not obscene, are, as they should be, permissible if presented without strain and stress for shock, but within the realm of good taste and in keeping with the characters and plot.

Pure Language

In passing along the information anent Parents' mag's endorsement of "Hud," along with the Legion and Production Code sentiments, Ritt offered the thought that much consideration must be given to "honesty." Strong, forceful characters wouldn't seem right in talking only puritan world; an itchy-boy character is expected to be foul-mouthed just so long as there are reasonable restraints.

A participant in a conversation concerning the subject said he saw a television late showing of John Huston's "Asphalt Jungle" recently and found the picture rather tepid. It was widely acclaimed at the time of its original presentation in theatres. But with today's standards, the film has lost authenticity because of the absence of even a suggestion of the gutter language.

(Continued on page 30)

YUGOSLAVIA PARTNERS WITH CARROCK FILMS

Carrock Films, indie production company formed in January by Joel Schenker, Roger Lewis, Philip Langer and Max Cohen, has made a deal with Avala Films of Yugoslavia to co-produce the historical spec, "The Bridge on The Drina," based on Nobel Prize-winner Ivo Andric's novel.

Story spans 30 years of Balkan resistance to the Ottoman Empire. Plan is to shoot the pic on a $2,000,000 budget in Yugoslavia next year.

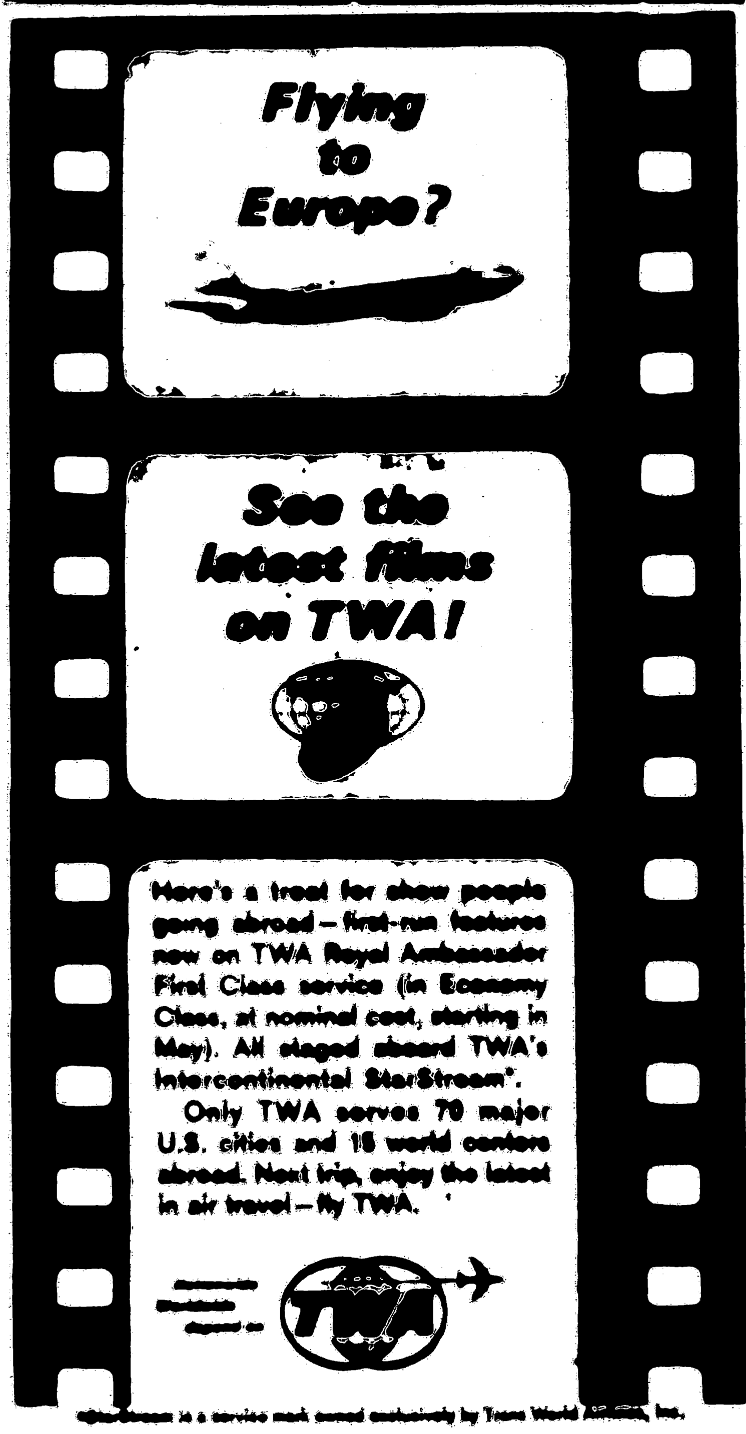
No Metro, 20th-Fox Aussie Tieup Seen

Sydney, May 21.

Stopping off here for a quick looksee prior to returning to his N.Y. base following a Far East survey, Bert Obrentz, Metro's foreign chief, said he couldn't see any distribution hookup here between Metro and 20th-Fox similar to the one currently operating in New Zealand between the two organizations.

Obrentz said that Australia was too big a territory to allow any such joint operation. It's cited that New Zealand was not such a large operative zone as Australia, hence the current tieup there was working to the satisfaction of both parties.

Obrentz then went on to say that Metro would release "The V.I.P.'s" in this territory next September and likely would beat in 20th-Fox "Cleopatra" in some world keyers.



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AND ONE FOR LUST

Seven Arts With Kirk Douglas Plan a Sked

Hollywood, May 21.

Seven Arts and Kirk Douglas' Joel Productions are partnered in a deal to produce four films and a Broadway play, latter "One Flew Over the Cuckoo's Nest." Douglas will star in and Sidney Lumet direct the Dale Wasserman dramatization of Kenneth Kesey's novel.

First of four pix will be "Seven Days in May," which started yesterday for Paramount release with John Frankenheimer directing and Douglas costarring with Burt Lancaster and Fredric March.

Elsa the Adorable Lion As Theatre and Tele Star If Stoloff Deal Jells

Elsa, the lioness heroine of Joy Adamson's three books which began with "Born Free," may eventually become a motion picture star—posthumously. Arthur Stoloff, tv producer-syndicator who recently entered the theatrical field by acquiring distrib rights to the Oscar-winning "Black Fox," is prepping a feature-length documentary about Elsa, to be culled from approximately 100,000 feet of 16m color footage of Elsa and her cubs shot by Mrs. Adamson. ("Born Free" described Mrs. Adamson's raising of Elsa from an orphaned cub through Elsa's mating and death back in the jungle.)

According to Stoloff, he acquired the footage for $15,000 (with Mrs. Adamson to receive also 25% of any net proceeds), but because he did not buy rights to the three Elsa books, he will not be able to use the book titles. Plan also is to utilize footage in a series of five-minute tv films to be called "The Wonderful World of Elsa."

In addition to the Elsa film, which the producer hopes to finish by yearend, Stoloff is projecting several other theatrical features, including an exploitation film based on the career of the late master magician, Houdini, about 20% of which will be footage of Houdini-in-action shot by the magician's wife. Film would not be a biography, as such, but would concentrate on some of his more spectacular tricks and adventures. As Stoloff describes it, the picture will be told from Houdini's point of view (as the camera eye)—the magician only being seen by the film audience through the Bess Houdini footage. New material will be shot in England, where the producer already reportedly has a deal with the Rank Organization to supply half of the necessary $120,000 financing.

The third project on his theatrical sked is "Death of A Tiger," based on the events leading up to the assassination of former Dominican dictator Trujillo. Producer sees this as a highly explosive cloak-and-dagger yarn which, because nobody was quite able to photograph the real thing while it happened, will be shot as a fiction feature.

Europe to U. S.

Lillian Browse
Leslie Caron
Keith Herrington
Arnold Hodswith
Leo Kerz
Arthur Mossford
Richard Rodgers
Ira Tulipan

U.S. to Europe

Samuel Barber
Rudolph Bing
Bonnie Bourne
Henri Doering
Gertrude A. Pellner
Stanley Kaminsky
Harriet Kaplan
Jack Lord
Samuel Lurie
Alicia Markova
Gian-Carlo Menotti
Michael O'Sullivan
Alan Pakula
Otto Preminger
Fred Robbins
Hayden Rorke
Alan Stone
Robert Trout
Clinton Wilder

N.Y. to L.A.

Goodman Ace
Bob Coe
Edward E. Colton
Bill Dozier
Sid Eiges
Frank Granat
Ben Griefer
Martin Ritt
David Tebet
Robert Weiner

British Fun Pictures Face Serious Challenge of Quality With Quantity

By VINCENT CANBY

A "decline" from previous pictures of British comedy, reflected in the last two years, in the annual Variety survey on the U.S. boxoffice performance of film imports, is actually a decline in quality rather than in quantity. So says Roy Boulting who, with his twin brother John, was as much responsible as any British filmmaker for the huge success of British comedies this side several years ago.

In New York last week for the opening of the Boulting Brothers' new "Heavens Above," Peter Sellers starrer which lampoons the Church of England, Roy Boulting also noted that some of the decline in British comedy could be traced to the fact that at least two of the top British comic actors—Sellers and Alec Guinness—have been branching out more and more into dramas and or films which cannot be easily classified as "comedies." A third top comic actor, Terry-Thomas, he suggested, has not been picking his recent scripts with great discrimination.

With "Heavens Above" completed, Boulting revealed, he and his brother will themselves be taking a sabbatical of indeterminate length from the kind of satiric films ("I'm All Right, Jack," "Man in A Cocked Hat," "Private's Progress," etc.) which established their reputation this side, or at least overshadowed their more serious exercises like "Brighton Rock" and "Seven Days to Noon."

Their upcoming project is "Seige of Battersea," which Roy is now scripting and which the brothers hope to get into production this fall. The film will take a look at the newly independent West African nations through the experiences of a white colonial who stays on after the British flag has departed.

"Of course, it won't be all that solemn," said Boulting, who also noted that there is nothing more serious than satire. But he's hankering after a change in tempo and, in his opinion, although each Boulting comedy has been different, he is tired of the certain similarity in approach. There is also—in "Seige"—to be a respite from the constant challenge of establishing the comic mood; comedies are more difficult to make than dramas and melodramas.

A LITERARY MATING OF MEMOIR AND FICTION?

Reno, May 21.

Cornelius Vanderbilt Jr.'s memoir, "Man of the World," and Upton Sinclair's "Presidential Agent" (in which Vanderbilt was thinly disguised as the "Larry Budd" character in the latter's book) may be blended by Perry Leff of Creative Management. His clients are Paul Newman and Joanne Woodward, and he has the property in mind as a screen vehicle. H. N. Swanson is repping Vanderbilt.

Latter is at his local ranch where they are huddling. George Stevens has been shooting Fulton Oursler's "Greatest Story" on a ranch Vanderbilt once leased from the Piute Indians at Pyramid Lake. Another coincidence is the fact Vanderbilt was employed for 13 years pre-World War II by Oursler as a "roving reporter" when latter edited Liberty mag.

20% of Canada's Shorts Go 'Foreign'

Ottawa, May 21.

Graeme Fraser, v.p. of Crawley Films Ltd., Canada's largest commercial film producer, says 20% of its revenue during the past five years has been in U. S. and other foreign currency. It has made more than 200 business and educational films for foreign clients and now has in production six more for McGraw-Hill publication house of N.Y., and three more for International Film Bureau of Chicago.

Crawley's most exported series is "RCMP," made for CBC and sold in 20 countries; its "St. Lawrence North" has sold in five so far. Its 130-episode color "New Tales of the Wizard of Oz" was made in Ottawa for Videocraft of N.Y. All three are tv series.

Off-B'way 'Purlie' Off; But Summer Stock Not; It's Ossie Davis Verdict

A projected off-Broadway revival of last season's Broadway comedy "Purlie Victorious," which would have arrived about the same time as the recently-completed film version of the play, has been scrubbed. The revival was to have been presented by Philip Rose who produced it on Broadway and who will share financially in the film's profits, if any.

The pending off-Broadway production was scrapped when coholder of the property's rights, writer-actor Ossie Davis who wrote the script and starred in it on Broadway, decided, along with the pic's producers Milton and Tom Hammer and director Nick Webster, that such a revival could possibly hurt the film's chances. Rose had been planning a revival for some time with Davis' knowledge but, with the development of the filmization, it was decided that such a move would add to risk.

Several strawhat productions of the property are planned for this summer, however, but there is no way that these can be blocked by the film's presenters in that stock rights are independently handled. Nor, however, do the producers see any potential dangers from such summer showings which, in fact, could add to a wider knowledge across the country of the script.

Davis adapted his original for the film with director Webster who

(Continued on page 22)

L.A. to N.Y.

Martin Davis
Frank Gorshin
Jack Haley Jr.
Bob Hope
Will Hutchins
Lee Lasble
Paul Lynde
Pat O'Brien
Harold Prince
Milton R. Rackmil
Elton Rule
Lloyd C. Sigmon
George Weltner

Film Retrospective For Edinburgh

Edinburgh, May 21.

The Edinburgh Film Festival, to be held Aug. 18-Sept. 1, will have theme of "The Film and Drama." The fest, 17th held in Scottish capital, is part of International Festival held there every summer. Countries participating are U.S., Czechoslovakia, East Germany, West Germany, France, Great Britain, Italy, Poland, Netherlands, Sweden, Yugoslavia and U.S.S.R.

As part of retrospective series, illustrating theme, U.S. will show "Marty" and "The Devil's Disciple," Great Britain, "Flesh and Blood," France, "Le Bourgeois Gentilhomme" and the U.S.S.R., "Twelfth Night."

ESCALATING ACTRESS

After Three Films, Ann-Margret Rates $275,000 For Pair

Hollywood, May 21.

Ann-Margret, with only three pix completed, will draw $275,000 for two films at Metro under a pact to start in mid-July when she costars with Elvis Presley in an untitled feature. Second will be in the Irving Berlin musical, "Say It With Music."

Thesp also has a three-pix deal with Frank Sinatra's Essex Productions, commitments for one a year for next five years with 20th-Fox and three pix over next two years with Columbia Pictures.

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FAN MAGS RAP IMAGE-SPINACH

New York Sound Track

A local gagster reports that 20th-Fox is apparently now shooting a sequel to "Lolita." The picture? "Take Her, She's Nine."

Passers-by doing a double-take outside the Rialto, where billed on the marquee is "My Bare Lady."

"I want to learn to act in a little theatre, and Glasgow Citizens' Theatre seems just what I am looking for. It's something you just cannot do in the States. I don't care how much they pay me or how small the part is. You know what I would most like to do? 'Night Must Fall,' by Emlyn Williams. I remember seeing the movie starring Rosalind Russell. Wonderful." So said Sammy Davis Jr., quoted in Glasgow Evening Citizen, Scotland.

The lobby of 20th's West 56th St. homeoffice is now decorated by a giant Egyptian sculpture of some queen or other . . . And, according to an interim report, more than $1,000,000 already has been raised in New York for the benefit of 416 charities and cultural institutions through the sale of tickets to "Cleopatra," which doesn't preem at the Rivoli until June 12 . . . Leslie Caron in town for the preem of her British-made "L-Shaped Room" at the Fine Arts next Monday (27).

Darryl F. Zanuck back in town after conferences in London and Paris setting plans for the production of five 20th pix in Europe later this year. Twentieth prez yesterday (Tues.) presided over his first annual meeting since taking over the company's helm.

Word from Anzio is that Sam Spiegel is hosting a press conference next Wednesday (29) aboard his yacht, anchored off the Italian port. About 60 press and radio-tv reps are invited. Before he left for Europe, producer Spiegel had said he just wanted a vacation—"I want to get away from it all."

British writer Malcolm Muggeridge, who gave birth to the basic story idea for the Peter Sellers' starrer, "Heavens Above," in town for the picture's opening at the Sutton Monday (20) . . . Melinda Dillon signed for the ingenue lead in the upcoming German-Italian coproduction, "Strangers Came to Die" . . . Reportedly one of the most satisfying birthday presents received last week by Abe Lastfogel, William Morris prez, was the hole-in-one he made (on the coast) before a large number of witnesses.

UA prez Arthur B. Krim has been elected a trustee of the African-American Institute, which reps American private interests in African educational and cultural developments.

A three-part filmization of the classic "Canterbury Tales" is currently being worked out to be done with three directors and three main stars. Script has been written and is the property of Paul Mosbaugh, a Columbia unit production rep. Both Orson Welles and Peter Ustinov have expressed interest in parts . . . an early June wedding is in the offing for Penny Poppercorn, daughter of Embassy v.p.-general sales manager Carl Poppercorn. She'll wed George Finley, New York Law School student.

Loew's Hotels' Regency, situated at Park Avenue and 61st St., Manhattan, was an unique scene of show business people and others from the allied arts last Friday (10). Seated at one table in the "hideaway" were the head men of four of the five national circuits, namely Leonard H. Goldenson (American Broadcasting-Paramount Theatres), Albert A. List (Glen Alden-RKO), Lawrence A. Tisch (Loew's) and S. H. (Si) Fabian, of Fabian Enterprises-Stanley Warner. Tisch said later there was no need to call in Robert F. Kennedy and his Dept. of Justice. It was just a social meeting and "we do it all the time," said he. At other tables that day: Ethel Merman, Perle Mesta and Columbia's Ray Bolt, Si Seadler and a group, and Gina Lollobrigida, Jim Shanahan and Lois Weber.

Arnold Penbon notes erratum in news story on his plans: short he recently completed was directed by Walter Stuart. Item had it featuring a Walter Stuart.

Statement from Warners on the election of Morey Goldstein to a parent company vicepresidency drops the familiar nickname with which he always had been identified. Guesswork has it there's too much jazz in "Ram"—especially for a WB v.p.

New grandson, Mark Henry, for Paul N. Lazarus Jr., exec v.p. of Samuel Bronston Productions, born to Lieut. and Mrs. John T. Lazarus in West Germany where pere is on tour with the U. S. Army . . . Ira H. Tulipan back to work as assistant ad-pub director of Columbia, after three weeks of loafing in Europe . . . George Weltner and Martin Davis returned to the Paramount homeoffice following more of those Coast product and promotion conferences . . . Seventeen mag's pic of the month (June) is "Bye Bye Birdie" . . . Otto Preminger left for London over the weekend to complete the "Cardinal" editing and scoring. Meanwhile Columbia is advertising ticket sales for the opening—which is not until next December.

The current issue of Fortune estimates that if "Cleopatra" does the $100,000,000 worldwide rental that producer Walter Wanger originally predicted, his share (based on his 10% of the net after a $62,000,000 breakeven point) would come to $2,875,000. Seven Arts acquired Wanger's equity some time ago . . . Fawcett Publications is reissuing 250,000 "Longest Day" paperbacks in conjunction with picture's upcoming general release . . . Among the 10 best pix of the year picked by the Bengal (India) Film Journalists Assn. are Universal's "Spartacus" and "Come September" and 20th's "Longest Day."

Morey Amsterdam, who has just finished his assignment in AIP's "Beach Party," hosts an AIP lunch for exhibs today (Wed.) at the Hemisphere Club . . . Leopoldo Torre-Nilsson's "Hand in The Trap" has its U. S. preem at the Carnegie Hall Cinema following the current "Black Fox."

No need to buy a firstclass ticket on TWA's trans-Atlantic flights now in order to see the inflight pix. As of Friday (24), the service is being extended to steerage—oops—"economy class" passengers . . . Graphic designer Everett Aison, who is doing more and more film titles these days, will teach a course on "Film and The Artists" starting this fall at the School for Visual Arts.

Inadvertently omitted from last week's roundup on new indie distrib firms ("Re-Casting of New York Importers," VARIETY, May 15) was the name of Kanawha Films, headed by Paul Peralta-Ramos and Archer King. Firms initial release is going to be the Swedish import, "The Doll," the official Swedish entry at this year's Mar Del Plata fest.

Ossie Davis, back in Gotham after an acting stint in Rome and Hollywood in "Cardinal," says he plans more concentration on writing in the future and has some tv scripts in the offing. His filmization of his Broadway comedy "Purlie Victorious," tagged "Gone Are the Days," is presently being edited and near completion . . . From Maryland comes word of delays and disagreements between "Lilith" producer Robert Rossen and actor Warren Beatty . . . Nat Rudich, assistant to Otto Preminger, back in Gotham for a while now after country hopping with "The Cardinal" . . . Brigitte Bardot will tint her tresses for the first time in Joseph E. Levine & Carlo Ponti's "Ghost at Noon," currently filming in Rome. She becomes a brunette in the second half of the pic, directed by Jean-Luc Godard who makes the decision.

Vincent Price, in the role of art authority, arrived in Gotham last Monday (20) for promotional activities re the first local showing of his art collection at Sears stores in Brooklyn and Huntington . . . Fred Herkowitz, RKO national ad-pub director, in Los Angeles for talks on

(Continued on page 22)

RESENT BEING STARS' STOOGES

By DORA ALBERT

Hollywood, May 21.

Upcoming issues of film fan magazines will circumvent the attempts of stars and studios to place damaging censorship requirements on them.

The ability of some of the motion picture stars to ask for and receive astronomical salaries has swelled their heads to the point where they see no reason why they shouldn't also be able to dictate to the nation's press (and particularly to the fan magazines) exactly what those magazines can run about them.

In the 1930s, some of the more important stars and major studios first began demanding the right to read and approve interviews the stars gave. Most fan magazine writers agreed; and for many years there was relative peace between stars and fan magazine writers and editors.

Then in order to help circulation, national and fan periodicals began running stories that weren't completely puff pieces; some of them with sensational titles. In recent years, certain ranking stars and their press agents have argued that their press agents have argued that if the magazine writers want interviews, they will have to give the tout-masters the privilege of title approval, the right to censor cover blurbs, the right to select photographs and approve captions, and sometimes the right to dictate the use of a cover picture of the star to adorn the whole issue. (Even Garbo in her heyday never laid down terms like these.)

Fan magazine editors are presently incensed against such dictates. They feel that to accept these terms would turn them into puppets, with less say about the contents of their magazines than publicity office boys. Even though an editor may want an interview with a star, that star is not necessarily worth a cover picture on his magazine, the choice of the right cover may make the difference between a magazine that sells well and one that dies at the newsstands.

Issues of Motion Picture and Silver Screen for June are among those that show how self-respecting fan magazine editors manage to run newsy magazines without bowing to the autocratic whim of stars.

How Long, Oh, How Long?

Among the stories in Silver Screen that were obviously based on reportorial work but not on interviews with the stars is the cover story "Liz and Burton: How Long Will It Last?" carefully analyzing the qualities in both that might break up their alliance. Silver Screen also ran this author's interview with top marriage counsellor Dr. Paul Popenoe, director of the Los Angeles Institute of Family Relations, analyzing the Tony Curtis-Christine Kaufmann marriage.

Motion Picture also runs an editorial story in its June issue on Liz and Burton, "Liz Wins' Sybil Surrenders Burton'" giving a Parisian-eye view of the latest developments.

In another Motion Picture story, "Why Does Everyone Want to See Me Get Knocked Flat On My Fancy?" writer Scott Stuart not only quotes Nick Adams' view on Natalie Wood, but analyzes the ridiculous postures that she and her press agent have taken toward the fan books. "In Hollywood," he says, "it has become a popular pastime to blame fan magazines for disasters, when in fact they report them only after they happen."

Natalie's Bigger Than JFK

He tells of "a dapper and determined young press agent who will not even present Natalie with a request for a fan magazine interview. Although one may be pardoned somewhat for doubting his objectivity, he himself will deign to grant an interview on Natalie —

(Continued on page 20)

French Actress Tells Hollywood: 'Conditions Much Worse in Paris'

Hollywood, May 21.

French actress Genevieve Page, here for a costarring role in Warner Bros.' "Youngblood Hawke," paints a dismal picture of the plight of the Gallic thesp.

"If you think things are bad in Hollywood you should take a look at the French film industry," she says. "When I left Paris last month only two films were before the cameras. The situation among French actors is little better than desperate."

Of 6,000 actors who claim professional status fewer than 500 are able to make a living acting in normal times, according to actress, who adds, "and now literally only a handful are employed."

Most French players combine stage and film careers, says Miss Page, who maintains that only the very big names in the biz are able to live on income derived from films.

The stage, undergoing a slump similar to the one plaguing the film industry, is unable to provide any meaningful measure of increased employment to the beleaguered thesp, notes Miss Page. She adds that the sharply increased incidence of people exiting Paris during the summer months has done tremendous damage to the traditional June-November Parisian theatrical season.

Television, which is limited to one channel, is considered no more than a marginal source of actor income in France, declares Miss Page, adding that the pay on French TV is "incredibly low."

Actress avers that doldrums which have descended upon the French film industry stem from problems similar to ones facing Hollywood including lack of financing, high taxes, increase of self-entertainment media and even "over-priced stars." She numbers Jean Paul Belmondo, Brigitte Bardot and Jean Gabin at top of current French thesping heap, reporting top salaries of about $120,000 per pic.

Insult to injury blow to strike French filmmakers was a recent strike called by the French producers association earlier in the year, since resolved, notes actress.

Miss Page avers there has been no change in attitude of the European thesp towards the Hollywood opportunity. It remains the ultimate filmic goal, she insists, noting that American films and film stars still set the style in international filmmaking.

'SAM HOUSTON STORY' SHOOTS IN HOUSTON

Houston, May 21.

William Rowland publicizes an intention to make a motion picture here on Sam Houston. He expects to begin shooting Nov. 19 and complete negative in about three months. He will direct the film himself and the pic will be called "The Sam Houston Story." He reports commitments from Stephen Boyd and Frederic March to play the two chief roles, Houston and Andrew Jackson.

Screenpay is the work of A. B. Guthrie Jr. and Paul I. Wellman who are his partners in the production. Rowland will serve as producer. Ted and Vincent Saizas of Birmingham will be cameramen.

The film is to be made in color and Panvision and is budgeted at $900,000. Scenes will be shot at the San Jacinto battleground and in other natural locales if possible. He will build a town set somewhere in the area. Upon completion he will release the film himself.

Swedes Continue Uneasy Re 'Prize'

Stockholm, May 21.

Swedes have shut the doors on Metro's film troupe that is in Stockholm to shoot some atmosphere scenes for "The Prize." Fearing that the American film will scandalize the highly respected Nobel Prize, Swedes have decided not to cooperate, though Stockholm police have helpfully assisted in keeping crowds away as the troupe shoots certain exteriors.

William Kaplan, in charge of the production, told VARIETY that most of involved Swedish groups had expressed a willingness to help more than a month ago. But when reports from Hollywood began to filter into the Swedish newspapers implying that the film would convey a sexomaniac view of Sweden, the different groups backed out. Swedish actor-director Gunnar Hellstrom, who is presently residing in California, wrote an article in an evening tabloid in which he said that he had rejected an offer to take part in the film as he regarded it as a disservice to his country. This adverse publicity snowballed. Several other Swedish actors and actresses are rumored to have rejected participation offers on similar grounds.

Among the Swedish groups and institutions that had originally planned to cooperate with the filming of "The Prize" are the Stockholm Concert House, the Cooperative Movement, the Swedish State Railroads, Svensk Filmindustri and many others. Svensk Filmindustri had promised to provide the technical staff necessary. As a consequence of Svensk Filmindustri's refusal to cooperate MGM has been compelled to bring technicians from Germany and Britain.

Because of the Swedes' unwillingness to cooperate, Kaplan is uncertain whether the stars in the production will be brought to Stockholm. Only one Swedish actor, Christian Bratt, has accepted work with "The Prize" group. However, since the publicity, Bratt, who is functioning as Paul Newman's stand-in, walked about with sun-glasses, hoping to avoid recognition.

Eliot Hyman Adds Braid

Eliot Hyman has been elected president of Seven Arts Productions to succeed the late David B. Stillman.

Since the organization of the firm in 1960, Hyman has served as exec veep of the company. He will continue to hold his post as prez of Seven Arts Associated, the American-operated subsidiary of the parent Canadian firm.

MIDNIGHT CINERAMA AND LINDY'S IN TIEUP

"Broadway-After-Midnight" is the billing given a new customer lure being undertaken by Metro-Cinerama with an assist from Lindy's. Nicolas Reisini, president of C'rama, stated he wants to revive the late shows of past (starting at midnight) and, beginning Saturday (25), will offer "How the West Was Won" at Loew's Cinerama in Manhattan. It's to be limited to Saturday nights at the start.

Tieup with the restaurateur provides that stub-holders, following the midnight performance, will be given cheesecake and coffee. Lindy's will remain open until around 3:30 a.m. Sunday for the late stayers-up.

Reisini pointed out that film exhibition economy more and more is being geared to the weekends, the public is hitting the downtown showcases particularly on Friday nights, Saturday and Sunday. If adequately attended, an extra show such as at midnight Saturday obviously would have fiscal impact, particularly with a feature, such as "West Was Won," which is playing two-a-day.

Reisini said he hopes to see the midnight-show policy adopted in other cities and urges other exhibitors and distributors to take steps in this direction.

Come Blow Your Horn
(PANAVISION-COLOR)

Engaging translation of the lightweight Broadway 'laugher. Bright b.o. prospect.

Hollywood, May 14.

Paramount release of Norman Lear-Bud Yorkin production. Stars Frank Sinatra; features Lee J. Cobb, Molly Picon, Barbara Rush, Jill St. John; guest stars Dan Blocker, Phyllis McGuire; introduces Tony Bill. Directed by Yorkin. Screenplay, Lear, from Neil Simon's play; camera (Technicolor), William H. Daniels; editor, Frank P. Keller; music, Nelson Riddle; assistant director, Daniel J. McCauley. Reviewed at Hollywood Paramount Theatre, May 14, '63. Running time, 112 MINS.

Alan	Frank Sinatra
Mr. Baker	Lee J. Cobb
Mrs. Baker	Molly Picon
Connie	Barbara Rush
Peggy	Jill St. John
Buddy	Tony Bill
Mr. Eckman	Dan Blocker
Mrs. Eckman	Phyllis McGuire
Waiter	Herbie Faye
Barber	Romo Vincent
Manicurist	Charlotte Fletcher
Tall Girl	Greta Randall

Art it ain't, fun it is. That about sums up "Come Blow Your Horn." Like its legit parent, the screen version of Neil Simon's Jewish-oriented family comedy is a superficial but diverting romp. For the average escape-and-relaxation filmgoer, the Essex-Tandem production should prove a pleasant, entertaining experience uncomplicated by shades of characterization or substance and dimension. In the vernacular of its star, it's a gas for the mass, shopworn and predictable along the edges but crammed with gags, spiced with sex and played with style and gusto by an attractive cast. For exhibs and Paramount, a promising "Horn" of plenty.

The streamlined picture version is a product of Norman Lear and Bud Yorkin, produced by both, directed by Yorkin, written by Lear. They have done their job well in all three departments. The simple yarn is concerned with two brothers at opposite extremities of bachelorhood, the elder one (Frank Sinatra) ultimately passing into a more mature, responsible phase of life when he sees in his younger brother's (Tony Bill) sensual excesses the reflection of a ferocious personality no longer especially becoming or appealing to him. This is mighty good news to his long-suffering father, a wax fruit manufacturer from Yonkers for whom any unmarried man over 30 is a bum.

Sinatra's jaunty performance is his best in some time. The role is perfectly suited to his rakish image. It also affords him an opportunity to manifest his most consummate talent—that of singer. He warbles the lilting title tune, which has been cleverly integrated into the story fabric in accompaniment of a transitional series of fast cuts. The song, by Sammy Cahn and James Van Heusen, has all the earmarks of a hit, and will probably get an airing on the next Oscarcast.

But it's Lee J. Cobb who steals the show (albeit in the juciest part) with what might be described as a "bum" bastic portrayal of the explosively irascible old man who is forever appearing at the front door to his son's apartment when more glamorous company is expected. As a matter of fact, a major share of the film's comedy is of the "knock-knock, who's there?" variety, a rather ancient fun device. Molly Picon, one of the foremost stars of the Yiddish stage, manages to wade through the absurdities of her role—Cobb's harassed wife—with comic finesse and shines brilliantly in a bout with a battery of ringing telephones.

Tony Bill makes a fairly auspicious screen bow as the younger brother. A dark, handsome, boyish type, he should become a favorite in the fan mag sphere. Barbara Rush is attractive as the girl who eventually gets Sinatra, and Jill St. John is flashy as a gullibly accomodating sexpot. Dan Blocker packs the appropriate wallop as an understandably jealous Texan and Phyllis McGuire is glamorously racy as his wife. Dean Martin adds a little bonus fun in an unbilled cameo bit as a bum who gets—literally—what he begs for, to his chagrin.

Cinematic ingenuity by Yorkin and staff adds lustre and novelty to the proceedings, which need the boost. For example, a refrigerator-eye-view, or open-and-shut case, of a hungry husband is the kind of photographic imagination with which Yorkin and cameraman William H. Daniels have added an unorthodox visual element to make a joke play better. Frank P. Keller's editing is astute, Edith Head's costumes observantly suited to character. Nelson Riddle's score is noteworthy for the manner in which characters are identified and accompanied by individual themes, along the order of "Peter and the Wolf." The gaudy set for Sinatra's opulent apartment is the highlight of contribution in this film of the teams of Hal Pereira-Roland Anderson (art direction) and Sam Comer-James Payne (set decoration). *Tube.*

The Nutty Professor
(COLOR)

Jerry Lewis in a slickly-mounted Jekyll-Hyde style farce.

Hollywood, May 10.

Paramount release of Ernest D. Glucksman production. Stars Jerry Lewis, Stella Stevens. Directed by Lewis. Screenplay, Lewis, Bill Richmond, from story by Lewis; camera (Technicolor), W. Wallace Kelley; editor, John Woodcock; music, Walter Scharf; asst. director, Ralph Axness. Reviewed at Pantages Theatre, May 10, '63. Running time, 107 MINS.

Prof. Julius F. Kelp and Buddy Love	Jerry Lewis
Stella Purdy	Stella Stevens
Dr. Hamius R. Warfield	Del Moore
Millie Lemmon	Kathleen Freeman
Football Player	Med Flory
Football Player	Norman Alden
Father Kelp	Howard Morris
Mother Kelp	Elvia Allman
Dr. Leevee	Milton Frome
Bartender	Buddy Lester
English Boy	Marvin Kaplan
College Student	David Landfield
Football Player	Skip Ward
College Student	Julie Parrish
College Student	Henry Gibson
Themselves	Les Brown & Band

"The Nutty Professor" is apt to be another moneymaker for Jerry Lewis and Paramount, but it is not one of the comedian's better films. Although attractively mounted and performed with flair by a talented cast, the Ernest D. Glucksman production is only fitfully funny. What it seems to need most of all at the moment is a good trimming job by the editing department. Too often the film bogs down in pointless, irrelevant or repetitious business, nullifying the flavor of the occasionally choice comic capers and palsying the tempo and continuity of the story.

The picture was directed by Lewis and written by him in partnership with Bill Richmond. The star is cast as a meek, homely, accident-prone chemistry prof who concocts a potion that transforms him into a handsome, cocky, obnoxiously vain "cool cat" type. But the transfiguration is of the Jekyll-Hyde variety in that it wears off, restoring Lewis to the original mold, invariably at critical, embarrassing moments. Eventually, the return to character occurs in full view of an audience of admirers of model B, prompting Lewis to deliver a rather maudlin sermon with the moral that "if you don't think too much of yourself, how do you expect others to?" This touch of climactic sentiment is a characteristic of Lewis' pictures but, while a dash of "heart" can be a valuable ingredient in comedy, it doesn't register in this one, coming off flat and pretentious.

Another standard characteristic of the Lewis film is its similarity to an animated cartoon, especially noticeable on this occasion in that the professor played by Lewis is a kind of live-action version of the nearsighted Mr. Magoo who suffers typically cartoon-like mishaps such as getting flattened by a heavy falling door or having his arms stretched to floor-touching length by dropping a barbell—with miraculous "recoveries" in subsequent scenes.

Lewis handles his dual role with skill, although it is stretching the imagination a bit to accept him as the irresistibly attractive campus heart-throb, especially when he sets himself at the keyboard and croons "That Old Black Magic" to a bevy of swooning females. Somebody has got to be kidding. The voice that comes out, after all, belongs to Jerry Lewis, and that ain't Nat King Cole, brother.

Musical theme of the picture is the beautiful refrain, "Stella By Starlight." By starlight or any other light, Stella is beautiful—Stella Stevens (that is, who portrays the professor's student admirer). Miss Stevens is not only gorgeous, she is a very gifted actress. Top stardom is a mostly role away. This was an exceptionally tough assignment, requiring of her almost exclusively silent reaction takes, and Miss Stevens has managed almost invariably to produce the correct responsive expression. On her, even the incorrect one would look good. Somebody, however, should clue in the make-up department to skip all that facial goo and stop over-torturing her tresses. Naturally classic looks such as hers need no such embellishment.

Of considerable comic value in key support are Del Moore and Howard Morris, with additional contributions of prominence by Kathleen Freeman, Med Flory, Norman Alden, Milton Frome and Buddy Lester.

Dexterous, glamorous photography by W. Wallace Kelley is a big asset, and other noteworthy production aids include the Hal Pereira-Walter Tyler art direction, Walter Scharf's music and the Hugo & Charles Grenzbach sound. Much of the film was shot on the Arizona State U. campus. Editor was John Woodcock, and he should get the green light for more. *Tube.*

Savage Sam
(COLOR)

Unsatisfactory Disney western.

Hollywood, May 17.

Buena Vista release of Walt Disney production. Stars Brian Keith, Tommy Kirk, Kevin Corcoran; features Dewey Martin, Jeff York, Marta Kristen; as character-name credits. Cast also includes Rafael Campos, Slim Pickens, Rodolfo Acosta, Pat Hogan, Dean Fredericks, Brad Weston. Directed by Norman Tokar. Screenplay, Fred Gipson, William Tunberg, based on book by Gipson; camera (Technicolor), Edward Colman; editor, Grant K. Smith; music, Oliver Wallace; asst. director, Joseph L. McEveety. Reviewed at Academy Awards Theatre, May 17, '63. Running time, 103 MINS.

It will take all the intrinsic drawing power of the Walt Disney banner to counteract the inadequacies of this undernourished western and bail it out at the boxoffice. "Savage Sam" is one of the least satisfactory items to emerge from the Buena Vista hopper in years.

With a screenplay by Fred Gipson and William Tunberg, based on the former's tome, the film is a depiction of the efforts of half-a-dozen Texans led by a hound named "Savage Sam" to catch up with a band of Apaches who have taken prisoner a couple of children. At the root of the picture's problem is the incongruous air of levity with which the scenarists and director Norman Tokar have approached what is obviously a dead-serious situation. This clash confuses the audience throughout and makes it impossible to take the story seriously. As a result, there is never any genuine concern for the characters, nor is there ever any doubt as to the outcome.

Brian Keith underplays, as always, his role of the posse leader. Tommy Kirk gives an appealing delineation but Kevin Corcoran, as his unmanageable younger brother, gives a harsh, irritating performance. Pretty Marta Kristen, the only female in the film, is satisfactory, as are Dewey Martin, Jeff York, Slim Pickens, Royal Dano and Brad Weston in other key assignments. Prominent in the hapless band of Indians whose intentions are never really clear and whose behavior is extremely confusing are Rodolfo Acosta, Dean Fredericks, Pat Hogan and Rafael Campos.

Satisfactory contributions to the production have been made by cameraman Edward Colman, editor Grant K. Smith, art directors Carroll Clark and Marvin Aubrey Davis and composer Oliver Wallace, but none of any special distinction. An engaging tune, "Savage Sam and Me," was written by Terry Gilkyson for the occasion. Bill Anderson was co-producer. *Tube.*

Black Gold

New-talent project and worth program slotting. Boy-wins-girl-and-gusher.

Warner release of Jim Barnett production. Stars Philip Carey, Diane McBain, James Best, Claude Akins, Fay Spain; features William Phipps, Dub Taylor, Ken Mayer, Iron Eyes Cody, Vincent Barbi, Rusty Wescoatt. Directed by Leslie H. Martinson. Screenplay, Bob and Wanda Duncan, from story by Harry Whittington; camera, Harold Stine; editor, Leo H. Shreve; music, Howard Jackson. At WB homeoffice, May 16, '63. Running time, 98 MINS.

Frank McCandless	Philip Carey
Ann Evans	Diane McBain
Jericho Larkin	James Best
Julie	Fay Spain
Chick Carrington	Claude Akins
Albert Mailer	William Phipps
Doc	Dub Taylor
Felhurst	Ken Mayer
Charlie Two-Bits	Iron Eyes Cody
Claw	Vincent Barbi
Williams	Rusty Wescoatt

"Black Gold" does offer an array of interesting, relatively new faces. It's an actioner for bottom-rung bookings, but calls desperately for tighter editing.

Jim Barnett production seems mainly assembled as a showcase for Philip Carey, Diane McBain, James Best, Fay Spain and Claude Akins, none of whom has seen the

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Reviews From Cannes Festival

Lord of the Flies
(BRITISH)

Fairly provocative tale about a group of young boys going savage on a desert island. This is of art calibre only if sold smartly.

Cannes, May 14.

Louis Allen-Dana Hodgdon-Two Arts production and release. With James Aubrey, Tom Chapin, Hugh Edwards, Roger Elwin, Tom Gaman. Written and directed by Peter Brook from the book by William Golding. Camera, Tom Hollyman; editor, Brook, J. C. Gold, M. Lubtchansky. At Cannes Film Fest. Running time, 90 MINS.

Ralph	James Aubrey
Jack	Tom Chapin
Piggy	Hugh Edwards
Roger	Roger Elwin
Simon	Tom Gaman

There were all the elements for a firstrate offbeater here with handles for depth distrib via Golding's best-selling novel from which it was taken. Its theme of young boys reverting to savagery when marooned on a deserted island has its moments of truth, but this pic rates as a near-miss on many counts.

Titles adequately indicate that evacuation in some future war has a group of youngsters surviving an air crash on a tropical island. They meet, and one boy is elected chief, but with dissent from another. Latter says his group will become hunters and they are soon drawing blood from some wild pigs and evolving tales of a monster on the island. The last-named is a dead paratrooper swaying on a ledge.

But soon the hunting group goes completely native and persecutes and even exterminates those of the other group till a final bloody chase of the ex-leader finds them at the feet of some adults. Then they revert to weeping children again.

Peter Brook has coaxed fairly natural performances from his group of English youths. But he has drawn out his tale on a seemingly too schematic level to emerge more than illustration of the book than a film version standing on its own. Thus the savagery versus reason comes on quickly and does not get the more penetrating treatment.

Of course, children have their own cannibalistic ways, secrets, cruelty and emotional trusts all mixed up. But the film's handling rarely sorts them out or gives them the dramatic touch to make this either a clear social parable, political allegory or study of instincts.

Lensing is curiously metallic but the on-the-spot shooting in the Puerto Rican jungles and beaches helps. Summing up, the film could find its commercial way on its provocative aspects of child mayhem. Pic was made with U.S. and Puerto Rican funds but with a British director and thesps. Shown at the Cannes Fest as a British pic, it may get British quota standing. *Mosk.*

Hitler? Connais Pas!
(Hitler? Never Heard of Him!)
(FRENCH)

Cannes, May 14.

Chaumiane production and release. Written and directed by Bertrand Blier. Camera, Jean-Louis Picavet; editor, Michele David. At Cannes Film Fest. Running time, 90 MINS.

Film goes a good step beyond the current Cinema Truth movement. It orchestrates a series of interviews with 12 young French people into a particular and general reflection of young people today. But there are no teaching or forced outlooks here. This shows that basically man is primarily interested in man, and this type of film can reveal and absorb even if it is practically one long series of closeups, with people talking.

Writer-director Bertrand Blier picked types that interested him and also mirrored certain attitudes and human aspects present not only in the French but generally in humanity. After months of talks, he filmed each for one day answering questions on the same topics. None ever met except in the editing of the film and on celluloid.

So what does this give? It gives out with some entertaining, poignant, unsettling, reassuring as well as ambiguous and clear, as is life, aspects of these people and people in general. The faces eventually become a familiar terrain as the editing cuts back and forth between them on the various subjects such as sex, jobs, parents, habits, outlooks and desires. They range in age from about 16 to 23.

There is the amoral pretty little girl with countless adventures to her credit as a seeming form of revolt against boredom. She also crassly feels an atomic war might serve to save the best of people and get rid of the others. Besides her, there is a whining unwed mother who almost seems to caress victimization, a wide-eyed inarticulate 16-year-old and an aggressive, self-assured model.

The men run from the self-absorbed type to the drifter with some pocket money, to the breathless, wide-eyed mother's boy and others. If they may emerge types, they are never ridiculous or exploited but an aspect of the multi-faceted sides of youth today.

Title may infer that there was hardly any interest in society, politics or anything that did not directly affect their own needs or personal desires. Perhaps the director can be scored for not bringing up politics but it is evident from the film that there would have been no true coherent response. It could be said he might have picked others, so inclined, but those shown seem a good representative choice.

The director also intercuts reactions of several to what others are saying, though they had never met. But this is not cheating either since it uses the essence of filmic montage and these reactions are on the subject in view at the moment. Though practically all in closeups, it was shot in a studio for fine highlighting of the faces. Blier displays a flair for rhythm and building-up drama, comedy and interest mainly by words but with the right balance of the angle of the faces and the intercutting.

This might be the furthest this type of interview material can go. Film may remain a milestone in this type of pix making. Extensive subtitling would make this a difficult item for abroad and strictly for specialized slotting, with tv also a good outlet. It might also be a good example of an approach towards a look at American youth today. *Mosk.*

Az Prijde Kocour
(One Day, A Cat . . .)
(CZECH-COLOR-SCOPE)

Cannes, May 14.

Czech State Film production and release. With Jan Werich, Vlastimil Brodsky, Jiri Sovak, Emilie Vasaryova. Directed by Vojtech Jasny. Screenplay, Jiri Brdecka, Jan Werich, Jasny; camera (Agfacolor), Jaroslav Kucera; editor, Jan Chaloupek. At Cannes Film Fest. Running time, 110 MINS.

Oliva	Jan Werich
Robert	Vlastimil Brodsky
Director	Jiri Sovak
Diana	Emilie Vasaryova

Czech fantasy shows a growing lightness in touch, growing budgets, expert color handling and a sense of humor which butters up the message in this amiable pic. Deft musical numbers are also worked into this. But its sentimentalism, if acceptable, and its repetitive aspects, peg this mainly for moppet situations abroad, if adroitly cut. It would find harder going in regular spots with arty theatre chances slim.

In a small town abound a bunch of stylized but recognizable human types. The advent of a magician with a cat that wears glasses develops the angle that if the cat removes its glasses, people take on the color fitting their personalities. Red, of course, is love, gray is for cheats, yellow for adulterous ones and purple stands for the unstable.

Normal people remain the same. An inventive ballet sequence, with a mixture of the multicolored people, is a highspot but it gets encored a bit too much. In this a good-natured teacher, hounded by a petty, hypocritical director, falls in love with a girl in the magician's troupe but finally loses her. All the townspeople are chastened and some even change.

Into this can be read a slap at complacency in high socialist bureaucratic circles and a need for sincere self-criticism. But it is done with the influence of the Western cinema. Its clever feel for fantasy, bright production and general grace are visibly European. Jan Werich brings his forceful presence and charm to the fore to play the revealing magician.

Acting is uniformly right in style

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MORALISTS, NOT MORALS, UPSET

Kinda Mild at Cannes This Time

By GENE MOSKOWITZ

Cannes, May 21.

In spite of a goodly number of showmen and star attendees, plenty of international brass, especially from the Yank majors and indies, there has been a quiet quality to this 16th Cannes Film Fest. Windup comes this Thurs. (23).

It may have been the fact that too many opportunities were not taken advantage of. The fest reps discouraged some countries that tried to send nondescript films, but either accepted or were overridden by certain nations in their insistence upon sending unsuitable features. With lobby and beach horseplay a thing of the past, it is definitely the film that is the thing at Cannes and the first part of the fest just did not have enough outstanding ones to maintain excitement.

This spring France was emerging from a film crisis, Italy facing one, and tv vs. film still a grave conflict. There was a French exhibitor meeting here to discuss this last aspect but it added nothing new on the subject.

Entries so far have been fairly "acceptable" except for a few exceptions. But "outstanding" product was something else. There was the exceptional, stern Japanese tragedy "Hara Kari," the uneven but jolting French "Depths" and Yank "What Ever Happened to Baby Jane?" in the first half.

Second half of the unreelings perked up with several highpowered pix lifting people out of their earlier lethargy. Business was brisk and some films shown in the Producer Market also got press and buyer attention. It remains to be seen how the prizes tally and the final biz and personality count is analyzed before a true estimate of this 16th Cannes Fest can be made.

(Special reviews of films shown at Cannes on page 6. Other Cannes Fest News on pages 19-20-21.)

Arthur and Lillie Mayer's 50th Anni

Homage to an Unique Pair Enlivened by Youngstein And Crowther in Dagger Dance

By GENE ARNEEL

Arthur L. Mayer, a way-backwhener in major company distribution circles, former longtime operator of the unsubtle Rialto Theatre in Times Square which gave him billing as "Merchant of Menace," and also an importer of art films and an essayist, was testimonialed at New York's Americana Hotel last Thursday (16). The occasion: Mr. and Mrs. (the former Lillie Stein) Mayer were observing their 50th wedding anni.

About 300 film company and exhib execs joined in the luncheon homage, under the aegis of the Associated Motion Picture Advertisers. Perhaps the highest tribute of all was that most stayed on through a running time of almost three hours. This is usually regarded as excessive for a midday get-together of the type; tighter editing was called for.

Be that as it may, the Mayers' Day was in okay balance between plaudits and punny anecdote. Max E. Youngstein, as toastmaster, accoladed Mayer and his family as "vital symbols of the very best that exists in the motion picture industry." (Mrs. Mayer is a board member of the film reviewing Green Sheet and was accolled by a member of that organization; son Mike Mayer is exec director of the Independent Film Importers & Distributors of America, and took the spotlight to present an IFIDA citation to his parents.)

N. Y. Times critic Bosley Crowther extolled Mayer for his efforts in introducing important foreign pictures to the United States, first in association with the late Joseph Burstyn and then with the late Ed Kingsley.

Youngstein, whose forte is not solemn eulogy either pre- or postmortem, struck a characteristic note by removing his jacket when introduced by Mel Gold, incoming AMPA prez, as a man who usually works in his shirt sleeves. Youngstein then anecdoted as how Mayer became a board member of the short-lived Entertainment Corp. of America: "He joined us when we agreed upon terms—the terms being we paid him no salary." And "We (ECA) never got to our first board meeting without being blown out of the water. This can leave a man rather sullen."

Youngstein was upstaged by the appearance of a big girl in little pants (the long black-stocking type) who seemed to have come from no where (and should have stayed there) to present Mayer with a salami from a local delicatessen, along with a speech which didn't make sense to at least one auditor. Commented Young-

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Awareness Admitted

London, May 21.

Exec Council of the British Film Producers' Assn. has decided after some years, to legitimatize a nodding cooperation it has been indulging with its opposite numbers in the Federation of Film Makers. The FBFM is to send three official reps to serve on the BFPA's Export Committee.

In fact this has always been one committee which has been regarded by all as a common meeting ground for those leaders of the British industry involved heavily with export, whether members of the BFPA or not.

NEEDLEMAN TO L.A. AS EMBASSY DISTRICT MGR.

Julius Needleman has been named western district manager for Embassy Pictures, effective this coming Monday. He'll headquarter in Los Angeles, covering that area and the Denver and Salt Lake territories.

He resigned from Columbia Pictures, for which he'd been Denver branch manager since 1960, to accept the new slot. He'll be assisted by Foster H. Blake, in the capacity of western district manager. Needleman had been with Col since 1938.

BY FOREIGN PIX IN PHILADELPHIA

By JERRY GAGHAN

Philadelphia, May 21.

With two midtown firstruns committed to foreign films and a half dozen outlying nabes getting a new lease on life with imported product, the Philadelphia area is experiencing a marked upsurge of interest in the art film field.

The Trans-Lux Theatre and the Rugoff's World are the midtown landmarks and the chains have entered the outlying competish. Stanley-Warner of Philadelphia has made the switch in three suburban houses — the Lane, Cheltenham and Yorktown; and the William Goldman chain has converted its Bryn Mawr to firstrun imports, generally playing day and date with the World.

According to World manager Ken Packer: "What draws American audiences to foreign films is the urge that drives them to foreign travel—to see humanity in an alien setting. In a sense, the movies provide an easy method of traveling abroad for a few hours. Sometime the impulse stems from a desire to revisit the cultures of their parents or grandparents.

Packer testifies, "comedy does best always, but serious films are not weak. Satire generally falters and poorly made films and foreign imitations of American films always fail."

There seems to be no rules for what themes prove attractive or repulsive. "The imagination of the American audience was captured by the expressionism of 'Last Year at Marienbad,' by the stark undressed realism of 'The Loneliness of the Long Distance Runner' and the poetry of 'The Island.' Excellence seems to be the criterion rather than theme."

Morality in the area has not been affected by the outspoken films from abroad. "The movies are a catharsis, not a stimulant," Packer argues. "Moralists are more disturbed than morality."

As to the relative value of stars, he claims it has been a man's year. "Mastroianni has earned an enormous following. Sellers of England is riding a wave, and BB and the queens have faded somewhat. But when an industry turns up a Sellers, it should ration him, instead of the present tendency to glut."

Frank Reed, most vocative of the S-W art house managers, said children aren't a problem in the foreign film audience. "We may have one child in a Saturday night audience of 1,500," he stated.

An Italian film to succeed no longer needs Sophia Loren or Gina Lollobrigida, according to Reed. "Lately the psychiatrical pictures seem to envoy a vogue. 'The Mark' was well done but nothing spectacular and it ran 19 weeks. 'David and Lisa,' at the Lane, looks certain to break all records."

Payroll Dieting Helps The Figure; 20th Revises 'Cleo' Cost: $34-Mil; Zanuck 'Referees' Female Fracas

By VINCENT CANBY

First annual meeting of 20th Century-Fox at which President Darryl F. Zanuck has presided was marked by interesting economic revelations and emotional stockholders who were, however, fighting each other rather than management. Meeting convened at 2 p.m. yesterday (Tues.) in Town Hall, with a capacity of 1,500 and about half-filled, as for an unknown soprano. Zanuck quipped at outset that fortunately "Cleopatra" was certain to be a better draw than he was.

Highlights of the afternoon proved (1) the figures covering the first quarter of 1963 ending March 30, (2) the grosses to date on Zanuck's own film, "The Longest Day," (3) Jean Goldwurm of Times Film attacking Seymour Poe, 20th's exec veep and Zanuck warmly defending him. Finally, incidentally and by way of color there was (4) a real battle for possession of a microphone between Gloria Parker, who had it, and Evelyn Y. Davis, who wanted it. Blows were exchanged between the ladies. During this episode Zanuck looked confused and wondering. Miss Parker drew notice a year ago when she sought to nominate Liz Taylor to the 20th board.

Despite the time-consuming questions, and/or call them speeches, of various shareowners, none of a laconic bent, the meeting was kept on the rails, Zanuck proving an able moderator, if without the originality of phrase once marking Spyros Skouras, now the corporation chairman but just part of Zanuck's entourage on stage this time along with the lawyers, auditors and Poe.

Issues of moment also included revelations of a bona fide offer to dispose of the company's west coast studios on terms which would produce $10,000,000 profit. Zanuck also spoke of a possible selloff of the N.Y. quarters on 10th Avenue but that, he warned, was not a simple matter so as to avoid any disruption of service by 20th's De Luxe Labs, a profitable adjunct.

Profit prospects from property values were intriguing to the holders present. So, too, were the rentals to date of "Longest Day," namely $3,771,000 domestic and $8,607,000 foreign, or $12,378,000 already in hand. Zanuck projected ultimate rentals on this film at $13,375,000 and $16,330,000, respectively, for domestic and foreign playoff.

Stress was strong on the curtailment of operating expenses as reflected in this first quarter against the same period year ago. Zanuck candidly gave salaries of former employes as contrasted with their successors on payroll.

Recital of salaries was rapily followed. Present Kimo Williams at $1,300 contrasted to retired Bob Goldstein's $3,500 in foreign production. The present publicist, Harold Rand, at $650 weekly was against $3,500 weekly to his predecessor, S. Charles Einfeld. Dick Zanuck, son of DFZ, is paid $1,000 currently as studio head on coast in contrast to Peter Levathes' stipend of $3,000. Seymour Poe has not replaced one exec but several, it was emphasized, in pointing to his pay at $1,150 a week against Murray Silverstone's prior $3,865. Sales exec Joe Sugar gets $1,000. Previously Glen Norris was paid $1,500. Sid Rogell at the studio ran to $2,000, with the job now paying $750 to Stan Hough.

"Cleopatra" engaged notice. Zanuck revised downward the estimated cost of the negative, now at $34,000,000, and confided that only $162,000 had been spent thus far on its ad campaign. Liz Taylor's compensation was $1,725,000. In his one articulation of the afternoon Skouras answered a floor question: Richard Burton was paid $250,000.

Meeting lasted two hours and 35 minutes, elected all management nominees. Zanuck declined to predict earnings a year hence. It was stressed that the first quarter showing of $2,302,136 net, or 90c a share equivalent, comparing to same quarter last year's 20c loss, or $513,587 was entirely apart from and not inclusive of advance payments on "Cleopatra" bookings. (Last year's big loss for 20th was due to huge write-offs on productions.)

The gross income on the first quarter was stated as $23,961,178, down from $32,000,287.

18% BETTERMENT FOR NAT GENERAL, 26 WEEKS

Los Angeles, May 21.

National General Corp. registered an 18% increase in earnings for 26 weeks ended March 26, 1963, racking up $1,751,753 over last year's corresponding $1,485,363, according to prexy Eugene V. Klein. Earnings from Mobile Rentals Corp., recently-acquired subsidiary, were included in both periods, exec noted. Net for 1962 period, he said, included a special item of $411,270, but income for '63 span resulted entirely from operations.

New figure was equivalent to 53c per share on 3,313,363 shares of common on basis of operations alone. Corresponding take last year was 32c per share on same number of shares on basis of $1,074,000 operations profit, and with special-item earnings it was equal to 45c per share.

Exec stated that since real estate is now part of NGC's regular business, profits or losses from such transactions are regarded as part of circuit's regular operating income. Profits in this division amounted to $273,000 in '63 period as against $16,000 last year.

Total income for company increased in new period to $23,706,-852 from earlier $22,438,000, according to Klein. He attributed increased earnings for year to date to improved operating efficiency throughout NGC's 230-theatre circuit plus stepped-up vending activity at theatres.

Quarterly SPG Tags

Hollywood, May 21.

Metro copped two of the four Screen Producers Guild nominations for best picture for first quarter of 1963 with Walt Disney and a French import accounting for other two.

Metro's duo include "Courtship of Eddie's Father," produced by Joe Pasternak and "How the West Was Won," Bernard Smith. Disney "Son of Flubber," and fourth, "Sundays and Cybele," Romain Pines, David Royal Films.

Warners Will Commit Its Product Ahead, Up To 20, If Theatres Sign

Warner Bros. is on the move with a new policy of licensing its film product as much as a year in advance, somewhat similar to the old, pre-antitrust days. With one fell swoop WB salesmen are authorized to peddle as many as 20 pictures to a single account, covering a 12-month span of availabilities.

This is not a WB exclusive. A couple of others have undertaken the same approach and it is now gaining trend proportions.

Tipoff on the WB attitude came from Dallas last week where Ralph Iannuzzi, playdate manager, outlined the idea before a meeting of district managers. It was explained in detail at the homeoffice yesterday (Tues.) upon a reporter's inquiry.

It originated with theatremen in small towns, and will be confined to same theatremen in small towns. Because of the economies involved, these exhibs are not called upon very frequently by film company salesmen. So now, upon the one visit by the salesman, the little-guy showmen have the opportunity to buy in bulk—as many as 20 features as detailed in the production schedule over a year's time.

WB et al., reportedly Columbia and Universal, are restricting the plan to non-bidding situations. In many cases these would be one-theatre towns. Further, the theatremen have a 20% cancellation privilege.

Exhibs allegedly asked for the long-range buying opportunity because it gives them assurance of a product supply and more freedom, timewise, in plotting promotion.

Bigscale productions have been, and are being, booked well in advance of actual showing, such as Otto Preminger's "The Cardinal" via Columbia and 20th-Fox's "Cleopatra." But these are only sporadic. There's just no practical (and legal) way of selling a full season's product to important theatres in the competitive areas.

Canady Takes Over

Albany, May 21.

Brooklyn attorney Austin Canady has succeeded James A. Fitzpatrick as counsel to New York State's Joint Legislative Committee on Offensive & Obscene Material.

Fitzpatrick, who served as counsel since 1957, is now chairman of the State Power Authority.

L.A. Okay; 'Day' Cool 21G, 'Triffids' Lively $13,300, 'Bikini' Good 10G; 'Birdie' Brisk 18G, 'West' Boff 28G

Los Angeles, May 21.

Firstruns are curving upwards slightly this frame for pleasing prospects, nudged by a trio of openers, doing nice biz, plus several hefty holdovers. "In Cool of Day" is after fine $21,000 in five theatres. "Day of Triffids" looks hefty $13,300 in two houses. "Operation Bikini" shapes okay $10,000 in two spots.

Among regular holdovers, "How West Was Won" continues fine response at $28,000 for 13th Warner Hollywood stanza. "Bye Bye Birdie" shapes nifty $18,000 or near in seventh Hollywood Par week. "To Kill Mockingbird" looms fancy $16,000 third session in three situations.

"Ugly American" looks socko $11,000 in seventh Pantages round. Of hardtickets, "Lawrence of Arabia" still is doing capacity $20,000 for 22d Warner Beverly lap. "Longest Day" still is all right in 33d week at the Carthay.

Estimates for This Week

Orpheum, Hollywood (Metropolitan-FWC) (2,213; 800; $1-$1.25)—"Operation Bikini" (AI) and "Quick and Dead" (Beck). Okay $10,000. Last week, Orpheum with Pix, Wiltern, Vogue, "Giant" (WB), "Summer Place" (WB) (reissues), [illegible], Hollywood with State, "Nine Hours to Rama" (20th), "Broken Land" (20th), $9,100.

State, Baldwin, Wiltern, Iris, Vogue (Metropolitan-State-SW-[illegible])

(Continued on page 13)

'Critics' Stout $10,000, Mpls.; 'West' Wow 18G, 10th, 'Arabia' 9½G, 5th

Minneapolis, May 21.

Holdovers fairly much dominate the local b.o. scene. None of fresh entries, other than "Critic's Choice," seems calculated to stir up much boxoffice activity. It is rated good at State. The amazing "To Kill a Mockingbird" starts its fourth Loop month at the World. Champion "How West Was Won" is moving up to a wow take in 10th week at the Cooper.

"Lawrence of Arabia" looms dandy in fifth session at the Academy. "Dr. No" had done so well in first week at Orpheum that its moveover was warranted.

Estimates for This Week

Academy (Mann) (1,000; $1.50-$2.65) — "Lawrence of Arabia" (Col) (5th wk). Dandy $9,500. Last week, $10,000.

Avalon (Frank) (800; $1)—"Babes In Woods" (Aurora) and "Mouse That Roared" (Col) (reissue) (5th wk). Okay $1,000. Last week, $1,100.

Century (Par) (1,300; $1-$1.25)—"Lafayette" (Maco). Mild $4,500. Last week, "Nine Hours to Rama" (20th), $3,000.

Cooper (CF) (800; $1.25-$2.50)—"How West Was Won" (MGM) (10th wk). Wow $18,000. Last week, $16,500.

El Lago (Carisch) (800; $1)—"World Without Shame" (Indie) and "Proper Time" (Indie) (2d wk). Satisfactory $1,000. Last week, $1,200.

Gopher (Berger) (1,000; $1-$1.25)—"Hercules and Captive Women" (Woolner). Slow $3,000. Last week, "Paranoiac" (U), $2,500.

Lyric (Par) (1,000; $1-$1.25)—"Joseph and Brethren" (Colorama). Lean $2,500. Last week, "Lover Come Back" (U) and "Come September" (U) (reissues), $2,000.

Mann (Mann) (1,000; $1.25-$1.50)—"Birds" (U) (6th wk). Nice $3,000 three days. Last week, $6,000.

Orpheum (Mann) (2,800; $1-$1.25)—"Dr. No" (2d wk). Hefty $4,000 in three days. Last week, $9,000.

Park (Mann) (1,000; $1.50)—"Divorce, Italian Style" (Embassy) (5th wk). Sweet $3,000. Last week, $3,300.

State (Par) (2,300; $1-$1.25)—"Critic's Choice" (WB). Fine $10,000. Last week, "Yellow Canary" (20th), $6,000.

Suburban World (Mann) (800; $1.25)—"Some Kind of Nut" (Indie). Modest $1,200. Last week, "No Exit" (Zenith), $1,500.

World (Mann) (400; $1.25-$1.50)—"To Kill Mockingbird" (U) (13th wk). Big $3,500 or near. Last week, $4,000.

Key City Grosses

Estimated Total Gross
This Week $2,364,500
(Based on 24 cities and 207 theatres.)
Last Year $2,100,300
(Based on 24 cities and 202 theatres, chiefly first runs including N.Y.)

'Ugly' Smart 10G, Cleve.; 'West' 11G

Cleveland, May 21.

Bulk of strength in current round here is centered in the holdovers and longruns. Of the few newcomers, none shapes up well. "Ugly American" is standout with a smart session in second week at the Allen. "No Exit" is fairish depicting two smaller houses.

"How West Was Won" shapes fast in sixth stanza at Palace while "Lawrence of Arabia" shapes fine, also in sixth, at the larger Hippodrome.

Estimates for This Week

Allen (Stanley-Warner) (2,800; $1.30)—"Ugly American" (U) (2d wk). Smart $10,000 or over after $13,500 last week.

Colony Art (Stanley-Warner) (1,336; $1.30)—"Trial and Error" (MGM). Okay $2,800. Last week, "Long Day's Journey Into Night" (Levine) (4th wk), $2,000.

Continental Art (Art Theatre Guild) (600; $1.30) — "No Exit" (Zenith). Average $2,300. Last week, "Phaedra" (Indie) (reissue), $1,800.

Heights Art (Art Theatre Guild) (900; $1.30)—"Sundays and Cybele" (2d wk). Rousing $2,100. Last week, $2,600.

Hippodrome (Eastern Hipp) (2,300; $1.25-$1.50)—"Free, White and 21" (AI) (2d wk). Fair $6,000 in five days. Last week, $12,300.

Ohio (Loew) (2,700; $1.25-$1.50)—"Come Fly With Me" (MGM) (m.o.). Weak $3,000 for third downtown lap.

Palace (F & A Theatres) (1,300; $1.25-$2.75) — "How West Was Won" (MGM) (6th wk). Fast $11,300 after $11,700 last week.

State (Loew) (3,000; $1.30) — "Drums of Africa" (MGM) and "Seven Seas to Calais" (MGM). Sad $5,000. Last week, "Trouble With Harry" (Par) and "Man Who Knew Too Much" (Par) (reissues), $4,000.

Stillman (Loew) (2,700; $1.25-$2)—"Lawrence of Arabia" (Col) (6th wk). Fine $9,000 after $9,200 last week.

Westwood Art (Art Theatre Guild) (800; $1.30) — "No Exit" (Zenith). Light $2,000. Last week, "Sunday and Cybele" (Davis) (3d wk), $1,900.

Sudden Heat Bops Port. But 'West' Okay $7,000

Portland, Ore., May 21.

Sudden heat wave plus some competing traveling shows is cutting into firstrun biz here currently. The few new pix are noteworthy for their weakness. However, "Come Fly With Me" is so'so in first at Orpheum. "How West Was Won" is the best of the longruns which are taking it on the chin this stanza.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"The Birds" (U) (2d wk). Fair $4,300. Last week, $8,300.

Fox (Evergreen) (1,600; $1.75-$2.25) — "Lawrence of Arabia" (Col) (6th wk). Losing drawing power here fast. So-so $4,000. Last week, $5,000.

Hollywood (Evergreen) (1,100; $1.40-$2)—"How West Was Won" (MGM) (6th wk). Okay $7,000 or close. Last week, $12,000.

Laurelhurst (Cruikshank) (675; $1.25)—"Love Is Ball" (UA) and "40 Pounds Of Trouble" (UA) (reissue) (2d wk). Fair $2,000. Last week, $3,600.

Music Box (Hamrick) (640; $1.50-$2)—"Mutiny On The Bounty"

(Continued on page 12)

'LOVE' LUSTY $10,000, L'VILLE; 'BIRDS' 7G, 2D

Louisville, May 21.

"Love Is A Ball" is the frontrunner here this week at the United Artists, with a nice take. "Lawrence of Arabia," in sixth at the Penthouse, is heading for another neat stanza. "Birds" looks nice in second at the Kentucky. "It Happened at World's Fair" looms good in second at the Ohio.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"The Birds" (U) (2d wk). Nice $7,000 after first week's $11,000.

Mary Anderson (People's) (1,100; 75-$1.25) — "Long Day's Journey Into Night" (MGM). Light $3,500. Last week, "Madame" (Embassy), same.

Ohio (Settos) (900; 75-$1.25) — "Happened at World's Fair" (MGM) (2d wk). Good $6,000 after last week's $7,500.

Penthouse (Fourth Ave.) (600; $1.25-$2.50)—"Lawrence of Arabia" (Col) (6th wk). Fine $7,000 after fifth week's $8,000.

Rialto (Fourth Ave.) (1,100; $1.25-$2.50)—"Mutiny on Bounty" (MGM) (4th wk). Good $8,500, same as third session.

United Artists (Fourth Ave.) (1,000; 75-$1.25)—"Love Is A Ball" (UA). Sturdy $10,000. Last week, "Yellow Canary" (20th), $7,000.

'Grave' Good $18,000 In K.C.; 'Hercules' Hot 22G; 'West' Hefty 10G, 8th

Kansas City, May 21.

Current round is so-so, with newcomers of moderate to mild pull in four situations. "In Cool of Day" at the Roxy is mild while "Nine Hours to Live" shapes slow at Brookside. Better takings are credited to "I Spit on Your Grave," good in five spots while "Hercules and Captive Women" looks okay in six locations.

Best money is going to "How West Was Won" in eighth weeks at Empire. "The Birds" in third week at Plaza looks good. "Lawrence of Arabia" in 12th round at the Roxon shapes okay.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; $1-$1.25)—"Nine Hours to Live" (20th) (changed here from "Nine Hours to Rama"). Thin $2,500. Last week, "Longest Day" (20th) (4th wk), $3,000.

Capri (Durwood) (1,200; $1.25-$2.50)—"Mutiny on Bounty" (MGM) (22d wk). Okay $3,000. Last week, $3,200.

Empire (Durwood) (600; $1.25-$2.50)—"How West Was Won" (MGM) (8th wk). Hefty $10,000; holds. Last week, same.

Isis (FMW-NGC) (1,200), Chouteau, Riverside (Commonwealth) (900 cars each), Boulevard (Dowdale) (750 cars), Miway 69 (General 1,000 cars) ($1 each)—"Spit on Your Grave" (Audubon) and "Stark Fear" (Indie). Good $18,000 or close. Last week Crest, Riverside, Boulevard, Miway 69, Roxy (Durwood) (604), Aztec, Overland, Englewood (Dickinson) (500, 700, 1,000), Electric (Fulton) (1,000) ($1 each)—"Dr. No" (UA), biggest multiple run this season, okay $20,000.

Kansas, Fairyland (750 cars, 1,300 cars) (Fishelstein), Heart (Nank-Niles) (1,300 cars), Claco, New 30 (Baker) (700 cars, 1,000 cars), Vista (EMW-NGC) (700) ($1 each)—"Hercules and Captive Women" (Indie) and subruns. Okay $22,000. Last week, sub-runs.

Kimo (Dickinson) (504; $1.25-$1.50)—"Girl Golden Eyes" (Indie) and "Candide" (Indie). First dual bill here in months. Fair $2,000. Last week, "Yojimbo" (Seneca) (3d wk), $1,500.

Paramount (Blank-UP) (1,900; $1-$1.25)—"Freud" (U). Moderately good $6,000; could hold. Last week, "Madame" (Embassy), $4,000.

Plaza (3d wk), Granada (3d wk) (FMW) (FMW-NGC) (1,630, 1,217; $1-$1.25)—"The Birds" (U). Good $6,000 or near. Last week $11,000.

Roxy (Durwood) (604; 75c-$1.25)—"In Cool of Day" (MGM). Mild $4,000, but may stay.

Roxon (Durwood) (1,110; $1.25-$2)—"Lawrence of Arabia" (Col) 12th wk). Settled a bit to $6,000, but good enough for time of run. Last week, same.

Uptown (FMW-NGC) (2,043; $1-$1.25)—"My Six Loves" (Par) (2d wk). Thin $4,000. Last week, $7,000.

'Paranoiac' Fast 14G, Hub; 'Balcony' Big 10G; 'West' Socheroo 22G, 8th

Boston, May 21.

Pictures in Hub nabbed another assist from the weatherman this week with a rainy Saturday (18) that kept the patrons in the city. "Paranoiac" is stout at the Memorial for first. "Yellow Canary" sounds good at the Pilgrim for opener. "Balcony" is big at the Mayflower and multiple run in six theatres, including one opener. Astor dropped "I Could Go On Singing" after two frames and went to reissues.

"Wrong Arm of Law" is good in second week at Exeter. "Critic's Choice" is nice in second at Paramount. "Divorce Italian Style" exits after 38 weeks at tiny Park Square 200-seater in which it grossed around $175,000. "Ugly American" exits Thursday (23) at the Music Hall after five weeks. "How West Was Won" leads hardtickets in eighth week at the Boston, "Lawrence of Arabia" is stout at Gary in 22d round.

Estimates for This Week

Astor (B&Q) (1,117; $1-$1.50)—"Man Who Knew Too Much" and "Trouble With Harry" (reissues). Good $7,500. Last week, "I Could Go On Singing" (UA) (2d wk), $7,000.

Beacon Hill (Sack) (600; $1-$1.80)—"Four Days of Naples" (MGM) (2d wk). Slick $7,000. Last week, $7,300.

Boston (Beacon Ent.) (1,354; $1.20-$2.80)—"How West Was Won" (MGM) (8th wk). Great $22,000. Last week, same.

Capri (Sack) (900; $1-$1.80)—"David and Lisa" (Cont) (m.o.) (6th wk). Good $6,000. Last week, ditto.

Center (E. M. Loew) (1,200; $1-

(Continued on page 12)

Broadway Grosses

Estimated Total Gross
This Week $605,700
(Based on 24 theatres)
Last Year $575,000
(Based on 29 theatres)

'Free, White' Boff $12,000 in Cincy

Cincinnati, May 21.

Booming socko with "Free, White and 21," the Twin screens bids to front Cincy film traffic this round. "Lafayette" looks fair at the Albee. "Drums of Africa" plus "Seven Seas to Calais" rates okay on opener at Palace. "Motari" and "Man Who Shot Liberty Valance," out on reissue, shape so-so at the Grand. "To Kill Mockingbird" continues lively in sixth session at Keith's. Longruns "How West Was Won" at the Capitol and "Lawrence of Arabia" at the Valley retain winning stride, former being wow.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Lafayette" (Indie). Fair $7,000. Last week, "Yellow Canary" (20th), $7,500.

Capitol (SW-Cinerama) (1,500; $1.20-$2.75) — "How West Was Won" (MGM) (10th wk). Wow $11,000 after $11,300 for ninth.

Esquire Art (Cin-T-Co) (500; $1.25)—"Sundays and Cybele" (Col). Okay $1,800. Last week, "Freud" (U) (3d wk), $2,000.

Grand (RKO) (1,300; $1-$1.25)—"Motari" (Par) and "Man Who Shot Liberty Valance" (Par) (reissues). Fair $6,500. Last week, "No Exit" (Indie) and "Invitation to Murder" (Indie), $5,000.

Guild (Vance) (300; $1.25)—"Tales of Paris" (Indie). Tame $2,000. Last week, "Exclusive Corporal" (Indie), $700.

Hyde Park Art (Cin-T-Co) (300; $1.25) — "Sundays and Cybele" (Col). Fairish $1,300. Last week, "Freud" (U) (3d wk), $1,100.

Keith's (Cin-T-Co) (1,500; $1.25-$1.50)—"To Kill Mockingbird" (U) (6th wk). Swell $7,000 in 6 days. Last week, $7,500.

Palace (RKO) (2,600; $1-$1.25)—"Drums of Africa" (MGM) and "Seven Seas to Calais" (MGM). Okay $7,500. Last week, "Man Who Knew Too Much" (Par) and "Trouble With Harry" (Par) (reissues), $6,500.

Twin Drive-In (Cin-T-Co) (800 cars each side; $1)—West: "Free, White and 21" (AI) and "Jacktown" (Indie). Wham $12,000. Last week, "Operation Bikini" (Indie) and "Stakeout" (Indie), $5,000. East: "Days of Wine and Roses" (UA) and "Billy Budd" (UA) (subruns). So-so $4,500. Last week, "Son of Flubber" (BV) and "The Lion" (20th) (subruns), $4,000 at 35c.

Valley (Cin-T-Co) (1,275; $1.50-$2.50) — "Lawrence of Arabia" (Col) (6th wk). Pleasing $8,000. Last week, $8,300.

'Mock'bird' Loud $7,500, Denver; 'West' 18G, 11th

Denver, May 21.

Hardticket pix are holding strongly on their extended-runs but most other films are so-so to mild. "To Kill a Mockingbird" continues to amaze with another potent figure in seventh round at the Centre. "Lawrence of Arabia," upped-scale pic, shapes sturdy, also in seventh at the Aladdin. "How West Was Won" continues near-capacity in 11th session at the Cooper.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.75)—"Lawrence of Arabia" (Col) (7th wk). Sturdy $6,000. Last week, $6,000.

Centre (Fox) (1,270; $1.25-$1.45)—"To Kill Mockingbird" (U) (7th wk). Potent $7,500 or over. Last week, $8,000.

Cooper (Cooper) (814; $1.65-$2.50)—"How West Was Won" (MGM) (11th wk). Close to capacity $18,000 or close. Last week, $18,200.

Denham (Indie) (800; $1.25-$1.45)—"Come Fly With Me" (MGM)

(Continued on page 12)

'Canary' Mild $9,000 In Det.; 'West' Wham 26G; 'Mock'bird' Big 11G, 7th

Detroit, May 21.

Weak newcomers and reissues that have had it are eating into downtown grosses this week, even though many long-termers continue to do magnificent biz. "Yellow Canary," new at the Michigan, looks light. Encore for "Music Man" in week at the United Artists, "Man Who Knew Too Much," another oldie at the Adams, shapes mild.

However, "Lawrence of Arabia" stays wham in 10th week at the Madison. "How West Was Won" is wow in 12th session at Music Hall. "The Birds" continues to fly high in seventh round at the Palms.

Estimates for This Week

Fox (Downtown Fox Corp) (5,041; $1.25-$1.49)—"Free, White and 21" (AI) and "The Nums" (Indie) (4th wk). Okay $7,000 in final six days. Last week, $8,500.

Michigan (United Detroit) (4,000; $1.25-$1.49) — "Yellow Canary" (20th) and "34 Years of Fun" (20th). Light $9,000. Last week, "White Stallions" (BV) and "Young Guns of Texas" (20th) (3d wk), $8,300.

Palms (UD) (2,986; $1.25-$1.49)—"The Birds" (U) (7th wk). Lofty $15,000. Last week, $16,000.

Madison (UD) (1,400; $1.50-$2.50)—"Lawrence of Arabia" (Col) (10th wk). Wow $16,000. Last week, $16,000.

Grand Circus (UD) (1,400; $1.25-$1.50) — "Mutiny on Bounty" (MGM) (5th wk). Fine $12,000. Last week, $13,300.

Adams (Balaban) (1,700; $1-$1.25)—"The Man Who Knew Too Much" (Par) and "The Trouble With Harry" (Par) (reissues). Mild $6,000. Last week, "Seducers" (Par) and "Girl Chasers" (Par) (2d wk), $4,000.

United Artists (UA) (1,667; $1.25-$1.50)—"Music Man" (WB) and "Fanny" (WB) (reissues). Slow $3,000. Last week, "Apartment" (UA) and "One, Two, Three" (UA) (reissues), $2,500.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80)—"How West Was Won (MGM) (12th wk). Wham $26,000. Last week, $26,300.

Mercury (United Motion Theatre Co.) (1,400; $1-$1.80)—"To Kill Mockingbird" (U) (7th wk). Big $11,000. Last week, $11,000.

Trans-Lux Krim (Trans-Lux) (900; $1.00-$1.80)—"The Balcony" (Cont) (2d wk). Fast $8,000 or over. Last week, $10,000.

Chi Spotty; 'Not Now' Great $20,000, 'Canary' Lean 12G; 'Critics' 15G, 4th; 'Ugly' Hep 14G; 'Birds' Big 9G, 7th

Chicago, May 21.

Loopruns are tiring and only one new pic is making a sizable splash in a generally pallid firstrun round here. Hottest opener is "Please, Not Now," which is teeing off to a great $20,000 at the Woods.

"Yellow Canary" is copping a tame $12,000 on Oriental debut. First round of Monroe reissue duo of "A Woman Like Satan" and "Something Wild" looms brisk.

"The Trial" is pulling a snappy second Esquire frame. "No Exit" looks brisk in its Town third, and "Four Days of Naples" looms lively in same Carnegie week.

"Critic's Choice" is notching a bright fourth Chicago round. "The Balcony" shapes rousing in Loop fourth. "Ugly American" is notching a solid fifth Roosevelt lap.

"The Birds" is posting a tidy seventh State-Lake stanza. "To Kill A Mockingbird" is trim in the United Artists 12th round.

Hardticketer "How West Was Won" is registering a tall 12th McVickers stanza. "Lawrence of Arabia" is excellent in 20th Cinestage canto. "Mutiny on Bounty" is okay in 20th Todd frame.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80)—"Four Days of Naples" (MGM) (2d wk). Fine $4,000. Last week, $6,000.

Chicago (B&K) (3,900; 90-$1.80)—"Critic's Choice" (WB) (4th wk). Good $15,000. Last week, $17,000.

Cinema (Stern) (500; $1.50)—

(Continued on page 12)

'Critics' Fairish $7,000, Balto; 'West' Hot 11G In 6th; 'Ugly' Nice 7½G

Baltimore, May 21.

"Critic's Choice" opened to only fairish biz at Stanton, and that is the word for most of the downtown houses currently where holdovers dominate. "How the West Was Won" is rock for sixth week at the Town. "The Balcony" looms nice in fourth round at the Little. "Ugly American" is pleasing in third frame at Hippodrome.

"Longest Day" is nice in 10th and final week at the New. "To Kill a Mockingbird" is holding well in 13th week at the Mayfair. "Wrong Arm of the Law" is good on opener at Playhouse, but "Black Fox" shapes slow in same at the Five West.

Estimates for This Week

Aurora (T-L) (385; 50-$1.50)—"House on Waterfront" (Indie) and "Fire Under Her Skin" (Indie) (reissue). Slow $1,200. Last week, "No Sun in Venice" (Kings) and "Passionate Summer" (Kings) (reissues), $1,200.

Charles (Fruchtman) (500; 50-$1.50)—"Long Day's Journey Into Night" (Embassy). Good $4,000 in first week of downtown run after four weeks at firstrun suburban Crest. Last week, "Freud" (U) (4th wk), $4,000.

Five West (Schwaber) (460; 90-$1.50)—"Black Fox" (Capri). Slow $1,200. Last week, "Come Fly With Me" (MGM) (4th wk), $1,100.

Little (T-L) (300; 90-$1.50)—"Balcony" (Cont) (4th wk). Nice $2,000. Last week, $2,200.

Hippodrome (T-L) (2,200; 90-$1.50)—"Ugly American" (U) (3d wk). Pleasing $7,500. Last week, $9,000.

Mayfair (Fruchtman) (700; 90-$1.50)—"To Kill Mockingbird" (U) (13th wk). Holding at warm $4,000. Last week, $5,000.

New (Fruchtman) (1,600; $1.50-$2.50)—"Longest Day" (20th) (10th wk). Down to ok $6,000. Last week, $8,000.

Playhouse (Schwaber) (385; 90-$1.50)—"Wrong Arm of Law" (Cont). Good $3,200. Last week, "David and Lisa" (Cont) (8th wk), $2,000.

Stanton (Fruchtman) (2,800; 50-$1.50)—"Critic's Choice" (WB). Fair $7,000. Last week, "Birds" (U) (6th wk), $4,000.

Town (T-L) (1,125; $1.50-$2.50)—"How West Was Won" (MGM) (6th wk). Hot $11,000. Last week, $10,000.

Rex (Freedman) (500; $1.50)—"My Bare Lady" (Indie) (2d wk). Down to $1,500. Last week, $3,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Ugly' Top Newie For Col., $9,000

Columbus, O., May 21.

Mild tone continues here with fair to disappointing grosses in sight. However, "Ugly American" looks fair at Palace. "Nine Hours to Rome" goes for only five days at Loew's Ohio for a sad showing. "Man From Diners' Club" looks modest. "How West Was Won" still is big in 6th stanza at Grand.

Estimates for This Week

Grand (RKO) (955; $1.50-$2.70)—"How West Was Won" (MGM) (6th wk). Big $8,000. Last week, $9,000.

New Main (Sugarman) (1,100; 90-$1.20)—"Man From Diners' Club" (Col). Mild $2,000 or close. Last week, "Five Miles Midnight" (UA), $1,700.

Ohio (Loew) (3,070; 90-$1.20)—"Nine Hours to Rome" (20th) and "House of Damned" (20th). Poor $3,000 in 5 days. Last week, "My Six Loves" (Par) and "Watch Your Stern" (Hendel) ($5,200 for nine days).

Palace (RKO) (2,846; 90-$1.20)—"Ugly American" (U) and "Frightened City" (AA). Average $9,000 or over. Last week, "Miracle of Stallions" (BV) and "Great Van Robbery" (UA), $7,200.

'West' Mighty $33,700, Frisco; 'Canary' NG 9G

San Francisco, May 21.

Firstrun biz still is firm here but not sensational. "How West Was Won" continues champ with Orpheum. "Madam" is credited with a hotsy showing in three spots. "Yellow Canary" shapes lightweight at Warfield. "Lawrence of Arabia" looks big in 17th week at the United Artists.

Estimates for This Week

Coronet (United Calif.) (1,250; $1.40-$2.50)—"Mutiny on Bounty" (MGM) (28th wk). Big $6,000. Last week, $6,200.

Esquire (No. Coast) (946; $1.25-$1.50)—"Longest Day" (20th) (subrun) (8th wk). Okay $5,700. Last week, $7,000.

Golden Gate (RKO) (2,800; $1.50-$1.75)—"Birds" (U) (7th wk). Down to $8,000. Last week, $9,000.

Metro (United Calif.) (1,000; $1.50-$1.80)—"Seven Capital Sins" (Emb) (2d wk). Fair $3,000. Last week, $4,500.

Orpheum (Cinedome) (1,400; $2.75-$3.50)—"How West Was Won" (MGM) (12th wk). Wow $33,700. Last week, $30,000.

Paramount (Par) (2,646; $1.50-$1.75)—"Paranoiac" (U) and "Pirates of Blood River" (Indie). Fair $10,000. Last week, "Nero's Mistress" (Indie) and "Sins of Pompeii" (Indie), $10,000.

Presidio (Art Theatre Guild) (750; $1.25-$1.50)—"The Balcony" (Cont) (4th wk). Okay $2,500. Last week, $3,000.

St. Francis (Par) (1,400; $1.50-$1.75)—"Ugly American" (U) (4th wk). Fine $8,000 after $10,000 last week.

United Artists (No. Coast) (1,148; $2.50-$3.75)—"Lawrence of Arabia" (Col) (17th wk). Big $15,000. Last week, $16,000.

Vogue (S. F. Theatres) (345; $1.50)—"Divorce, Italian Style" (Emb) (subrun) (2d wk). Oke $2,000. Last week, $2,500.

Warfield (Loew) (2,656; $1.25-$1.50)—"Yellow Canary" (20th) and "House of Damned" (20th). Light $9,000. Last week, "Constantine and Cross" (Emb) and "Face in Rain" (Emb), $5,000 in 5 days.

'Arabia' Good $6,500 In Buff 5th; 'Hercules' 6G

Buffalo, May 21.

Firstrun biz is on the skids currently. "Ben-Hur" back on reissue at the Buffalo is rated soft. "Lafayette" looks sad at Center. "The Birds" is okay in seventh at the Cinema while "Lawrence of Arabia" is rated good in fifth at the Granada. "Hercules and Captive Women" shapes slight on first round at Paramount.

Estimates for This Week

Buffalo (Loew) (90-$1.25)—"Ben-Hur" (MGM) (reissue). Soft $4,000. Last week, "Could Go on Singing" (UA) (5 days), ditto.

Center (AB-PT) (2,500; 90-$1.25)—"Lafayette" (Indie) "Invitation to Murder" (Indie). Sad $4,000. Last week, "Yellow Canary" (20th), $4,200.

Century (UATC) (2,700; 90-$1.25)—"Ugly American" (U) (3d wk). Modest $4,500. Last week, $5,200.

Paramount (AB-PT) (3,000; 90-$1.25)—"Hercules and Captive Women" (Indie). Slight $6,000 or over. Last week, "Operation Bikini" (AI), $7,000.

Teck (Loew) (1,200; $1.75-$2.50)—"How West Was Won" (MGM) (6th wk). Slow $5,000. Last week, $6,300.

Cinema (Martina) (450; 90-$1.40)—"Birds" (U) (7th wk). Okay $1,800. Last week, $1,800.

Amherst (Dipson) (1,000; 90-$1.25)—"Wrong Arm of Law" (Cont). Dull $1,600. Last week, "Birds" (U) (6th wk), $1,400.

Granada (Sabine) (1,000; $1.50-$2.75)—"Lawrence of Arabia" (Col) (5th wk). Good $6,500. Last week, $7,200.

'West' Giant 15G, D.C.; 'Arabia' 13G

Washington, May 21.

Mainstem is quiet this round, with holdovers making the biggest impact. "Lawrence of Arabia" is sock in 12th turn at Ontario and "Birds" shapes busy in sixth at Trans-Lux.

"How West Was Won" looks great in 10th at Uptown. "Indiscreet" looks mild at Ambassador-Metropolitan. "Wrong Arm of Law" looms sturdy in first frame at MacArthur while "Cattle King" is slow at Capitol, also on opener.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; $1-$1.40)—"Indiscreet" (WB) (reissue). Mild $7,000. Last week, "Man From Diners' Club" (Col) (2d wk), $6,700.

Apex (KB) (940; $1.49-$2.75)—"Love and Larceny" (Indie) (2d wk). Okay $5,500 after opening at $6,000.

Capitol (Loew) (3,240; $1-$1.49)—"Cattle King" (MGM). Slow $10,500. Last week, "Corridors of Blood" (MGM) and "Werewolf in Girl's Dormitory" (MGM), $8,500.

Dupont (Mann) (450; $1-$1.80)—"Bel Antonio" (Embassy). Fairish $4,000. Last week, "Love at Twenty" (Embassy) (2d wk), $3,000.

Keith's (RKO) (1,850; $1-$1.49)—"Mind Benders" (AI) (2d wk). Mild $5,000 after $8,500 initialer.

MacArthur (KB) (900; $1.25-$1.49)—"Wrong Arm of Law" (Cont). Sturdy $6,000. Last week, "Playboy Western World" (Janus) (3d wk), $2,500.

Ontario (KB) (1,240; $1.75-$3)—"Lawrence of Arabia" (Col) (12th wk). Sock $13,000. Last week, $13,500.

Palace (Loew) (2,360; $1-$1.49)—"Yellow Canary" (20th). Fair $9,500. Last week, "Come Fly With Me" (MGM) (2d wk), $7,400.

Playhouse (TL) (400; $1.25-$1.80)—"Sundays and Cybele" (Davis) (2d wk). Big $6,500 after opening at $9,000.

Plaza (TL) (270; $1.49-$1.80)—"Les Nymphettes" (Indie) (2d wk). Good $5,500 after $7,000 opener.

Town (King) (800; $1-$1.49)—"To Kill Mockingbird" (U) (13th wk). Bustling $6,500. Last week, $6,800.

Trans-Lux (TL) (600; $1.49-$2)—"Birds" (U) (6th wk). Busy $6,000. Last week, $8,000.

Uptown (SW) (1,300; $1.80-$2.75)—"How West Was Won" (MGM) (10th wk). Smash $15,000. Last week, $17,500.

Warner (SW) (1,250; $1.80-$2.75)—"Ugly American" (U) (4th wk). Good $6,500. Last week, $7,000.

Additional Picture Grosses On Page 12

B'way Limping Despite Many New Pix; 'Mountain' Okay 138G, 'Singing' 21G, 'Light' Bright 12G, 'Ugly' Fine 27G

The season of the year reflects the lightweight biz now being registered at most Broadway firstruns. While a rainy, cool Saturday gave trade a nice lift, especially at theatres playing hardticket pix, an ideal Sunday for outdoor recreation and much warmer weather Monday cut deeply at the boxoffice. Heavy rain late Monday afternoon had little influence one way or the other.

Top newcomer is "Spencer's Mountain," with stageshow, which likely will land an okay $138,000 opening session at the Music Hall. "I Could Go On Singing" shapes fair $13,500 at the Astor in first week but looks nice $7,500 at the Trans-Lux 85th St. in same period.

Other newcomers are at the arty theatres. Best showing looks to be that of "White Light" with a bright $12,000 in first session at the Beekman. "Julius Caesar" is doing surprisingly well for an oldie in first at the Murray Hill.

"Ugly American" looms as top extended-run pic outside some of the hardticket films. It is heading for a handsome $27,000 in sixth week, daydating the Rivoli and Trans-Lux East. "The Birds" still shapes fine in eighth week daydating the Palace and Sutton, with the eighth cut to four days at the latter.

"How West Was Won" finished its eighth session at the Cinerama with a great $30,000 while "Lawrence of Arabia" pushed to smash $41,000 in 22d round at the Criterion.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"I Could Go On Singing" (UA) (2d wk). Initial round ended yesterday (Tues.) was mild $13,500. Daydating with Trans-Lux 85th St. "Dr. No" (UA) comes in after two weeks of "Singing."

Cinerama (Loew) (1,552; $1.50-$3.50)—"How West Was Won" (MGM) (9th wk). Eighth week finished Sunday (19) was great $30,000, helped by four extra morning shows, after $37,000 for seventh week.

Criterion (Moss) (1,520; $1.80-$4.80)—"Lawrence of Arabia" (Col) (23d wk). The 22d week completed Sunday (19) was great $41,000 on 10 shows after $30,500 for 21st round.

DeMille (Reade) (1,463; 90-$2.50)—Now on reissues, with "Irma La Douce" (UA) due in on June 5.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"Day in Court" (Indie) (2d wk). This round finishing tomorrow (Thurs.) is heading for passable $7,000 after $10,500 for opener. Also at Trans-Lux 52d St. Coming out soon.

Palace (RKO) (1,642; $1.50-$2.50)—"The Birds" (U) (9th wk). This week winding today (Wed.) looks like fine $14,000 after $15,000 for seventh. Just ended its run at Sutton on Monday.

Forum (Norel) (813; $1.25-$1.80)—"Mondo Cane" (Times) (8th wk). Seventh week wound up yesterday (Tues.) was strong $11,500 after $12,500 for sixth week. Also playing Little Carnegie.

Paramount (AB-PT) (3,665; $1-$2)—"Come Fly With Me" (MGM) (4th wk). Third session completed yesterday (Tues.) was meek $14,000 or close after $16,000 for second. Stays until "Hud" (Par) opens May 28.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Spencer's Mountain" (WB) with new stageshow. Initial session ending today (Wed.) is heading for okay $138,000. Holding. Last week, "Bye Bye Birdie" (Col) and stageshow (6th wk), $122,000.

Rivoli (UAT) (1,545; $1.50-$2.50)—"Ugly American" (U) (6th wk). This week ending today (Wed.) is heading for handsome $15,500 or near after $17,000 for fifth round. Stays until a few days before "Cleopatra" (20th) opens hardticket on night of June 12. Opening night is sold out as a benefit for Will Rogers Memorial fund.

State (Loew) (1,850; $1.50-$3.50)—"Mutiny on Bounty" (MGM) (27th wk). Current stanza ending tomorrow (Thurs.) is heading for sturdy $18,000 after $17,000 for 26th week. Pic goes on two-a-day June 12.

Victoria (City Inv.) (1,003; $1.25-$2)—"Paranoiac" (U). Opens today (Wed.). In ahead, house had reissues, with not much in results.

Warner (SW) (1,813; $1.50-$3.50)—"Longest Day" (20th) (33d wk). This round winding tomorrow (Thurs.) is heading for fine $16,000 after $15,000 for 32d week. "List of Adrian Messenger" (U) opens May 29, daydating with Trans-Lux 52d St.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Paranoiac" (U). Opens today (Wed.), daydating with Victoria. In ahead, "Your Shadow Is Mine" (Cont). Dull $4,500 for eight days on single week.

Beekman (Rugoff Th) (590; $1.50-$2)—"White Light" (Janus) (2d wk). Initial round completed Sunday (19) was bright $12,000.

Carnegie Hall Cinema (F&A) (230; $1.50-$2) — "Black Fox" (Capri) (4th wk). Third session ended Sunday (19) was smash $6,300 after $7,100 in second.

Cinema One (Rugoff Th) (700; $1.50-$2)—"Sparrows Can't Sing" (Janus) (3d wk). Second week finished Sunday (19) was big $10,500 after $12,000 opener.

Cinema Two (Rugoff Th) (300; $1.50-$2)—"Two Daughters" (Janus) (3d wk). This stanza winding today (Wed.) looks like good $5,500 after $7,000 for second.

Coronet (Reade) (500; $1.50-$2)—"Wrong Arm Of Law" (Cont) (8th wk). Seventh round finished Monday (20) was lively $7,000 after $8,000 in sixth. "Hud" (Par) opens May 28, daydating with Paramount.

Fifth Ave. Cinema (Rugoff Th) (250; $1.25-$2)—"Wrong Arm Of Law" (Cont) (6th wk). Fifth week ended Monday (20) was hep $4,000 after $4,300 for fourth.

Fine Arts (Davis) (468; $1.80-$2) — "Sundays and Cybele" (D-R) (28th wk). The 27th round ended Sunday (19) was good $4,000 after $4,500 for 26th week. "L-Shaped Room" (D-R) opens May 27.

Guild (Guild) (450; $1-$1.75) — "Season For Love" (G. Hakim) (3d wk). First holdover week ended yesterday (Tues.) was fair $6,500 after $8,000 opener.

Little Carnegie (L. Carnegie) (520; $1.25-$2) — "Mondo Cane" (Times) (8th wk). Seventh week ended yesterday (Tues.) was good $8,000 or near after $8,500 for sixth round.

Murray Hill (Rugoff Th) (565; $1.50-$2)—"Julius Caesar" (MGM) (reissue) (2d wk). First round ended Sunday (19) was fine $6,000.

New RKO 23d St. (RKO) (1,000; $1.50-$2)—Now on reissues, with "55 Days at Peking" (AA) due May 29, daydating with Palace.

Normandie (T-L) (592; $1.25-$2) — "Marriage of Figaro" (Union) (4th wk). Third week finished Sunday (19) was thin $3,000. Moves out shortly.

Paris (Pathe Cinema) (568; $1.50-$2)—"Divorce, Italian Style" (Embassy) (36th wk). The 35th session ended Sunday (19) was big $9,400 after $9,000 for 34th week.

Plaza (Lopert) (525; $1.50-$2)—"David and Lisa" (Cont) (23d wk). The 22d week finished yesterday (Tues.) was great $10,000 after $10,300 for 21st week.

Sutton (Rugoff Th.) (561; $1.50-$2) — "Heavens Above" (Janus). Opens Monday (20). Last week, "Birds" (U) (9th wk-4 days), okay $4,500 after $6,000 for seventh regular week.

Toho Cinema (Toho) (290; $1.50-$2)—"Sanjuro" (Toho) (2d wk). Second session ended Monday (20) was amazing $6,700 after $9,000 for opener.

Trans-Lux East (T-L) (600; $1.25-$2) — "Ugly American" (U) (7th wk). Sixth round ending today (Wed.) is heading for sock $11,500 after $12,000 for fifth.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Day in Court" (Indie) (2d wk). This week winding tomorrow (Thurs.) looks like dull $3,500 after $5,500 for opener. "List of Adrian Messenger" (U) opens May 29.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"I Could Go on Singing" (UA) (2d wk). First session ended yesterday (Tues.) was trim $7,500. Daydating with Astor.

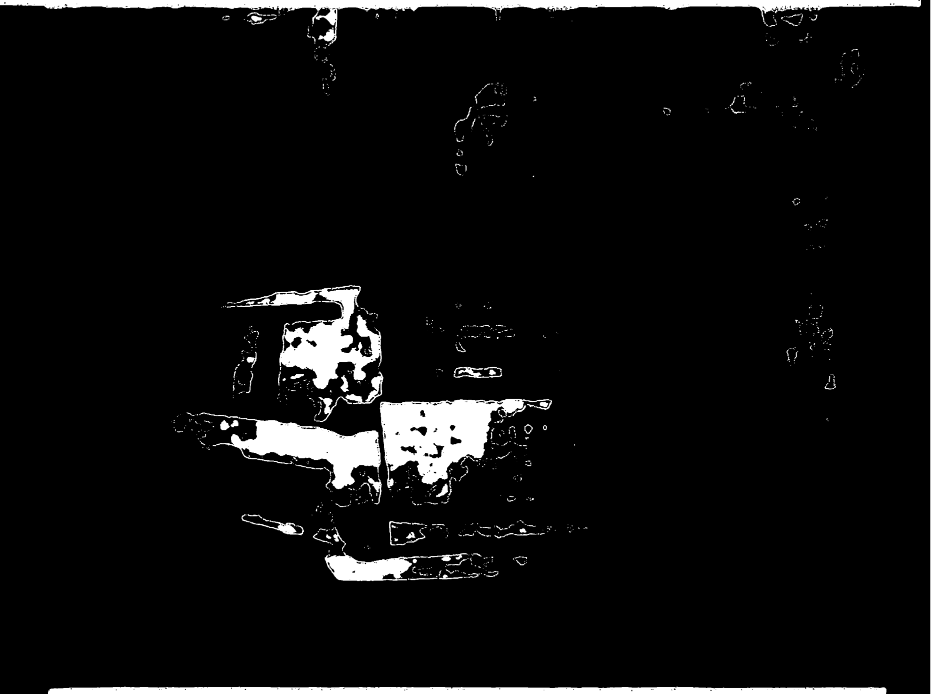
World (Perfecto) (390; 90-$1.50)—"Red, Hot, Cool Burlesque" (Mishkin) (7th wk). This round winding tomorrow (Thurs.) is heading for cool $6,000 or near after $6,500 for sixth.

WARNERS DOES IT A
"PT 109" AND "SPENCER'S

"The Music Men" of last year roll across the length and breadth of the U.S.A

in the greatest hand-plantin

Leo Wilder (left), of the home office and Don Walker, North-Central States field man, are in a cheerful mood. Break for break, they're topping "The Music Man"



New England field man Floyd Fitzsimmons (left) doesn't have to sell too hard to Edgar S. Van Olinda, columnist and movie editor, of the Albany Times Union. Material on films is being snapped up by nation's press.

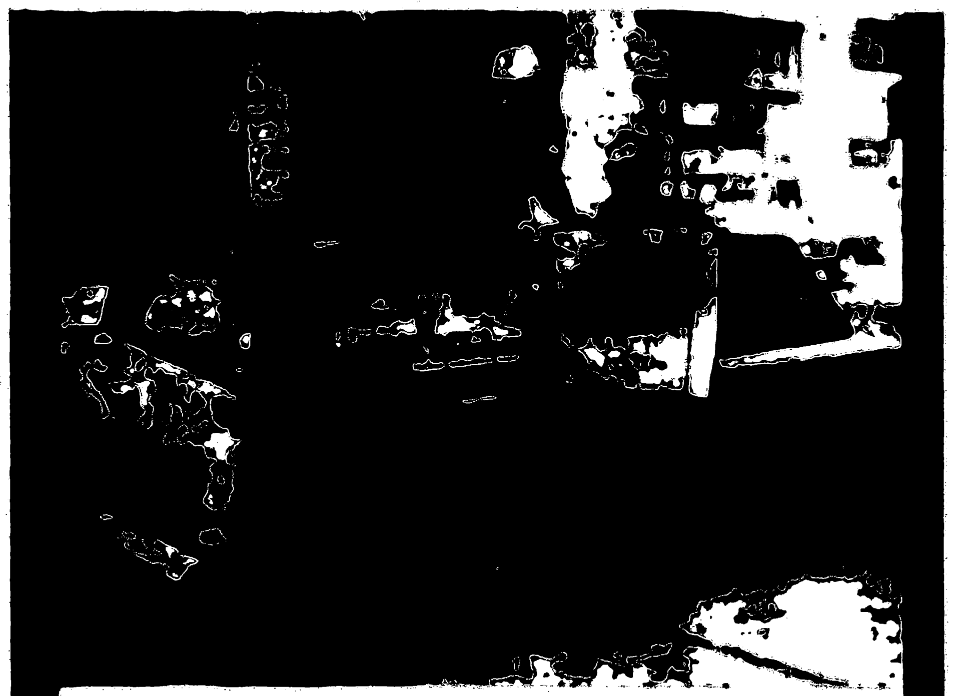
Dick Richman, Motor City field representative and home office publicist, Felix Greenfield, get ready to head north after Detroit newsmen honored them with a luncheon.

Rex Morgan (right), famed TV and radio personality, questions Irving Blumberg, Philadelphia field man, about his proposed 40-city jaunt publicizing the big Warner Bros. summer attractions.

Warner Bros. Presents "PT 109" Starring Cliff Robertson • Ty Hardin • James Gregory • Robert Culp • Grant Williams • From the book by Robert J. Donovan • Directed by

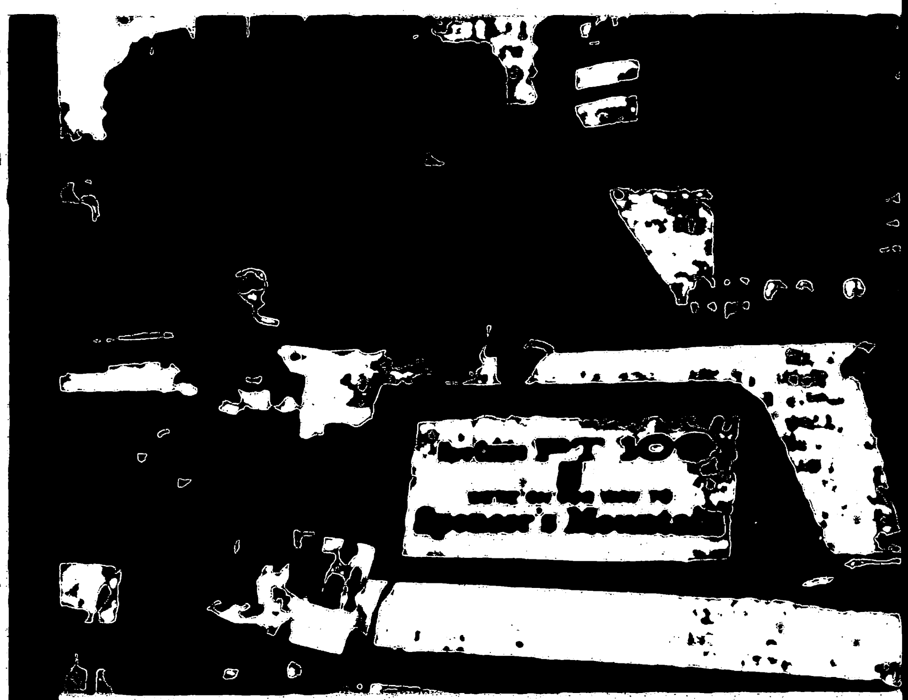
Warner Bros. Presents A Delmer Daves Production "SPENCER'S MOUNTAIN" Starring Henry Fonda • Maureen O'Hara • Co-starring James MacArthur • Donald Crisp • Wally Cox

GAIN WITH MOUNTAIN"



Joe Hyams (left), national publicity director and Ernie Grossman, national exploitation director, map plans for all-out nation-wide blitz campaign via press, magazines, radio and TV.

in their Studebaker Wagonaires campaign in motion picture history!



New Marina City forms background for Frank Casey planting picture layouts and feature stories with Ann Marsters, motion picture editor of the Chicago American.

Kevin Gunther (left), Southwest field man, clocked over 4000 miles on his speedometer on his Wagonaire tour. Here he is with Jim Newton, amusement editor of Tulsa World and Tribune.

Frank Haines (left), amusement editor of Jackson Daily News, is made honorary crew member of PT 109 by Dave Judson, assistant exploitation director, while J. D. Woodard, Southeast field man, looks on.

West-coasters John Mitchell and Jack Wodell, atop Nob Hill, prepare to leave on 6000 mile trip through the Northwest. Team will smash all records of newspapers contacted.

Leslie H. Martinson • Screenplay by Richard L. Breen • Produced by Bryan Foy • Under the personal supervision of Jack L. Warner • Technicolor® • Panavision®

Introducing Mimsy Farmer • Music by Max Steiner • Based on the novel by Earl Hamner, Jr. • Technicolor® • Panavision® • Written for the screen and directed by Delmer Daves

Toronto Trim; 'Hercules' Big $34,000, 'Maiden' Sock 25G; 'Arabia' Boffo 30G

Toronto, May 21.

Most newcomers here currently got off to a good weekend start. Best of these is "Hercules and Captive Women," big in nine-house combo. "Iron Maiden" shapes great in four theatres, for a really bigger display of strength. "Come Fly With Me" is rated good at Loew's as opener.

"Giant" is fair on reissue at the Imperial. "How West Was Won" shapes smash in eighth stanza at Eglinton. "Critics' Choice" looks hefty in third at the Hollywood.

Estimates for This Week

Carlton (Rank) (2,318; $1-$2)—"Lawrence of Arabia" (Col) (16th wk). Great $30,000. Last week, $34,000.

Century, Danforth, Glendale, Kingsway, Midtown, Odeon, Prince of Wales, Scarboro, State (Taylor) (1,342; 1,000; 892; 697; 1,000; 782; 1,107 [illegible] [illegible] $1-$1)—"Hercules and Captive Women" (IFD). Big $34,000. Last week, "Madame" (IFD), five-house combo with 4,120 seats, $22,300.

Danforth, Fairlawn, Humber (Rank) (1,330 1,200; 1,165; $1.25-$1.50)—"Iron Maiden" (Col). Sock $25,000. Last week, "Mill of Stone Women" (Col), $22,000.

Eglinton (FP) (918; $1-$2) — "How West Was Won" (MGM) (8th wk). Great $9,000. Last week, same.

Hollywood (FP) (1,080; $1.25-$1.50)—"Critics' Choice" (WB) (3d wk) Hefty $9,500. Last week, ditto.

Hyland (Rank) (1,355; $1.25-$1.50)—"On the Beat" (20th). Smooth $7,500. Last week, "Crooks Anonymous" (20th) (5th wk), $6,000.

Imperial (FP) (3,316; $1-$1.50)—"Giant" (WB) (reissue). Mild $9,-[illegible]. Last week, "Bia Lovers" (Par) (2d wk), $8,000.

International (Taylor) (807; $1-$1.50)—"Big Deal" (IFD). So-so $3,500. Last week, $4,000.

Loew's (Loew) (2,081; $1-$1.50)—"Come Fly With Me" (MGM). Good $11,000. Last week, "To Kill Mockingbird" (U) (10th wk), $7,000.

Tivoli (FP) (955; $1-$1.50)—"The Balcony" (20th) (2d wk) (reissue). Slow $4,000. Last week, $4,500.

Towne (Taylor) (693; $1-$1.50)—"Wrong Arm of Law" (IFD) (4th wk). Excellent $6,000. Last week, $6,500.

University (FP) (1,356; $1.50-$2.50) — "Mutiny on Bounty" (MGM) (26th wk). Good $7,000. Last week, same.

Uptown (Loew) (2,596; $1-$1.50)—"To Kill Mockingbird" (U) (11th wk) Moveover from Loew's. Fine $7,000. Last week, "The Birds" (U) (8th wk), $6,000.

LOS ANGELES

(Continued from page 8)

FWC) (2,404; 1,598; 1,344; 856; 1,350; $1-$1.49)—"In Cool of Day" (MGM) and "North By Northwest" (MGM) (reissue). Nice $21,000. Last week, [illegible] with Beverly, "Diamond Head" (Col) (2d wk), "Man from Diners' Club" (Col) (m.o.), $8,000, [illegible] with Lido, "Trial" (Astor) (2d wk), $8,000.

Warren's, Pix (Metropolitan-Prin) (1,757; 756; $1-$1.49) — "Day of Triffids" (AA) and "Women of Nazi Germany" (Indie). Hefty $13,000 or over. Last week, Warren's with Beverly, "The Balcony" (Cont), "Happened in Broad Daylight" (Indie) (2d wk), $7,000.

Fox Wilshire (FWC) (1,990; $1-$2.40)—"Fantasia" (BV) (reissue). Slender $4,000. Last week, with Chinese, Loyola, Los Angeles, "To Kill Mockingbird" (U) (20th wk, Fox Wilshire; 2d wk, others), "If Man Answers" (U) (reissue) (2d wk, Chinese, Loyola, Los Angeles), $18,400.

Crest (State) (750; $2—"Carry On Regardless" (Gov) (2d wk). Nice $4,200. Last week, $4,300.

Four Star (UATC) (868; $1.50-$2)—"Four Days of Naples" (MGM) (2d wk). Brisk $6,000. Last week, $6,000.

Chinese, Loyola, Los Angeles (FWC-Metropolitan) (1,408; 1,298; 2,040; $1-$2.40)—"To Kill Mockingbird" (U) (3d wk) and "Come Fly With Me" (MGM) (Loyola), "30 Years of Fun" (20th) (Los Angeles). Fancy $16,000.

Music Hall (Ros) (720; $2-$2.40) "Wrong Arm of Law" (Cont) (4th wk). Firm $4,200. Last week, $3,000.

Lido (FWC) (876; $2)—"Trial" (Astor) (4th wk). Light $3,000.

Beverly (State) (1,150; $2-$2.40) —"The Balcony" (Cont) (4th wk). Mild, $4,000.

Hawaii (G&S) (1,106; $1-$1.25)—"Diamond Head" (Col) (3d wk) and "Man From Diners' Club" (Col) (3d wk). Soft $2,000.

El Rey (FWC) (800; $1.50) — "Gypsy" (WB) and "40 Pounds of Trouble" (U) (reissue) (2d wk). Fairish $8,000. Last week, $3,200.

Pantages (RKO) (1,512; $1.25-$2.75)—"Ugly American" (U) (7th wk). Socko $11,000 or over. Last week, $10,700.

Hollywood Paramount (State) (1,468; $1.50-$2.40) — "Bye Bye Birdie" (Col) (7th wk). Nifty $10,-000. Last week, $17,500.

Vogue (FWC) (810; $1.25-$1.49) —"Mondo Cane" (Rmer) (7th wk). Brisk $6,000. Last week, $4,500.

Warner Hollywood (SW) (1,391; $1.25-$2.50) — "How West Was Won" (MGM) (12th wk). Fancy $22,000 or near. Last week, $27,-900.

Fine Arts (FWC) (631; $2-$2.40) —"David and Lisa" (Cont) (15th wk). Bulging $7,000. Last week, $4,000.

Warner Beverly (SW) (1,316; $1.60-$3.30) — "Lawrence of Arabia" (Col) (22d wk). Capacity $30,-000. Last week, ditto.

Egyptian (UATC) (1,392; $1.65-$3.30) — "Mutiny on Bounty" (MGM) (27th wk). Fair $12,000. Last week, $13,000.

Carthay (FWC) (1,138; $1.50-$3.50)—"Longest Day" (20th) (33d wk). Steady $8,000. Last week, $7,300.

'Fly' Swift $8,000 In Philly; 'Ball' Big 10G; 'West' Solid 15½G, 11

Philadelphia, May 21.

Daylight savings time, fine outdoor weather and general conditions are among the standard alibis offered for weak biz here this frame. "I Could Go on Singing" is flat at Randolph in first while "Yellow Canary" looms mild at Stanton for opener. However, "Love is a Ball" looks torrid on first round at Goldman.

"Come Fly With Me" is doing okay in first at Arcadia. "The Birds" is trim in seventh session at Fox. "How West Was Won" and "Lawrence of Arabia" still are in the chips on their longruns on upped scale.

Estimates for This Week

Arcadia (S&S) (623; $1.50-$2) — "Come Fly With Me" (MGM). Swift $8,000 or near. Last week, "Courtship of Eddie's Father" (MGM) (6th wk), $4,000.

Boyd (SW) (1,536; $1-$2.75) — "How West Was Won" (MGM) (11th wk). Solid $15,500 after $16,-000 last week.

Bryn Mawr (Goldman) (600; $1.49)—"Maid for Murder" (Indie). So-so $2,100. Last week, "Trial" (Astor), $3,000.

Fox (Milgram) (2,200; $1-$1.80) —"Birds" (U) (7th wk). Trim $8,000. Last week, $6,200.

Goldman (Goldman) (1,000; $1-$1.80)—"Love Is Ball" (UA) Hotsy $10,000 or near. Last week, "White Stallions" (BV), $11,000.

Lane (SW) (1,000; $1.49)—"David and Lisa" (Cont) (12th wk). Trim $3,000. Last week, $3,100.

Midtown (Goldman) (1,000; $2.50-$3)—"Lawrence of Arabia" (Col) (21st wk). Firm $10,200. Last week, $11,000.

Randolph (Goldman) (2,200; $1-$1.80)—"I Could Go On Singing" (UA). Flat $9,000. Last week, "To Kill Mockingbird" (U) (8th wk), $7,000.

Stanley (SW) (2,166; $1-$1.80)—"Ugly American" (U) (3d wk). Sturdy $11,000. Last week, $12,300.

Stanton (SW) (1,483; $1-$1.80)—"Yellow Canary" (20th) Mild $8,-000. Last week, "Giant" (WB) (reissue), $8,000.

Studio (Goldberg) (400; $1-$1.80) —"Europe in Rain" (Indie) and "Passionate Summer" (Indie). Wow $6,000. Last week, "Shangri-La" (Indie) and "Sunlovers" (Indie), $4,200.

Trans-Lux (T-L) (500; $1-$2)—"Four Days of Naples" (MGM) (4th wk). Fancy $2,000. Last week, $2,500.

World (Rugoff) (400; $1-$1.80)—"Trial" (Astor) (2d wk). Okay $3,-000. Last week, $4,000.

Yorktown (SW) (825; $1.49)—"Sundays and Cybele" (Davis) (8th wk). Pleasing $3,000. Last week, $3,100.

PORTLAND, ORE.

(Continued from page 8)

(MGM) (10th wk). Steady $8,500. Last week, $8,800.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Come Fly With Me" (MGM) and "Julie" (MGM) (reissue). Solid $8,800. Last week, "Operation Bikini" (AI) and "Chopper" (AI), $4,800.

Paramount (Port-Par) (3,000; $1-$1.80)—"Mondo Cane" (Times) and "Dark Fear" (Indie). Dull $4,000. Last week, "Hercules and Captive Women" (Indie) and "Battle Beyond Sun" (Indie), $6,800.

'WEST' SOCK $12,000, MILWAUKEE; 'UGLY' 7G

Milwaukee, May 21.

With the exception of "How the West Was Won," Milwaukee's first-run business mostly remains quiet this session. "West" did another stunning week at the Palace, the 20th. "The Girl With Golden Eyes," shapes good as opener. "Ugly American" is fair in second at the Riverside.

Estimates for This Week

Downer (Cinema, Inc.) (780; $1) —"Girl With the Golden Eyes" (Union). Surprising $3,300. Last week, "Trial" (Astor), $3,000.

Palace (Cinerama (Prudential) (1,000; $1.50-$3.50) — "How West Was Won" (MGM) (5th wk). Excellent $12,000. Last week, $13,500.

Riverside (Standard) (2,300; $1-$1.50)—"Ugly American" (U) (2d wk). Fair $7,000. Last week, $7,000.

Strand (Prudential) (700; $1.50-$3.50)—"Lawrence of Arabia" (Col) (5th wk). Nice $6,000 up from last week's $6,000.

Times (Marcus) (600; $1) — "Freud" (U) (2d wk). Okay $2,300. Last week, $3,000.

Towne (Standard) (1,975; $1-$1.50) — "Come Fly With Me" (MGM) (2d wk). Fair $4,000. Last week, $6,300.

Warner (SW) (2,434; $1-$1.50) —"Auntie Mame" and "A Summer Place" (WB) (reissue). Mild $4,000. Last week, "Day of Triffids" (AA), $5,100.

Wisconsin (Prudential) (2,777; $1-$1.50)—"Dr. No" (UA). Dull $6,-300. Last week, "Diary of Madman" and "Amazons of Rome" (UA), $4,000.

BOSTON

(Continued from page 8)

$1.25)—"Drums of Africa" (MGM) and "Sea to Carola" (Indie). Fair $6,500. Last week, "Please, Not Now" (20th) and "House of Damned" (20th), $5,000.

Exeter (Indie) (1,376; $1-$1.25)—"Wrong Arm of Law" (Cont) (3d wk). Good $7,500. Last week, $8,000.

Fenway (Indie) (1,300; $1-$1.50) —"Sundays and Cybele" (Davis) (subrun) (6th wk). Oke $3,500. Last week, same.

Gary (Sack) (1,277; $1.50-$3)—"Lawrence of Arabia" (Col) (22d wk). Neat $14,000. Last week, $14,300.

Mayflower (ATC) (689; $1-$1.50) —"Balcony" (Cont) and "Operation Snatch" (Cont). Big $10,000. Last week, "Free, White and 21" (AI) and "Jacktown" (Indie), $6,000.

Memorial (RKO) (3,000; $1-$1.50) —"Paranoiac" (U) and "Traitors" (U). Slick $14,000. Last week, "Birds" (U) (6th wk), $7,000.

Music Hall (Sack) (4,200; $1-$1.50)—"Ugly American" (U) (5th-final wk). Oke $10,000. Royal Ballet opens Friday (24). House reopens for films May 30 with "Stripper" (20th).

Orpheum (Loew) (2,900; $1-$1.49) —"War and Peace" (Par) (reissue). Mild $11,000. Last week, "Come Fly With Me" (MGM) and "Joseph and Brethren" (Indie), $8,000.

Paramount (NET) (2,357; $1-$1.49)—"Critic's Choice" (WB) and "Black Gold" (WB) (2d wk). Nice $10,000. Last week, $12,000.

Pilgrim (ATC) (1,900; 75-$1.25) —"Yellow Canary" (20th) and "Firebrand" (Indie). Good $10,000. Last week "Babes in Woods" (Indie) and "World by Night" (Indie) (2d wk), $7,000.

Park Square (Indie) (300; $1.80) —"Divorce Italian Style" (Embassy) (35th wk-final). Fat $3,300. Last week, $3,000.

Saxon (Sack) (1,100; $1.80-$3)—"Mutiny on Bounty" (MGM) (27th wk). Oke $9,000. Last week, $10,000.

State (Trans-Lux) (730; 75-$1.25) —"Seducers" (Indie) and "Nudist Story" opened today (Tues). Last week, "West End Jungle" (Indie) and "Career Girl" (Indie) (reissue) (3d wk-6 days), good $6,000.

'West' Wham $14,000 Pacing Pitt; 'Ugly' Okay 8G, 'Lisa' Hotsy $7,500

CHICAGO

(Continued from page 8)

"David and Lisa" (Cont) (14th wk). Happy $6,000. Last week, $6,700.

Cinestage (Todd) (1,038; $2.40-$3.50)—"Lawrence of Arabia" (Col) (20th). Splendid $30,000. Last week, $30,300.

Esquire (H&E Balaban) (1,300; $1.25-$1.80)—"The Trial" (Astor) (2d wk). Hot $9,000. Last week, $11,000.

Loop (Brotman) (606; $1-$1.80)—"The Balcony" (Cont) (4th wk). Sock $8,000. Last week, $8,200.

McVickers (Beacon) (1,580; $1.75-$3.50)—"How West Was Won" (MGM) (13th wk). Big $26,000. Last week, $26,300.

Monroe (Jovan) (1,000; $1-$1)—"A Woman Like Satan" (Indie) and "Something Wild" (Indie) (reissues). Smart $5,300. Last week, "West End Jungle" (Indie) and "Flame In Streets" (Indie) (reissue), $6,000.

Oriental (Indie) (3,400; $1-$1.80) —"Yellow Canary" (20th). Tame $12,000. Last week, "Come Fly With Me" (MGM) (3d wk), $10,300.

Roosevelt (B&K) (1,400; $1-$1.80) —"Ugly American" (U) (5th wk). Solid $14,000. Last week, $13,000.

State-Lake (B&K) (2,400; $1-$1.80)—"The Birds" (U) (7th wk). Brisk $9,000 in 5 days. Last week, $13,000.

Surf (H&E Balaban) (684; $1.25-$1.80)—"Love and Larceny" (Indie). Frisky $6,300. Last week, "Sundays and Cybele" (Col) (m.o.) (4th wk), $4,000.

Todd (Todd) (1,089; $2.20-$3.30) —"Mutiny on Bounty" (MGM) (26th wk). Oke $8,000. Last week, $8,500.

Towne (Teitel) (400; $1.25-$1.80) —"No Exit" (Indie) (2d wk). Good $5,300. Last week, $8,500.

United Artists (B&K) (1,700; $1-$1.80)—"To Kill Mockingbird" (U) (12th wk). Sturdy $13,000. Last week, $14,000.

Woods (Essaness) (1,300; $1-$1.80)—"Please, Not Now" (Indie). Lead $20,000. Last week, "Hercules and Captive Women" (Indie) (2d wk), $14,000.

World (Teitel) (400; $1-$1.25)—"European Nights" (Indie) (reissue). Hot $6,300. Last week, "No Exit" (Indie) (2d wk), $4,300, day-dating with Towne.

'Critics' Fair $12,000, St. L.; 'Mutiny' 11G, 2d

St. Louis, May 21.

Some new screen fare was launched this week but none of it is doing big biz. "Man From Diners' Club" is best of lot with an okay total at Esquire. Also in first round, "Critic's Choice" looms fair at the Fox. "How West Was Won" is best of high-scaled pix, with a solid take in sixth stanza at Martin Cinerama. "Lawrence of Arabia" shapes good in eighth at the Ambassador.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.20-$2.75)—"Lawrence of Arabia" (Col) (8th wk). Good $8,000 or near. Last week, $9,000.

Apollo Art (Grace) (700; $1-$1.25) —"Seventh Seal" (Indie) and "Wild Strawberries" (Indie). Average $1,800. Last week, "Hitch In-Torlude" (Indie) and "Secrets of Women" (Indie), $2,000.

Esquire (Johnson-Komm) (1,-800; $1-$1.25)—"Man From Diners' Club" (Col). Okay $10,000. Last week, "Come Fly With Me" (MGM), (2d wk), $8,000.

Fox (Arthur) (5,000; $1-$1.25)—"Critic's Choice" (WB). Fair $12,-000. Last week, "Birds" (U) (3d wk), $10,000.

State (Loew) (3,600; $1-$2)—"Mutiny on Bounty" (MGM) (subrun) (2d wk). Fine $11,000. Last week, $15,000.

Martin Cinerama (Martin) (913; $1.25-$2.50) — "How West Was Won" (MGM) (6th wk). Solid $13,-000 or over. Last week, $14,000.

Pageant (Arthur) (1,000; $1-$1.25) —"Trial" (Astor) (2d wk). Neat $3,000. Last week, $3,500.

St. Louis (Arthur) (3,800; 75-90) —"War and Peace" (Par). Okay $10,000. Last week, "Ugly American" (U) (2d wk), $14,000.

Shady Oak (Arthur) (700; $1-$1.25)—"Long Day's Journey Into Night" (Embassy) (5th wk). Good $3,000. Last week, $3,300.

Pittsburgh, May 21.

"David and Lisa" is first week at downtown debuter after nine weeks at arty Squirrel Hill is showing strength and looms lively in initial round at Stanley. "How West Was Won" continues as top grosser in town in ninth at the Warner. Other hardticketer, "Lawrence of Arabia," is holding firm in third at Fulton.

"Ugly American" okay in second at Gateway. "Freud" is nice in fourth week. "Long Day's Journey Into Night" is running ahead of opener at Squirrel Hill for buff second round.

Estimates for This Week

Fulton (Assoc.) (1,900; $1.50-$2.75) — "Lawrence of Arabia" (Col) (3d wk). Solid $8,000. Last week, $9,000.

Gateway (Assoc.) (1,000; $1-$1.50)—"Ugly American" (U) (2d wk). Okay $8,000 or near. Last week, $8,000.

Penn (UATC) (3,472; $1-$1.50)—"Father of Bride" (MGM) and "Seven Brides, Seven Brothers" (MGM) (reissues). Thin $6,000. Last week, "Facts of Life" (UA) and "Apartment" (UA) (reissues), $4,300.

Shadyside (MOTC) (633; $1.50)—"Freud" (U) (4th wk). Nice $3,300. Last week, $3,100.

Squirrel Hill (SW) (833; $1.50)—"Long Day's Journey Into Night" (Embassy) (2d wk). Wow $3,300. Last week, $4,000.

Stanley (SW) (3,700; $1-$1.50)—"David and Lisa" (Cont) (m.o.). Excellent $7,500 for first week downtown after nine weeks at Squirrel Hill. Last week, "Yellow Canary" (20th), $8,000.

Warner (SW) (1,300; $1.50-$2.75) —"How West Was Won" (MGM) (9th wk). Brilliant $14,000. Last week, $14,300.

'Fly' Slight $5,000 In Prov.; 'Arabia' 7G, 7th

Providence, May 21.

Rainy Saturday and nice Sunday cancelled each other out and will leave all debuters on a moderate level this week. Elmwood's seventh of "Lawrence of Arabia" looks tops. State's "Come Fly With Me" shapes drab as opener. RKO Albee's third of "Ugly American" is good. "No Exit" is rated dud at Strand.

Estimates for This Week

Albee (RKO) (2,200; $1-$1.50)—"Ugly American" (U) and "Showdown" (U) (3d wk). Good $4,500. Third was $5,000.

Elmwood (Snider) (724; $1-$2.50) — "Lawrence of Arabia" (Col) (7th wk). Nep $7,000. Sixth was $7,300.

Majestic (Snider) (2,200; 75-90) —"Marines, Let's Go" (20th) and "Sink the Bismarck" (20th) (reissues). Oke $5,000. Last week, "Nine Hours to Rama" (20th) and "30 Years of Fun" (20th), $6,000.

State (Loew) (3,200; $1-$1) — "Come Fly With Me" (MGM) and "Joseph and Brethren" (MGM). Drab $5,000. Last week, "Could Go On Singing" (UA) and "Big Risk" (Indie), $8,000 in four days.

Strand (National Realty) (2,200; $1-$1)—"No Exit" (Zenith) and "Coming Out Party" (Indie). Sad $3,000. Last week, "Man Who Knew Too Much" (Par) and "Trouble With Harry" (Par) (reissues), $2,500.

DENVER

(Continued from page 8)

(3d wk). Good $3,300. Last week, $4,000.

Denver (Fox) (2,432; $1.25)—"Critic's Choice" (WB). Fair $10,-000 or near. Last week, "Madame" (Embassy) and "Very Private Affair" (MGM), $7,000.

Esquire (Fox) (600; $1.25)—"The Trial" (Astor). Trim $3,000 or over. Last week, "Nine Hours to Rama" (20th), $3,000.

Orpheum (RKO) (2,600; $1.25)—"The Birds" (U) (7th wk). Mild $4,000. Last week, $5,000.

Paramount (Wolfberg) (2,100; $1-$1.25)—"Dr. No" (UA) and "Amazons of Rome" (UA) (2d wk). Okay $10,000 or close. Last week, $11,000.

Towne (Indie) (600; $1.25-$1.45) —"Free, White and 21" (AI) (2d wk). Mild $2,000. Last week, $4,000.

Vogue (Art Theatre Guild) (450; $1.25) — "Sundays and Cybele" (Davis) (3d wk). Fair $1,000. Last week, $1,000.

Inside Stuff—International

A beef about the Folies Bergere, the Casino de Paris, etc., is that they never offer "anything new." But in the new Casino show, Henry Varna, the perennial showman, has figured out a new wrinkle that no one can deny. He's moved the pianos onto a corner of the first balcony, doing away with some bad 58 seats. As to the additional place he found down front—why he's tucked in some new 80 seats, bien sur.

Roy Thomson, Canadian newspaper owner and chairman of Scottish Television, the commercial tv station in Scotland, is now running newspapers in East, West and Central Africa, in Asia and the West Indies. He also operates television stations in the Ivory Coast, Kenya, Sierra Leone and the Sudan, Jamaica and Trinidad, Gibraltar, Mauritius and Aden.

As the artistic director of the Vienna Staatsoper, Herbert von Karajan, has so far been present in Vienna during the whole season only 78 days (and conducted only eight performances). He has engaged a co-director who is an additional aggravation on the budget. Being the director of the Stuttgart opera-house, "on loan" to the Vienna Staatsoper, Prof. W. E. Schaefer whose pay in Vienna is $4,000 a month has now asked that his Stuttgart pension be taken over by the Austrian government, after he retires—(he is in his 60s) if he is to stay on in Vienna. So far he has a one year contract renewable each year.

As the General Manager and Artistic Director of the Berlin Festival died recently with arrangements not complete for the Festival starting late in September, Wolfgang Stresemann, administrative director of the Berlin Philharmonic has taken over for this year. Next year's director will be Nicolas Nabokov, at present consultant to Mayor Willy Brandt on Ford Foundation matters. Nabokov (cousin to "Lolita" author) is a composer in his own right having to his credit several ballet scores, the best known "Union Pacific" created by Leonid Massine for the Ballet Russe de Monte Carlo in 1930s, as well as an opera "Rasputin" or "The Holy Devil." He taught at Peabody Conservatory of Music in Baltimore for several years and is since 1952 general secretary of the "Congress for Cultural Liberty." The next Congress was to have taken place this fall in Bahia (Brazil) but for political and inflationary reasons was cancelled.

International Sound Track

London

"Becket," co-produced by Hal Wallis and Peter O'Toole, has started rolling at Shepperton, with Peter Glenville directing. Apart from O'Toole and Richard Burton in the leads, other roles will be played by Sian Phillips (Mrs. O'Toole), Donald Wolfit, Martita Hunt, Pamela Brown, Felix Aylmer, Niall MacGinnis, Percy Herbert, and Christopher Rhodes. Paramount will release . . . Production temporarily suspended on "Of Human Bondage." Kim Novak has a mystery throat virus . . . Ben Arbeid's production of "Children of the Damned" for Metro has started at Elstree, with Ian Hendry, Alan Badel and Barbara Ferris. Tony Leader directing . . . London Daily Express serialized "To Kill A Mockingbird" . . . Oswald Croft, top sales exec of Paramount, is retiring at the end of June after 44 years in the industry, over 36 of them with Par. He started with Par as London branch manager . . . Title change for Associated British's comedy, "Seven Good Sinners." It's now "Crooks in Cloisters" . . . David Deutsch is producing "Nothing But The Best," for his own company, Domino Productions, with George Willoughby as associate producer. Pic is for Anglo Amalgamated, and Warner will release . . . Elmo Williams has set June 4 as the opening day of 20th-Fox's "The Winston Affair," starring Robert Mitchum. It's a Fox-Pennebaker-Belmont production, produced by Walter Seltzer and directed by Guy Hamilton . . . Ronald Lee, Cinerama's newly appointed publicist, back from Broadway after huddles with Cinerama's N.Y. execs over the handling of "The Brothers Grimm" . . . John Sturges will visit London for the world preem of his "The Great Escape" at the Pavilion on June 19 . . . Stephen Boyd is setting up a company for wide scale indie productions.

Spain's Authorities, Distrib Seen Seeking Compromise on Boreme

Madrid, May 14.

Although results of the Boreme point system have not yet been fixed to guide film distributors on their individual allocation of import licenses for the 1963-64 season, both film authorities and the distributors' association within the Sindicato are still seeking a compromise on the disposition of 12 incentive licenses the government has agreed to add to the annual U.S. quota of 98 Yank imports.

According to film sources, Director General of Cinema Garcia Escudero would like to dole out the extra bonus licenses to individual distribs (U.S. and Spanish) who have substantially aided in the release of Spanish product abroad. The distrib association has rejected the government formula and wants all 100 licenses to come under the Boreme. Distrib leaders are prepared to add a point rating to their complicated mathematical computer to cover foreign distribution of Spanish pix.

Government film authorities are not pressing their proposal in order to avoid a headon collision with the well-organized distributor wing of the film industry even though, at the moment, no solution has been suggested to bridge the viewpoint gap between the two groups.

Meanwhile, time needed to line up product is running short despite the industry feeling that the final Boreme tally will produce no appreciable change in last year's license allocation pattern under the distrib association Boreme scoreboard.

MASTROIANNI SET FOR SICILIAN BARON SEQUEL

Rome, May 21.

The sequel to "Divorce, Italian Style" is almost inevitably on its way, but its makers are doing their best to keep it from being the usual follow-up of a hit, headed for a hard-to-avoid letdown.

And while Pietro Germi will not direct the new film, which will most likely be called "Baron Fefe," after the principal character, the task will be taken on by Alfredo Giannetti, who shared the Oscar award for best script with Germi and who is a director in his own right.

Most importantly, too, Marcello Mastroianni has agreed to resume his hit role as the Sicilian Baron, and Germi and co-writer Ennio De Concini have all agreed to continue their collaboration on the second film as well.

No stars have been set besides Mastroianni. Pic is slated to roll later this year on South Italian locations, where Pietro Germi will himself start directing his new film, "Seduced and Abandoned" with a likewise unset cast. Both are being produced by Vides Films.

Joe Fearon Moved Up By Brunswick Int'l

Sydney, May 14.

Joe Fearon, Brunswick International's local exec, has been appointed managing director of BI's European zone, with headquarters in Zurich.

Fearon was for years in the picture biz, first with the Hoyts' loop and then with Metro as assistant to Bernie Freeman, local chief.

Vienna Cric Fined $200

Vienna, May 14.

Karl Loebl, the Austrian capital's toughest critic, was fined $200 because he had written in one of his latest ballet reviews:

"Ballet dancers and danseuses must have it merely in their legs, and it is not necessary that they have brains."

No less than 27 members of the State-Owned Opera and Ballet united in a common law suit, claiming they had been ridiculed in public by Loebl. The judge pronounced him guilty on this charge.

Embassy's Joe Levine Fixes World Distrib For 'Zulu,' Africa Pic

Johannesburg, May 14.

More publicity is being accorded to the Stanley Baker—Cy Endfield production, "Zulu," now being shot in the Tugela River Valley, than any pic ever before made in South Africa. Endfield is directing the $3,500,000 epic from his own screenplay, which recreates the Battle of Rorke's Drift which occurred in 1879, when for 24-hours, 140 British soldiers held off the attacks of 4,000 of Chief Cetewayo's finest warriors. Baker has the lead role of Lieutenant Chard, one of the 11 men awarded posthumous V.C.'s for outstanding bravery displayed in defending the tiny mission station at Rorke's Drift.

Costarred are British actor Jack Hawkins and Swedish actress Ulla Jacobson. Several Africans have featured roles. Among more than 1,000 people employed on location in the National Park is top British stuntman John Sullivan. On the Natal set, Sullivan's job is to train five handpicked African stuntmen, who in turn pass on their knowledge to the hundreds of beaded, plumed "warriors" (many of them domestic servants and laborers from nearby farms) recruited for the film.

Joseph E. Levine, president of Embassy, which is organising world distribution for "Zulu," recently flew to South Africa from Rome to check on progress. Before returning to Italy and his newest film, "Ghost At Noon," starring Brigitte Bardot and Jack Palance, he revealed that he intends making two more major pix in South Africa by 1964. Using the same production team as on "Zulu," "Sands Of Kalahari" will start rolling as soon as the current project is completed. To follow this is an untitled story by screenwriter Lou Griesel. Stanley Baker will star in all three.

"Zulu" will be released in South Africa by Ster Film-Import. With 27-year-old Ondre Pieterse as managing-director, the company recently absorbed several former members of 20th-Fox' organisation. Latest Ster-Import release is another Levine pic, "Boccaccio '70" originally banned by the South African censors and later passed by the Minister of the Interior. Currently it's playing two Johannesburg cinemas, the Capri and the Monte Carlo.

Levine stated that he has completed arrangements for the world preem of "Zulu" in New York a d London around Christmas time. It will be released also simultaneously in 12 other world capitals.

Insured for Battle Pic, Nobody Wants to Pay

Vienna, May 14.

Producer Walt Disney had properly insured all soldiers and officers of the Austrian regular army, participating in shooting war scenes in connection with his motion picture of the Vienna riding school. But now no "competent" office can be found to pay for injuries suffered by Hans Zika. He was hit by a gun cartridge, as used here during maneuvers.

The state sick and accident insurance people returned the hospital bill to the Army Office with the remark that Sika was insured merely for one day by the production company. The Ministry of Defense, responsible for army matters, also refuses to pay the bill. Attorney Hans Mathis, who is taking the case to court says he is sure of one thing. His client will not pay the bill. Austrian newspapers commented they seldom had heard of such a silly matter of competence.

'Prude & the Parisienne' Angles

Study Filmgoer Habits — Gurney's Side of Production Code Denial

Robert Gurney Jr., president of Gurney Productions, New York-based independent, reported this week he'll conduct a survey to determine "what external pressures influence people's movie going habits" and the results will serve as guideposts for the promotion of his new feature, "The Prude and the Parisienne." Gurney also made it clear he's doing a burn because his request for a Production Code seal has been turned down.

According to Gurney, psychology students from universities in New York, Philadelphia and New Haven will work the downtown areas of these three cities, polling people as they either enter or leave a theatre. Among the questions: "Do you know what the Seal of Approval is? If so, would the absence of the seal affect your decision to see the picture in question?"

Poll is to be conducted over a two-week period starting tomorrow (Thurs.). Theatre customers also are to be asked about the influence of ad campaigns, choice of Hollywood or foreign films, influence of the various media and the influence of multi-million dollar production budgets.

Gurney said he got the Code brush because of a "major misunderstanding." He describes his picture as a "satiric comedy using the subject of nudism to poke fun at conformity in the United States." He stresses it's not a "nudist" film in the usual sense, for everyone is fully clothed, and writer Meyer Levin and the cast members wouldn't embarrass themselves by taking part in a strip pic.

Comments Gurney: "If Doris Day, Rock Hudson and Tony Randall had appeared in the identical script there would be no problem. The opposition we have received for a comedy of this sort is ridiculous. I fully intend to release this film in the near future and I hope this survey will give me the information concerning the direction I should take in its promotion, advertising and distribution."

Fairbanks Jr. Confers With Scots on Hotels

Glasgow, May 21.

Douglas Fairbanks Jr., actor-producer, huddled here with local businessmen over multi-million dollar plans. Among his projects are a chain of hotels and motels, and a string of bowling alleys. Fairbanks also hopes to convince American business associates that auxiliary factories should be established in Scotland.

He said his plans could mean a lot of jobs for Scotland, and, on top of that, would attract even more tourists. Douglas Fairbanks Jr. didn't wear the Scot kilt on his visit here, but he is entitled to. As a life-member of the Clan Campbell Society, he has a right to the tartan and often wore it as a child.

'Rat' Author Turns Down Offer to Script $4,000,000 Film Prod.

Tokyo, May 14.

Although his novel "King Rat" was widely acclaimed by the crix as a deeply personal work born of his own experiences as a prisoner of the Japanese in Southeast Asia for three years during the last World War, Hollywood writer-director-producer James Clavell declined to tackle the screenplay for the $4,000,000 film version planned by Columbia. One reason is that it would have meant a reduction in status for Clavell to doff his author's hat for that of a screenwriter.

"I have found that the people in Hollywood, like people throughout the world, have respect for the novel," said Clavell, here on the first leg of a swing through Southeast Asia to reacquaint himself with the Orient.

"King Rat" brought one of the highest prices ever paid by a film company for an unpublished first novel.

Another reason why Clavell chose not to undertake the scenario of "King Rat" is that being only a screenwriter, he would have to surrender control of the final product.

While "King Rat" can stand on its own merits as a book, Clavell noted that his background as a screenwriter is seen in its style. He said, it is not quite a normal novel, but closer to screenplay form. "If I wanted to make a screenplay from it, all I needed was a blue pencil. That's why the bidding by the picture companies was so high. It could be easily visualized as a film. Almost all critics mentioned that it would make a picture."

Believing that the director is the real force behind a film, for his three original screenplays, Clavell managed to become also director and producer, giving him virtually complete control over the films, "Five Gates to Hell," "Walk Like a Dragon" and "The Sweet and the Bitter" (made last year in Canada for British Lion).

When he returns to Hollywood, Clavell will start penning the script of "The Satan Bug," his third in a row for the Mirisch Co. Just before this trip, Clavell completed the scenario of "633 Squadron."

GUINNESS FOR LEAD IN SCOT FEST LEGIT

Edinburgh, May 21

Sir Alec Guinness will play the lead role in Ionesco's new play, "Le Roi se Meurt," at the upcoming Edinburgh International Festival. Produced by the English Stage Company, the play will be presented under the title, "Exit the King." It is skedded for its British preem at the Lyceum Theatre here Sept. 2 running the final week of the Fest.

Guinness played Richard II at the 1947 Edinburgh Festival, its opening year. His last appearance here was in 1949 in T. S. Eliot's "The Cocktail Party."

Sydney (Aussie) Finds Many Politicos Favor Cinemas on Sundays

Sydney, May 14.

New South Wales' exhibitors, with Sydney the key city, this week approached top politicians requesting permission to open their cinemas Sunday nights following the conclusion of church services around 8:15 p.m. Exhibs pointed out that tele stations are permitted to run pix on the Sabbath without hindrance, and likewise told the politicos that hundreds of clubs have the greenlight to screen the 16m product on Sundays both afternoon and night.

Exhibs emphasized the fact that a Sabbath playdate would be the means of keeping many cinemas from going into the red. They stressed the point that Sunday openings were permitted in other parts of Australia and New Zealand.

It's expected here that the Robert Menzies' Liberal Party government will give the okay for Sabbath cinemas in Canberra, the governmental seat. It's tipped that the Heffron Labor Party government, controlling the New South Wales' zone, with headquarters in Sydney, favor Sabbath open doors for films, provided certain union obstacles can be overcome, minus any labor upset.

Understood that Sabbath pix are now looked upon favorably by Roman Catholic and Church of England clergy as the means of keeping teenagers off the streets. Police officials also are said to be in favor of Sunday opening here.

William Harrop, leader of the theatrical employees' union (ushers, cashiers and projectionists) long has opposed Sunday shows, despite the fact that his union carries a heavy unemployment list.

Harrop has indicated that his union will fight any move for cinema operation on the Sabbath. However, it's believed by many that with an okay for Sunday playdates in Canberra and other Aussie keyers, Harrop's union will be forced to submit to the wipeout of the ancient blue law.

"THE STRIPPER" TAKES OFF IN MIAMI—4-THEATRE OPENING BIG!!

JOANNE WOODWARD | RICHARD BEYMER
CLAIRE TREVOR | CAROL LYNLEY

The Stripper

ROBERT WEBBER / LOUIS NYE
GYPSY ROSE LEE
A JERRY WALD Production
CinemaScope

Caesar's Epilepsy in 'Cleo' Feared

Doctor Doesn't Deny — Historic Fact But Dreads Public 'Superstition'

Now it's the Epilepsy Foundation getting in on the "Cleopatra" act.

Dr. Charles Kram, exec director of the Epilepsy Foundation, has written a letter to 20th-Fox prez Darryl F. Zanuck expressing the fear that scenes in "Cleopatra"—showing Julius Caesar in the throes of an epileptic seizure—will offset gains in public education re epilepsy.

Despite the fact that today 80% of all epileptics can control their seizures via drugs, and lead generally normal lives, too many people continue to regard it superstitiously, as they did in Caesar's day, according to Dr. Kram. He acknowledges that it is too late to change the scenes in "Cleo," but asks Zanuck to use "all the resources at your command to make known that epilepsy today can be controlled."

Sealed With Enthusiasm

In a highly unusual move, 20th-Fox announced Monday (20) that "Cleopatra" has received a Code Seal as well as the following quote of praise from Production Code Administrator Geoffrey Shurlock: It is easily the peer of any of the previous great presentations of history on the screen."

There had never been much doubt, of course, that the pic would get a Code seal.

$100 Minimum For Film Row Staff Salesmen

Motion picture salesmen employed in exchanges on Film Row will have minimum salary of $100 per week, after a year of selling experience in industry, according to provision in new contract disclosed May 14 by IATSE.

Agreement, negotiated by IA-affiliated Colosseum of Motion Picture Salesmen, calls for blanket weekly increase of $4, plus 75c boost in weekly payments to Film Exchange Employees Pension Fund. Fund boost brings total pension contribution to $3.75.

Increases are retroactive to Dec. 1, 1962. Contract also provides (1) beginning with second year of two-year deal, that a medical insurance program will be initiated with employer and employee splitting premium cost; increase in country salesman's expense allowance to $12.25 daily; additional week of severance pay; boost in annual paid vacation from two to three weeks after 12 years continuous employment with same company.

Contract includes, for first time, an agency-shop clause, to be applicable where such arrangements are permitted under state law, specifying that salesman not joining union shall pay representation fee of same amount as dues paid by member salesmen.

Distributors signing agreement were Loew's, Paramount, 20th Century-Fox, Warner Bros., United Artists, Universal, Columbia, Allied Artists and Buena Vista. Contract was negotiated by Colosseum prexy Bruce C. Warren, Maurice J. Artigues, James W. Whiteside, Raymond R. Russo, and Chet LeVeit, with assists from attorney David B. Bartell and IATSE General Office.

READE-STERLING SETS FEATURE VIA CANADA

Walter Reade-Sterling, which is currently reaping boxoffice rewards via two U.S.-made indie productions, "David and Lisa" and "The Balcony," is extending its interests in domestic film production. Company has just concluded a two-picture deal with Roth-Kershner Productions, the first of which, "The Luck of Ginger Coffey," is scheduled to go into production in Canada next January.

Irvin Kershner will direct the picture, which will actually be produced by Reade-Sterling and Roth-Kershner in association with Crawley Films of Canada, headed by F. R. Crawley, which has studios in Ottawa. "Coffey," which Brian Moore will adapt for the screen from his own novel, is a comedrama about a settler in modern Canada.

Both pix under the new deal will be released by Reade-Sterling's Continental Distributing division.

In addition to its deal with Reade, Roth-Kershner also have a production deal with the Mirisch Co. and United Artists.

ED FABIAN GEN'L CONV. CHAIRMAN FOR '63 TOA

Edward L. Fabian, v.p. of Fabian Theatres, has been named general convention chairman for the 1963 meeting of Theatre Owners of America to be held concurrently with the 1963 Trade Show of the Combined Motion Picture Theatre Equipment & Concessions Industries at the Americana Hotel, N.Y., Oct. 28-31.

The Trade Show, jointly sponsored by TOA, National Assn. of Concessionaires (NAC), Theatre Equipment & Supply Mfrs. Assn. (TESMA) and Theatre Equipment Dealers Assn. (TEDA) has already sold 97 booths, with plenty of additional inquiries coming in all the time.

Fabian will be in charge of the entire program for the 16th annual TOA convention, the first the group has held in Gotham since 1956. In that year, the exhib group used the N.Y. Coliseum.

'Great Escape' Tactics; Bring Press Into Series Of Regional Previews

Hollywood, May 21.

Mirisch-United Artists has budgeted "in excess of $80,000" for two tours of the country by producer-director John Sturges and C. Wallace Floody, technical adviser, to promote "The Great Escape." Overall promo budget on picture is $1,000,000.

Sturges initiates the tour, with Floody following him in each area. Producer begins May 27 in San Francisco on cross-country trek carrying him through June 14, when he hits Atlanta. Stops will be major cities in the country, with newsmen to be flown in from nearby metropolitan areas. Sturges said they will cover news media from 30 cities on the trek.

Sturges says he "is to be there purely as a source of information, a walking press release." Idea is that press must see picture "in an audience screening rather than a projection room."

Sturges, noting film runs two hours and 48 minutes, said accent on audience is to aid newsmen in "getting caught up in the picture." There is no intermission but picture is made to provide for one intermission in Europe, "where most countries require a break."

Sturges, on June 17, goes to London for the June 20 world preem at the Odeon theatre. Event is sponsored by the Royal Air Force Benevolent Assn. Stars James Garner and Steve McQueen, now on other pix, may attend if filming schedules can be arranged.

"Escape" makes its U.S. bow July 3 at Fox Wilshire theatre here. No New York booking has yet been set.

AB-PT, Cued by Dept. of Justice Wariness, Expands to Fresh Sites

'We're for Adults'

Schenectady, May 21.

Scotia, an art house in Scotia, village near here, is now advertising: a "Theatre for adults. Children through high school are admitted only with their parents." Copy broke last week during the engagement of "David & Lisa."

Many of the Scotia's productions are foreign-made. An occasional "Condemned" (by the Legion of Decency) release has been shown.

Val Ritchey, an employee of General Electric, operates the Scotia (once a Schine situation).

Despite the tough enforcement stand taken by the government as regards further expansion of any major circuit, American Broadcasting-Paramount Theatres has been gradually moving into different areas and different types of houses that it had operated in the past.

This per AB-PT v.p. Edward L. Hyman, who recently returned from a field trip visiting affiliates and their houses. What with changing patterns of exhibition away from the old, large downtown structures, Hyman notes that the circuit has gotten rid of most of its really overage situations.

The veep notes that the circuit has been developing a pattern of relocation to shopping centers and is also moving into drivein operation with heavier emphasis than previously. But, the exec notes, the procedure is slow and difficult because of the heavy restrictions placed on the major circuits by Government. He noted the move presently underway by the International Alliance of Theatrical Stage Employees, which advocated a [illegible] of the regulations to make for easier expansion and greater development by the exec who are best equipped to handle it.

The major circuits are moving along in this direction, but much slower than they would prefer. In some cases, government regulation is so tough that, when a theatre is torn down, relocation is virtually demanded on the same site. AB-PT currently operates some 487 theatres and is expanding all the while. The problem is getting clearance to move out of the old areas where exhib patterns have showed a trend away and getting it done with some degree of dispatch.

ALTURA FILMS HANDLING METRO REISSUES IN N.Y.

Marvin Friedlander has taken on the job of handling Metro's reissues in the New York market. He had been associated with Cleon Perry in a franchise operation.

Perry is now running an art film unit at MGM, this being a separate subsidiary under domestic sales v.p. Morris Lefko.

Perry had been functioning as more or less a states rights distributor, although MGM prefers to call them independent distributors. He and others around the country have been assigned the theatrical rights to numerous back-number MGM pix.

The Perry-Friedlander company is called Altura Films.

Perry meanwhile is in charge of booking and selling art films, mainly imports, for MGM.

Magazine Circulation Leaders

[SOURCE: GALLAGHER REPORT]

1962 Pos.	1961 Pos.	PUBLICATION	SUBSCRIPTIONS: Average 6 months ending 12/31/62	SUBSCRIPTIONS: % gain or loss over 6 mos. ending 12/31/61	AVERAGE TOTAL PAID CIRCULATION: Average 6 months ending 12/31/62	AVERAGE TOTAL PAID CIRCULATION: % gain or loss over 6 mos. ending 12/31/61
1	1	Reader's Digest	11,[illegible],140	+ 2.7	13,[illegible],115	+ 5.3
2	3	McCall's	[illegible]	+ 21.6	8,213,[illegible]	+ 10.8
3	2	TV Guide	[illegible],511	+ 5.1	8,147,[illegible]	+ 9.2
4	5	Look	[illegible],701	+ 6.2	7,[illegible]	+ 5.1
5	6	Life	[illegible]	+ 5.5	7,151,[illegible]	+ 4.5
6	8	Everywoman's Family Circle	—	—	7,1[illegible]	+ 8.4
7	4	Ladies' Home Journal	5,370,[illegible]	+ 1.9	[illegible]	— 2.8
8	7	Saturday Evening Post	5,[illegible]	+ 4.5	[illegible]	+ 0.7
9	10	Woman's Day	—	—	6,1[illegible]	+ 13.0
10	9	Better Homes & Gardens	5,[illegible],772	+ 13.8	6,101,[illegible]	+ 11.1
11	11	Good Housekeeping	4,[illegible]	+ 5.1	5,344,[illegible]	+ 2.2
12	13	Redbook	2,[illegible],307	+ 6.2	3,7[illegible]	+ 4.7
13	12	American Home	3,[illegible],017	— 5.7	3,376,[illegible]	— 4.2
14	14	National Geographic Magazine	[illegible]	+ 10.8	3,[illegible]	+ 10.3
15	16	Time	2,311,[illegible]	+ 6.4	2,[illegible]	+ 7.2
16	15	American Legion Magazine	2,[illegible]	— 0.1	2,[illegible]	— 0.1
17	17	True	[illegible]	+ 2.1	2,425,[illegible]	+ 1.6
18	19	Boy's Life	2,1[illegible]	+ 3.6	2,1[illegible]	+ 3.6
19	18	True Story	1,217,[illegible]	— 3.1	2,116,700	— 0.1
20	20	Parent's Magazine	1,[illegible],041	+ 0.6	1,[illegible]	+ 0.5
21	23	Photoplay	[illegible],201	+ 6.2	1,616,[illegible]	+ 15.8
22	21	Newsweek	1,370,[illegible]	+ 5.4	1,543,[illegible]	+ 5.9
23	22	Junior Scholastic	1,[illegible],977	+ 1.8	1,[illegible]	+ 1.8
24	25	Senior Scholastic Unit	1,[illegible]	+ 7.1	1,[illegible],161	+ 7.1
25	32	Playboy	310,[illegible]	+ 17.3	1,[illegible]	+ 11.7
26	24	Popular Mechanics	[illegible],316	— 0.3	1,[illegible]	— 2.4
27	[illegible]	Elks Magazine	1,[illegible]	+ 1.4	1,[illegible]	+ 1.4
28	29	U.S. News & World Report	1,127,141	+ 2.1	1,2[illegible]	+ 1.9
29	[illegible]	Scouting	1,[illegible],770	+ 0.8	1,[illegible],770	+ 0.8
30	[illegible]	Field & Stream	[illegible]	+ 2.7	1,[illegible]	+ 1.3
31	27	Popular Science Monthly	[illegible]	+ 3.1	1,2[illegible]	— 0.4
32	[illegible]	House & Garden	[illegible]	+ 64.5	1,2[illegible]	+ 56.2
33	31	Argosy	77[illegible]	+ 2.4	1,244,215	+ 0.6
34	34	Mechanix Illustrated	[illegible]	+ 10.9	1,2[illegible],417	+ 5.2
35	41	Workbasket	1,1[illegible]	+ 12.4	1,211,[illegible]	+ 12.3
36	37	Outdoor Life	[illegible]	+ 3.7	1,1[illegible]	+ 4.1
37	[illegible]	Sports Afield	[illegible]	+ 3.9	1,1[illegible]	+ 3.4
38	[illegible]	True Confessions	[illegible]	+ 2.9	1,14[illegible]	— 6.8
39	[illegible]	Presbyterian Life	1,131,[illegible]	— 1.4	1,131,[illegible]	— 1.4
40	[illegible]	V.F.W. Magazine	1,12[illegible]	+ 2.1	1,12[illegible]	+ 2.1
41	[illegible]	Seventeen	[illegible]	— 4.1	1,117,1[illegible]	+ 2.7
42	[illegible]	Glamour	7[illegible],770	+ 1.3	1,116,[illegible]	+ 0.2
43	[illegible]	Motion Picture	[illegible]	+ 9.6	1,074,[illegible]	+ 3.9
44	[illegible]	Sports Illustrated	[illegible]	+ 5.3	1,[illegible]	+ 4.5
45	[illegible]	House Beautiful	[illegible],713	+ 4.7	[illegible]	+ 4.3
46	47	Holiday	[illegible]	+ 5.2	[illegible]	+ 1.7
47	44	Our Sunday Visitor	[illegible],156	— 1.3	[illegible]	— 0.9
48	[illegible]	Cosmopolitan	[illegible]	— 4.7	[illegible]	[illegible]
49	[illegible]	Esquire	7[illegible],340	+ 0.7	[illegible]	+ 0.2
50	[illegible]	Modern Screen	214,[illegible]	— 44.1	[illegible]	— 8.0
51	[illegible]	American Girl	[illegible]	+ 5.4	814,217	+ 5.5
52	[illegible]	Nation's Business	[illegible]	— 2.0	[illegible]	— 2.0
53	51	Together	[illegible]	— 9.8	797,[illegible]	— 9.3
54	[illegible]	Modern Romances	1[illegible]	— 30.0	751,[illegible]	— 18.5
55	[illegible]	TV-Radio Mirror	[illegible]	+ 1.0	74[illegible]	+ 25.7
56	[illegible]	Sunset	[illegible]	+ 3.0	716,[illegible]	+ 4.4
57	[illegible]	Ebony	[illegible],104	+ 12.8	70[illegible]	+ 6.8
58	[illegible]	Co-Ed	[illegible]	+ 15.6	[illegible]	+ 15.6
59	57	Hot Rod Magazine	1[illegible]	— 17.0	[illegible]	— 4.0
60	61	Mademoiselle	40[illegible]	+ 6.3	619,033	+ 4.7

Italian Director Suing Spanish Distrib on Cuts

Italian director Michael Angelo Antonioni has ordered attorney Vincenzo Casca to take legal action against Radio Films for having deleted over a half-hour of footage from his latest film, "Eclipse."

Along with the deletions, the distributor added an explanatory foreword to provide a moral safeguard for Spanish audiences.

In a letter to local critics, the Italian film director stated that the Spanish distributor version of his film was edited down without his knowledge or consent and that, as a result, the version in release here has completely distorted the film.

This is the first time that a foreign director has utilized judicial channels to preserve the artistic integrity of his product and the outcome will be closely watched by the industry at large. It should be pointed out that "Eclipse" was approved by government censors without any alterations and without any request for an explanatory frame preceding the film.

TRADING STAMPS BUY SACK THEATRE DUCATS

Boston, May 21.

Circuit operator Ben Sack (Sack Theatres, numbering five in Boston and two in Fitchburg) has entered the trading stamp field.

Certificates are to be given customers of the 130 Stop & Shop supermarkets in this general area and these are to be redeemable in the form of admissions at the Sack houses. Arrangement even obtains with "Cleopatra" which opens at Sack's Music Hall here June 26.

Their ad campaign features the slogan, "Top Value Entertainment for Top Value Stamps."

Paramount closed distribution deal for A. C. Lyles Productions' "Invitation to a Hanging," based on an original screenplay by Steve Fisher and Rory Calhoun, William Bendix, Richard Arlen and John Agar starring.

Amusement Stock Quotations

Week Ended Tues. (21)

N. Y. Stock Exchange

1963 High	1963 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
16¾	13¼	ABC Vending	671	14⅝	13⅝	14	—⅛
33⅞	30⅛	Am Br-Par Th	201	31⅛	30⅛	30⅝	—⅝
18⅜	14⅝	Ampex	600	18¼	17⅜	17½	—⅝
50⅞	40⅜	CBS	300	50⅞	50¼	50½	—1⅛
16⅝	13⅛	Chris Craft	134	16⅝	15½	15⅝	+⅛
30⅝	20⅝	Col Pix	142	30	29⅝	30⅛	—⅝
48	40⅛	Decca	27	48	46½	46⅝	+⅛
39⅛	27⅝	Disney	37	36¾	36⅛	36	—⅝
120⅝	100⅞	Eastman Kdk.	300	115	112¼	114⅛	—⅛
6⅜	5⅛	EMI	107	6⅛	5⅞	5⅞	..
15¼	9⅝	Glen Alden	1300	15¼	13⅞	14⅞	+⅝
20¾	17¼	Loew's Thea.	110	20¾	18⅝	19	—1
58	40⅝	MCA Inc.	70	50⅝	56	50⅝	..
30⅛	15	Metromedia	744	30⅛	27⅝	30⅝	+1⅜
36⅝	28	MGM	204	34	31⅞	33⅞	+1⅛
13⅝	7⅞	Nat. G'l Corp.	200	12	10⅝	10⅝	—1
30⅛	21⅛	Outlet	†1000	23⅝	23⅛	23⅛	..
47⅞	30⅛	Paramount ‡	302	47⅞	41⅞	46⅝	+5⅝
140¼	120½	Polaroid	675	130⅝	124⅝	130⅝	+11⅝
67⅝	56	RCA	746	67	65⅝	66⅛	+1⅛
10⅛	6⅛	Republic	40	9⅛	9⅛	9⅛	—⅛
16⅝	14	Rep. pfd.	7	16⅝	16⅛	16⅛	—⅛
24⅛	20⅛	Stanley War	124	22⅝	22⅛	22⅝	+⅜
41½	31	Storer	30	41½	40	40	..
30⅛	17⅞	Taft Broad.	34	30⅛	27	28	+½
35⅛	20	20th-Fox	712	35⅛	33	34⅝	+⅝
32	27½	United Artists	55	30⅛	30⅛	30⅝	—⅛
15⅝	12⅞	Warner Bros.	130	14⅝	13⅛	14⅝	+⅝
60⅛	51	Zenith	316	57⅝	56⅝	56	—1

American Stock Exchange

3⅞	2⅛	Allied Artists	111	2⅝	2½	2⅝	—⅜
9⅝	9⅝	All'd Art. pfd.	6	9½	9½	9½	—⅛
9⅝	5	Ballt'nt GAC	10	7⅛	7⅛	7⅛	—⅛
12¼	8⅛	Cam-Fleetwy	100	8⅞	8⅛	8⅛	—⅜
24⅞	16⅞	Cap. Cit. Bdc.	60	22⅛	21⅛	21⅞	..
17⅝	13⅛	Cinerama Inc.	413	14⅝	13⅛	14⅝	..
9⅛	7	Desilu Prods.	40	7⅛	7	7⅛	—⅛
7	4⅞	Filmways	22	6⅝	6	6⅝	+⅛
9⅛	5⅞	MPO Vid.	15	8⅛	7⅛	8⅛	+1
15/16	⅝	Nat'l Telefilm	40	¾	11/16	11/16	..
3⅛	2⅛	Reeves Bdcst.	15	3⅛	3	3⅛	—⅛
3⅞	3⅛	Reeves Ind.	25	3⅝	3⅛	3⅛	—⅛
25⅝	10⅛	Screen Gems	45	24⅞	24	24⅞	+⅛
12⅛	8⅝	Technicolor	816	12⅝	11⅞	11⅞	..
6⅝	4⅛	Teleprompter	75	5⅞	4½	5⅞	+1⅛
13⅝	12	Trans-Lux	31	12½	12	12½	+¼

* Week Ended Mon. (20).
† Actual Volume.
‡ Ex-dividend.
(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Ameco Corp.	1	1⅝	..
Commonwealth Theatres of Puerto Rico	7⅛	6⅝	—⅛
Four Star Television	9	9⅞	—⅛
Gen. Aniline & Film	360	372	—8
General Drive-In	9⅛	9⅞	+⅛
Magna Pictures	2⅝	3	+⅛
Medallion Pictures	6⅛	6⅝	+⅛
Pickwick International	3⅝	4⅛	+⅛
Premier Albums	4⅝	10⅝	+¾
Rust Craft Greeting Cards	14½	16	+⅛
Seven Arts Productions	8⅛	9	—⅛
Transcontinent Television	17½	18⅞	+⅛
U. A. Theatres	8⅞	9½	—⅛
Universal Pictures	61	65	..
Walter Reade-Sterling Inc.	2⅛	2½	+⅛
Wometco Enterprises	24⅛	26⅛	+⅜
Wrather Corp.	6	6⅝	..

(Source: National Assn. of Securities Dealers Inc.)

National Boxoffice Survey

Biz Sluggish; 'West' Still Champ, 'Arabia' 2d, 'Ugly' 3d, 'Birds' 4th, 'Mutiny' 5th, 'Mock'bird' 6th

Potential film theatre patrons are feeling the outdoor urge in increasing numbers this session, and key city biz generally is on the skids. Continued dearth of strong fare also is disheartening to many exhibs, who are trying releases even though they are not doing much. It's a question of cutting down overhead while lesser screen vehicles are offered.

Still champion, by an even larger margin, is "How West Was Won" (MGM) (13th wk), currently playing in some 20 keys covered by VARIETY. Pic is leader in most spots and is grabbing big coin even in cities where biz is way off. "Lawrence of Arabia" (Col) (10th wk) is finishing second, same as a week ago.

"Ugly American" (U) (4th wk) is winding up third, same spot it held last round. "The Birds" (U) (8th wk) is capturing fourth position same as a week ago. "Mutiny on Bounty" (MGM) (22d wk) will be fifth just as it was last stanza.

"To Kill a Mockingbird" (U) (21st wk) is taking sixth money. "Critic's Choice" (WB) (7th wk) is moving up from way down on list to seventh position. A batch of new playdates and better showings is responsible.

"Come Fly With Me" (MGM) (4th wk) is winding up eighth. It was seventh last session. "Longest Day" (20th) (27th wk) is taking ninth spot, remarkable in view of fact that it is playing in only four major keys this week.

"Yellow Canary" (20th) (2d wk) is finishing 10th, the first week it has placed in the weekly survey. "The Balcony" (Cont) (5th wk) will be 11th while "Wrong Arm of Law" (Cont) (4th wk) rounds out the Top 12 grossers.

"David and Lisa" (Cont), "Free, White and 21" (AI) and "Sundays and Cybele" (Davis) are the runner-up films in that sequence.

"In Cool of the Day" (MGM) is uneven this week. "Hercules and Captive Women" (Indie) also is spotty but big in Toronto. "Please, Not Now" (Indie), also new, is lusty in Chi.

"Paranoiac" (U), fair in Frisco, looks slick in Boston. "Spencer's Mountain" (WB) is rated okay on initial week at the N.Y. Music Hall. "The Trial" (Astor), hotsy in Chi, shapes trim in Denver and okay in Philly.

"Mondo Cane" (Times), brisk in L.A., looms nice in N.Y. "Black Fox" (Capri) still sock on extended-run in N.Y., shapes sluggish in Balto.

"Man From Diners' Club" (Col) looks okay in St. Louis. "Operation Bikini" (AI) likewise is okay in L.A.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on Pages 8-9-12).

LADD AS NEVADA SMITH

Been Sure To Repeat In 'Carpetbagger' Sequel

Alan Ladd has been signed for the role of Nevada Smith in the filmization of Harold Robbins' "The Carpetbaggers," being coproduced by Joseph E. Levine and Paramount Pictures. Also on the Levine-Paramount slate is another feature based on the Smith character to be titled "Nevada Smith" and Ladd is figured as a natural contender for this too.

Filming of "Carpetbaggers" starts in June at Paramount and will mark Ladd's return to the studio where he starred in over 20 pictures, after a 10-year absence. Not unlike many a Ladd role, Nevada Smith is tough westerner who later goes on to become a top Hollywood cowboy star.

COMPO Sketches Various Projects To Assist Trade

Progress in (1) its anti-censorship campaign, (2) fight for repeal of the theatre admissions tax, (3) move to reinstate its Audience Awards Program, (4) plot to stimulate domestic production and (5) other exhibitor activities was reported by the Council of Motion Picture Organizations at a N. Y. meeting last week of the group's exec committee.

In the area of censorship, it was reported that particularly strong classification bills were introduced in 12 states this year and that 10 were scrubbed in one form or another, with measures in Connecticut and New Jersey still pending. Reporting on this, Tim Clagett of the Motion Picture Assn. of America's Washington staff noted that 47 states met in session this year with 34 already finished with business.

As for as COMPO's drive to get repeal of the Federal tax on theatre admissions, Baltimore exhib C. Elmer Nolte reported that the organization's proposals are still before the House Ways & Means Committee which is currently involved in a hassle over President Kennedy's tax legislation and therefore blocking action on the tax repeal. It was noted, however, that individuals in the House committee have expressed interest in the proposal and that none voiced serious objection.

COMPO's search for ways to stimulate domestic film production was reported to be "making progress," although it is still in the investigation stage with no firm proposals ready for discussion at this time. The organization's plan to reinstate its Audience Awards, kudos similar to the Academy Awards except that they are voted by the public from pictures selected by exhibs, was reported moving along. A November, '64 presentation time is currently being aimed at, with a sponsored tv show sought, the proceeds after expenses to go to the Hollywood Museum.

Spurred by reports of interference by local police and others in some small towns around the country, resulting in the pulling of pix by exhibs under such pressure, COMPO decided to institute a campaign to inform exhibs of their rights in such cases, in an attempt to protect them from incorrectly submitting to illegal pressures in pix screenings. The committee also adopted a resolution to get behind a national drive to fight against abuses of the Bill of Rights and to urge the industry's participation in Bill of Rights Day, Dec. 15 of each year, and to get exhibs to play related short subjects on that day in their houses.

The org also approved the application for membership of the Independent Film Importers & Distributors of America. Herman Robbins, head of National Screen Service was awarded a scroll for his service to the group, having stepped down as its treasurer last fall after 11 years in the job. It was also announced that COMPO will hold its annual meeting this fall in New York, timed to coincide with the national conclaves of Theatre Owners of America and Allied States Assn. both of which fall within a few days of each other in October.

Audrey Meadows costars with George C. Scott in Don Richardson indie, "All the Kind Strangers."

'Hud,' 2 More for Par, 3 to Col, 3 to 20th—Marty Ritt's Not Idle

Melvin Gold No Longer Nat'l Screen Consultant

Melvin L. Gold Enterprises and its namesake prez have discontinued their ad-pub services for National Screen Service. The firm has been ad-pub consultant to National Screen since 1959 and Gold was the firm's ad-pub director during that time, a post he had also held with the company from 1948 to 1954.

Gold recently formed Mosel Productions, a Gotham film producing outfit, the first project of which will be the filmization of Virginia McManus' tome "Not For Love" and his firm also handles ad-pub campaigns for indie producers and is a consultant to various industrial and commercial companies and ad agencies.

During his tenure with NSS, Gold maintained offices with that company as well as private Gotham offices outside the company. He'll now headquarter exclusively at his 56th Street offices. Among his other associations with National Screen, Gold formed its tv department in 1948. He was recently elected prez of the Associated Motion Picture Advertisers, a position he assumes July 1.

Big Clatter at U: 15 Writers Busy

Universal's production pot runneth over. With Eugene Burdick and Frank Gilroy reporting to the studio last week, U now has 15 writers working on 13 different projects which is almost double the number of writers at the studio six months ago. The company has also signed a healthy roster of new producers recently, all adding up to one of its busiest production years in many a semester.

Burdick and Gilroy will both be working on projects for producer George Englund, himself a recent Universal pactee. Burdick, coauthor of "Ugly American," the filmization of which was produced and directed for U by Englund as his first major picture, will be working on the screenplay of his untitled melodrama which Universal bought earlier in the year. Gilroy is revising his "Beau Geste" screenplay.

In addition, Tom Adair and James Allardice are scripting "The Instant Army" for producer Robert Arthur and Larry Marks and Michael Morris are writing "It Seems There Were These Two Irishmen" for the same producer. For Ross Hunter, Oscar Brodney is penning "The Richest Girl in Town," Jean Holloway is doing the screenplay of "Madame X" and Carl Reiner is scripting "The Art of Love." Franklin Coen is doing "The Crusades" and David Harmon is writing "Shalako" for producer Stan Margulies. Also, Mel Goldberg is doing "The Lively Bet" for William Alland, Stephen Kandel is penning "The Crown of Edwina Hill" for Elliot Kastner and Peter Stone is writing "Fallen Angel" for Harry Keller.

Universal also recently discussed plans for the development of a low-budget production adjunct to its regular schedule. This "new horizon" arm is for the purpose of developing new talent in all phases of production and a project from this wing is expected in the near future. The company's production projections for the year were sizeable earlier in the term and, with this added lineup, the company seems in for one of its most active periods in its modern history.

NAT NATHANSON TO N.Y.

Upranked With AA—Vic Bernstein As Successor

Chicago, May 21.

Nat Nathanson, Chi branch manager for Allied Artists, has been upped to the national post of assistant to the general sales manager and will headquarter in New York. His Chi job will be taken over by Vic Bernstein, who had been sales manager.

Nathanson became the Chi topper in 1951 shortly after Allied Artists took over Monogram Pictures.

Martin Ritt, director and coproducer of "Hud" for Paramount, partnered with Paul Newman in Salem Productions, has his work cut out for him in a far-flung series of deals.

He disclosed in New York this week that he and Newman are going at a three-picture deal with Paramount, of which "Hud" is the first, and the first starring Newman. The pact provides that either Ritt must direct, or Newman star in, all three and at least as concerning one of the three Ritt must be the director and Newman the star.

They've got the latter part of the arrangement wrapped up via "Hud." And, now, for Par, two more, each of which is to be directed by Ritt or starring Newman, or perhaps uniting the same combination again.

Salem has the same kind of situation with Columbia. For Col, Ritt is to direct one picture starring Newman, and then for the next two Ritt is to make himself available as director or Newman is to take a starring role. There are no restraints against Ritt and Newman working on either or both of the next two.

Under terms of an old contract, Ritt is obligated to direct three pictures for 20th-Fox.

And then, independent of the Salem pacts, Ritt is going to direct "Panama"—strictly on a salary basis—for Par. This is slated as a John Wayne starrer. Ritt states he may also be producer of this one.

All in all it's obviously a sizeable chunck of schedule and, says Ritt, it ought to be wrapped up in five years.

The commitments to the three studios are not too binding, timewise, to the extent that one studio would demand his services while he's at work elsewhere. Further, Darryl F. Zanuck at 20th-Fox, Jack Karp at Par or Sol A. Schwartz at Col wouldn't insist that he call the turns on any given script with which he didn't see eye to eye.

There are legalistic requirements to work out the contracts but these sorts of things have become matters of compatibility, see Ritt. A studio head doesn't want a director who's dissatisfied with a property, and vice versa, he adds.

So why bother about contracts? Well, according to Ritt, these do establish a tie between artist and studio. Director Ritt would first go to a lot he's under contract to when he comes upon a property of his choice, and said studio would go to him when it has a mutually agreeable property.

Ritt relates his first order of business is promotion of "Hud" —meaning the press rounds. This is a big one on the Par schedule. Then to work on "The Gay Place" for Col. This is to focus on "urban Texas sophisticated politics" and is based on three novellas by William Brammer. Newman is to be the star and it's to be locationed in Austin, Tex. "Hud" was shot 70% just outside of Amarillo, Tex., with the rest at Paramount, Hollywood. Cost of "Hud": $2,300,000.

WILLIAM SHELTON TRAVELS FOR LANDAU

William Shelton, most recently a 20th Century-Fox exec, has joined the Landau Company and will represent the outfit in international distribution and sales. In this capacity he left for a two-month European tour over the weekend (19), to include visits to France, Italy, Spain, Sweden, Denmark and Germany, where he'll attend the Berlin Film Festival.

Shelton will concentrate on the formulation of coproduction deals with European distributors and production companies for two of the Landau Co.'s upcoming projects, skedded for lensing abroad. These are "The Madwoman of Chaillot," planned to roll in France in October and "Leonardo da Vinci" to go in Italy in November. He'll also set overseas distrib arrangements for such domestic productions as the currently lensing "Fool Killer" and upcoming "Pawnbroker," which rolls in New York in July, "Forbidden Area," which goes in August, and "The Heart Is a Lonely Hunter," also skedded for August.

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Cannes Festival Reviews

Continued from page 6

Az Prijde Kocour

and direction, managing to keep this from being maudlin. But its preciosity at times, and length, limit this for foreign marts even though it should emerge a highly popular item in the East both on its content and general entertainment level. *Mosk.*

El Buen Amor
(The Good Love)
(SPANISH)

Cannes, May 14.

Alfredo Matas-Jet Films production and release. With Simon Andreu, Marta Del Val, Enriqueta Carballeira, Sergio Mendizabal, Maria Sanchez. Written and directed by Francisco Regueiro. Camera, Juan Julio Baena; editor, Pablo G. Del Amo. At Cannes Film Fest. Running time, 85 MINS.

Juan	Simon Andreu
Carmen	Marta Del Val
Juanita	Enriqueta Carballeira
Fraile	Sergio Mendizabal
Chica	Maria Sanchez

A gentle, observant pic is chalked up by Francisco Regueiro for his first film. It concerns a pair of adolescent would-be lovers off on a Sunday trek to another town. An X-ray of them, their desires and the effects of their backgrounds and the country on their idyll constantly perk this up when it lags. Thus, its fragile qualities slant this for Spanish-language spots abroad or some specialized situations if well handled.

The couple goes off on a rickety train. The trip is well documented as they neck, have moments of remorse or shame at being watched, or separate if a familiar face is seen. The two finally arrive in the town of Toledo. Here they see the sights as well as slowly divulge themselves.

A playful fight has them apart till they meet up before the train and eventually reveal their true feelings. Pic shows the French New Wave and Cinema Truth influences in seemingly improvised scenes, jump cutting and its statement about the times through youth.

The oppressive church, overdone prudishness, omni-present police and the shadow of the Revolution, though they were children then, looms as they go about their innocent escapade. Marta Del Val has the spontaneous freshness and emotional strength needed for her role while Simon Andreu has forthrightness as the boy if he tends towards mannerisms.

Highly mobile camerawork is effective as is the editing. A first film of promise, if still lacking the means to make a more dramatic impact. It could herald a freer, fresher film movement from the Iberian peninsula. *Mosk.*

Los Venerables Todos
(The Venerable Ones)
(ARGENTINIAN)

Cannes, May 14.

NIC release of Jorge Alberto Garber production. With Lautaro Murua, Walter Vidarte, Fernanda Mistral, Maurice Jouvet, Betty Bianco, Paul Pariel. Written and directed by Manuel Antin. Camera, Ricardo Aronovich; editor, Jose Serra. At Cannes Film Fest. Running time, 78 MINS.

Ismael	Walter Vidarte
Lucas	Lautaro Murua
Dora	Fernanda Mistral
Quesada	Maurice Jouvet
Ruiz	Betty Bianco
Efrain	Paul Pariel

This Argentine pic appears too consciously trying to obscure a tale and theme that could have been told straight-forwardly to have it come off. It may be the bad worldwide effects of that French pic, "Last Year In Marienbad." Present emulation remains mainly a lingo item, at best, for the foreign market.

A group of supposed buddies working together in an office systematically make a cruel butt of the most reserved member of the group. Latter is loved by a girl who realizes what is happening and even gives herself to the ringleader to have him let up. It ends in tragedy when the victim kills his tormentor in a fight with the implication that maybe the latter willed it.

And there are intimations that the lonely but cruel leader, followed by his henchmen in everything to escape the boredom of pettiness of their lives, could be a study of Peronism—also why it existed. Or maybe it's a look at how evil can easily overcome good.

Time is shuffled and people think about the past or near-present within the same scene a la "Marienbad." Pacing is slow and measured as is the acting trying to give a dimension to something that is mainly social and psychological. So this emerges an experimental miss. *Mosk.*

Tutun
(Tobacco)
(BULGARIAN)

Cannes, May 14.

Bulgarofilm production and release. With Nevena Kokanova, Yordan Matev, Miroslava Stoyanova, Ivan Kondov. Directed by Nikola Korabov. Screenplay, Dimitri Dimov, Korabov; camera, Vala Radev; music, Vasil Kazandjiev. At Cannes Film Fest. Running time, 140 MINS.

Irena	Nevena Kokanova
Boris	Yordan Matev
Girl	Miroslava Stoyanova
Dinko	Ivan Kondov

Chunky, overlong melodrama reaches back to the pre-war Russian-type film in its look at a period of Bulgar history that preceded the Communist takeover as well as castigating the grasping capitalist element and filling the tale with moments of crowd action and technical bravura. However, it does have some telling visual moments and some good acting. But this looms mainly a home product.

A climber, really in love with a young student, marries the daughter of a tobacco-curing factory owner. His wife goes mad and he takes over the business and the other girl who is loved by a communist. He slowly degrades her into using both her charm and bodily wiles to get ahead.

During the war all the characters are again brought into coincidental contact in this sprawling, epic affair. The girl ends up killing herself at the end after the death of her husband, the communist who loved her and others. This is a departure since it seems to intimate that she could not have changed even if conditions had.

The director displays obvious means at his disposal and a solid sense for movement and composition. In spite of the one-sided aspect of it all, there is a lyrical note at times and a continuity of interest mainly because of its pictorial flair. It again may indicate that the Eastern Bloc is falling back to social realism. *Mosk.*

Codine
(RUMANIAN—FRENCH—COLOR)

Cannes, May 14.

Como Films-Tamara Unifilm Romfilm production and release. With Alexandru Virgil Platon, Nelly Borgeaud, Francoise Brion, Maurice Sarfati, Germaine Kerjean. Directed by Henri Colpi. Screenplay, Yves Jamiaque, Dumitru Carabat, Colpi from book by Panait Istrati; camera (Eastmancolor), Marcel Weiss; editor, Jasmine Chasney. At Cannes Film Fest. Running time, 97 MINS.

Codine	Alexandru Virgil Platon
Zoitsa	Nelly Borgeaud
Irene	Francoise Brion
Alexis	Maurice Sarfati
Anastasie	Germaine Kerjean

A gently nostalgic tale of life in the Bucharest slums of 1900 also embodies a nice flair for narration. It's really a portrait of the friendship between a little boy and a tortured giant of a man. This is a bit conventional but has the visual solidity and familiar if taking story for general distribution chances in various markets as well as specialized possibilities if given a personalized selling campaign.

"Codine" is a fiery man who believes in complete honesty among friends. He has killed a friend once for betrayal and served 10 years in prison. His miserly mother is also something he hates. Into his life comes a little boy who becomes his friend and admirer. The boy is innocent and learns about life from Codine. He sees the brutality, unemployment and human pettiness of the times as well as a certain nobility in the man himself, who manages to keep alive by sheer brute strength.

Codine finally kills another man who has betrayed him and is killed by his rapacious mother who fears losing some hoarded money to him. Color is nicely hued and acting is uneven but is good by the boy and giant. A cholera epidemic is the strong dramatic base of the pic.

French director Henri Colpi helmed this coproduction. He has taken a Rumanian classic and given it reverent framing. It just lacks the lyric sweep that a western filmmaker might have given it. But this is a more than honorable work and one of the few East-West coproductions that shows positive results. *Mosk.*

Carambolages
(Carom Shots)
(FRENCH)

Cannes, May 14.

Gaumont release of Gaumont International-Trianon production. Stars Jean-Claude Brialy, Louis De Funes; features Sophie Daumier, Alfred Adam, Anne Tonietti, Michel Serrault. Directed by Marcel Bluwal. Screenplay, Pierre Tchernia, Michel Audiard, Fred Kassak, Bluwal from book by Bluwal; camera, Andre Bac; editor, Genevieve Vaury. At Cannes Film Fest. Running time, 90 MINS.

Martin	Jean-Claude Brialy
Charmoin	Louis De Funes
Danielle	Ann Tonietti
Solange	Sophie Daumier
Beaumoncelle	Alfred Adam
Baudu	Michel Serrault

This comedy is a bit reminiscent of the hit Broadway play, "How to Succeed in Business," with the climber trying murder rather than shrewd manipulations. However the lightness of touch is lacking and an attempt to make it all logical, instead of creating its own mood, has this only intermittently funny or entertaining.

Film has some chances on the home grounds with foreign placement more doubtful. It lacks the robustness and originality for arty houses and remains mainly a dualer item for the U.S. Direction is too heavyhanded to give it the ease and visual comedic flair it needs.

An ambitious young man gets the vain ear of the boss of a French equivalent of a Madison Avenue outfit. However, he sees advancement eluding him. He then suddenly begins to resort to mayhem. His plans misfire but the boss is killed accidently. And a series of unintended accidents and mistakes have each boss killed off till he reaches the top.

Louis De Funes, as the high pressure, fuming, perfectly doubletaking boss, is the comic highspot of this uneven satire. Jean-Claude Brialy is acceptable as the pusher if he lacks a certain verve to help push the film on to a deeper plane of comic nonchalance. It will need plenty of selling to get it anywhere abroad.

Pic was selected as a competing film at the Cannes Film Fest. *Mosk.*

The Diabolic Empress
(FORMOSAN-COLOR-SCOPE)

Cannes, May 21.

Run-Run Shaw production and release. Stars Li Li Hua; features Chao Lei, Chang Chung-Wen, Chen Yun Hua, Lo Chi. Directed by Li Han Hsiang. Screenplay, Chen Chi-Jui; camera (Eastmancolor), K. Nishimoto; Wang Shan. At Cannes Film Fest. Running time, 119 MINS.

Wu Tse Tien	Li Li Hua
Emperor	Chao Lei
Hsuan	Chang Chung Wen
He Lan	Lo Chi

Court intrigues in 17th Century China are the center of this elegantly made pic. Rich in hues, court ceremony and intrigues, it lacks the vigor and deeper penetration. Film looks good for nothing but language spots abroad.

A concubine, who has taken the veil, is brought back to the court of the son of her ex-lover. She has had two sons by the latter. She takes over the Emperor's court, has her two sons killed and becomes the head of a new dynasty.

All of this unfolds regally but a bit too slowly. Hence, this remains more a feast for the eye than the intellect. Direction is solid and acting pleasant, but it all remains too one-dimensional. *Mosk.*

Kertes Hazak Utcaja
(A Cosy Cottage)
(HUNGARIAN)

Cannes, May 21.

Hungarofilm production and release. With Margit Bara, Gyorgy Palos, Miklos Gabor. Directed by Tamas Fejer. Screenplay, Istvan Csurka; camera, Istvan Hildebrand; editor, Zoltan Farkas. At Cannes Film Fest. Running time, 88 MINS.

Palotas	Miklos Gabor
Wife	Margit Bara
Husband	Gyorgy Palos

It seems that there are emotional troubles in Magyar suburbia also. But this skimpy pic does not have the needed observation or pacing to make it any more than a local item. If it has some good patches, this also does not emerge a pic worth film fest attention.

An engineer goes to a small town as part of his job. He meets the wife of a colleague who seems dissatisfied. She feels she is growing old and has not found what she wants in her home life despite good material means. An affair develops between her and the visitor. But it turns out to be a passing fancy, and he goes back to his wife and kids while she decides to leave her husband and go on her own.

Film unfortunately plods along instead of delving more deeply into the woman's problems. However, it does denote a tendency to treat contemporary problems. Pic may mean more in Hungary, in its depiction of unrest and disorientation among the more well-off bureaucrats.

Its export chances seem slim except for possible language spots in the foreign market. If competent acting and simple, the theme is not resolved. The director just lacks the needed punch. Also, he is not helped enough by a routine script. It is technically competent. *Mosk.*

Seppuku
(Hara-Kiri)
(JAPANESE-GRANDSCOPE)

Cannes, May 21.

Shochiku production and release. With Tatsuya Nakadai, Shima Iwashita, Akira Ishihama, Yoshio Inaba. Directed by Masaki Kobayashi. Screenplay, Shinobu Hashimoto; camera, Yoshio Miyajima; editor, Hisashi Sagara. At Cannes Film Fest. Running time, 135 MINS.

Hanshiro	Tatsuya Nakadai
Miho	Shima Iwashita
Motome	Akira Ishihama
Jinnai	Yoshio Inaba
Kageyu	Rentaro Mikuni
Tango	Masao Mishima
Hikokuro	Tetsuro Tamba

A sombre tragedy giving off deep rage against militarism, political systems and beliefs that do not allow for a rational human outlook or future change is brought off in this stunning film. Its very lack of concessions make this one of those brilliant Japanese films that find hardgoing abroad. However, with more hardy U.S. distribs this could well emerge an important arty house item.

In spite of its mayhem and fancy swordplay, the film's measured pace and relentless look at violence, without exploiting it, may disconcert regular audiences. So it calls for specialized bookings and handling but could well be worth it.

In 17th Century Japan, the powerful centralizing Shogun breaks up various self-sufficient clans and creates a flock of rootless ronins, samurai sans masters, who roam the countryside. Some threaten to commit hara-kiri. One clan feels this is against the idealistic military shield of the samurai. Hence, when a young man comes begging they decide to force him to perform it. They make him do it with a wooden blade. This scene is shown unsparingly to underline the senselessness of this sacrifice of life.

In comes an older samurai later and he, too, is to be allowed to commit hara-kiri. But he tells a tale of how he knew the other man who died atrociously. It turns out to be his son-in-law and the man only tried to beg to save his sick son. He had beseeched a delay but it's not handed to him by the clan.

Director Masaki Kobayashi shows a sure sustained hand in building the past and present in a coherent pattern that reveals and moves as it shows men being destroyed in a tragic setup that will eventually be changed but is still one that creates these destinies. It ends in carnage as the would-be hara-kiri victim takes on the whole house, and is finally killed.

But the head of the clan covers up the deed and tries to make him out a hero who died quietly by his own hand within the code. It shows up the hypocrisy in this militaristic philosophy.

If the film probably has deeper connotations on its home grounds, it still has a universal ring to it.

Definitely this is not for the squeamish. Pic is technically audacious in its spacial scenes and cutting on various levels of past and present. Its acting has the right stern bigger-than-life quality that still keeps its people within bounds. Pic depicts their good, petty, great and aspiring qualities without making them cyphers. Its violence is cathartic rather than exploited. *Long.*

Iselin's Florida Ozoner

Albany, May 21.

Purchase of the Suburban Drive-in, near Bradenton, Florida, from Kenneth Barfield has been revealed by Alan V. Iselin, Iselin Drive-in Theatres of Albany. The 500-car ozoner is the third which Iselin has bought in Florida since March, 1962.

The first was the Trail, at Sarasota, the second, last March, the Gainesville, in Gainesville.

British Film Industry Musters A Crowd Scene At Cannes Fest

By HAROLD MYERS

Cannes, May 21.

There's been just about the biggest ever turnout from Britain at the fest here, with strong representations from the majors and indies alike. Robert Clark, president of the British Film Producers Assn. (who is also on the board of Associated British Picture Corp.) heads a big party from that group, which includes Macgregor Scott, just named managing director of Warner-Pathe, James R. Wallis, the studio topper, publicity controller David Jones and his aide Kenneth Allen.

Rank Organization, which has the official British entry in "This Sporting Life," is repped by Colan Macarthur, head of overseas sales, Paul Bethell-Fox of the overseas division, Geoffrey Heal, overseas publicity controller, director Lindsay Anderson and star Richard Harris, as well as Jack Hiscock, who heads Rank's French distriberry.

John Walton, secretary of the BFPA, and Andrew Filson, secretary of the Federation of British Film Makers, joined forces in organizing the British lunch at the weekend, and John Stapleton is again, repping both organizations on the British Information stand.

Peter Brook, director of the invited British film, "The Lord of the Flies," came in for a quickie, but had to leave immediately after the screening. Steven Pallos, a festival regular, is doing jury duty for the first time, and finding it tough not to be able to miss a single film.

Among others in from London are Nat Cohen and Philip Jacobs of Anglo-Amalgamated, Michael Bromhead and Sidney Safir of Lion International, Kenneth Rive and Ben Ross of Gala Films, Phil Kutner and Dick Michaels of Miracle Films, Michael Greene of Regal Films International, Hal E. Chester, Tony Morris of Programme Exchange, John Trevelyan, the British film censor, Wendy Toye, director of the official British short "The King's Breakfast," Lawrence Bachmann and Maurice Foster of Metro-British Studios and Tony Tenser and Michael Klinger of Compton-Cameo.

Making a big pitch for his upcoming "The Victors," Carl Foreman had a display in the Carlton Hotel. The producer-director-writer came in with his prexy Sidney Cohn, and was supported by a publicity team which included Euan Lloyd, Sid Mirkin and Anthony Howard, as well as Jack Wiener of Columbia's Paris office.

George Gunn, an exec of Technicolor's British plant, had his top brass in from America, including Patrick J. Frawley Jr., Melvin H. Jacobs, Edward E. Ettinger and Curtis Kent. Technicolor has plastered the Croisette with displays, and was demonstrating its newest equipment.

Jack Hylton, with his bride of a few weeks, was one of the hosts at a Carlton cocktailery given by TWW, the commercial tv indie, following the screening of "Dylan Thomas" in the television fest.

WARNER VEEPCIES: GOLDSTEIN, LEDERER

Warner board at a meeting in New York last week elected two new vicepresidents, namely Morey Goldstein, domestic sales head, and Richard Lederer, ad-pub chief.

Goldstein, also titled general sales manager and president of the Warner Distributing Corp., is with the company less than a year. He went to WB last July, from the sales manager's post at Allied Artists, with which he had been associated 17 years. Previous to AA he held various sales posts during a 20-year association with Metro.

Lederer has headed the ad and public relations departments the past three years. He joined WB in 1950 as an ad copy writer, later becoming assistant national ad manager and a staff producer at the studio in Burbank. He entered the industry in 1946 as an ad copy writer at Col with which he was associated until he joined WB.

That's No Friendly Yodel Returning From Depths of L'Affaire 'Abysses'

Cannes, May 21.

Still echoing here is the French Film Producer Assn ire at the selection of the indie pic "Les Abysses" (The Depths) to represent France officially at this year's 16th Cannes Film Fest. Latest action is resignation by the six producers who were part of the Festival Selection Committee.

It seems that of the 22 members of the Committee, the producers only had three votes with the three others only standbys. The rest were from various ministries, pressure groups, critics, etc. Producers sent their resignations to Culture Minister Andre Malraux and backed up Film Producer Assn prexy Francis Cosne who earlier protested the choice.

Honorary FFPA prexy Pierre Fourgous went on record as saying that the tradesters were not against films like the "Depths" being made outside the industry but opposed sending them to festivals to represent France as indicative of the industry before a worldwide attendance.

Producer-director Nico Papatakis is bringing suit against Cosne for detrimental public remarks against his film. As outlined in VARIETY (May 8) the pic had already opened at two arties in Paris to mixed reviews and okay biz.

Meanwhile Gilbert De Goldschmidt, producer of the French competing pic "Le Rat D'Amerique" (American Adventurer) which, though not picked by the Selection Committee, replaced another non-industry indie "Hitler" Connais Pas" (Hitler? Never Heard of Him), of Bertrand Blier, at the last minute took VARIETY to task for its May 8 comment. De Goldschmidt stated that Cosne could not be "a sore loser" if he personally had no film in the running for the fest.

De Goldschmidt also points out that the pic by Papatakis did not break any festival rules since technically even an amateur pic could be invited to compete. Papatakis did bypass other rules and also technically had no director permit from the governmental Centre Du Cinema.

He could have ben scored on all these counts by the Centre du Cinema but no steps were taken when it came out and only brought up by Cosne when it was picked for Cannes.

That is where the Affaire "Depths" stands as of now. It looks to have deep repercussions on the French industry and fest participation long after the 16th Cannes affair, which winds Thurs. (23).

More Cannes Contracts

Cannes, May 21.

Three additional contracts, bringing the total set to date during the Film Festival here to more than $1,000,000, have been signed by Embassy Pictures for the foreign distribution of its product. New pacts, covering eight features, represent in excess of $500,000 in minimum guarantees for distribution in Argentina, Brazil, Colombia, Peru, Bolivia and Ecuador. Previous negotiations has set marketing deals for South Africa, Sweden, Denmark, Norway and Portugal.

In Argentina, a distrib deal has been set for the distribution of "Landru" and four Joseph E. Levine-Carlo Ponti pix, including "Ghost at Noon," now in production in Rome, and "Empty Canvas," "Yesterday, Today and Tomorrow" and "Casanova," all due to roll this summer. A pact was set in Brazil with Serrintino for marketing of the four Levine-Ponti pix plus "Threepenny Opera" and with United Producers de Panama, the company set release of the four Italo features and "Constantine and the Cross" in Colombia, Peru, Bolivia and Ecuador. Latter deal also calls for the release of "Boccaccio '70" in Colombia alone.

The Fault Lies In Our Stars

Continued from page 3

provided he has the right to approve, i.e., censor, the story. This is something that Pierre Salinger would not be brash enough to suggest on behalf of President Kennedy."

The article goes on to point out the snickering comments national publications like the Saturday Evening Post and Show have made about Natalie Wood's romances. "Yet it is not the Saturday Evening Post and its sacrosanct sister publications that are in Natalie's disfavor, but that handy old scapegoat—that ever-loving maker of stars, the fan magazine. It would seem to be part of the self-deception necessary for those who feel compelled to live in a world of fantasy."

Fan magazines have sometimes been guilty of bad taste; so have the national magazines. Fan magazines sometimes (though rarely) slam a personality; such slams are far more frequent in the consumer nationals.

The feeling that they are too big for the fan magazines is one carefully cultivated among the stars by some of their press agents. In the highly competitive business of press agentry, a publicity man can sometimes land and keep a client by convincing him that he'll get him into magazines with more "status" than the fan books. Actually, some very fine articles appear in the movie magazines, some poor ones in the nationals. Some of the national magazine articles are unfair. Just how much good did it do Beverly Hillbillies to have its show slammed as being on a moron level by the Saturday Evening Post? And what sort of a reward for cooperativeness did Hollywood's young male stars receive when that magazine designated them as soft young men?

Can Tell Them Apart

Many press agents are either too lazy or too overworked to distinguish between dangerous writers and editors and conscientious ones.

Right now what is needed badly is a little common sense to clear the air. It is high time that the publicity people recognized that most fan magazine writers and editors aren't demons trying to destroy the stars, but reporters who cannot ignore all the facts in favor of phoney images. Their readers read the newspapers, too. Whenever it is possible to do so, the fan magazines have stressed the pleasanter side of screen personalities, but it isn't fair to expect them to ignore actual news stories. When a Jim Drury blandly claims to be single, the fan magazines are privileged to tell the truth. No star has a right to treat reporters and editors as if they were complete idiots.

It is true that some stars have been double-crossed, but this has happened to them at times with newspapers, national magazines, and other media. They usually strike back only at the fan books. The fan magazine writers and editors have a right to wonder: "Why are we chosen as scapegoats for everything that goes wrong?"

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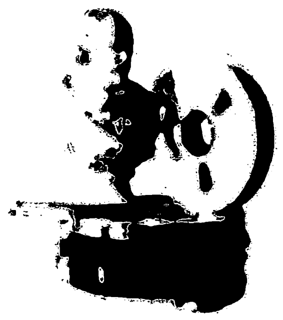
State Sale Consummated

Youngstown, O., May 21.

Some 97% of the outstanding common stock of the State Theater Co., which operates a downtown firstrun house in Youngstown, has been sold to Arrel Friedman, Youngstown realestate dealer, at $101.33 per share, involving 1,913 shares totaling $196,884. The highest price received for a share of State common stock in the last five years was reported at $23.

The sale covered all assets, including the building and real estate and was made less than two weeks after Mahoning County Common Pleas Judge Forrest V. Cavalier ruled that Robins Enterprises Co. of Warren, O., had no prior agreement to buy the theatre. Robins claimed to have made an accepted offer of $66.30 per share for the stock before Friedman made his offer. Robins does not plan to appeal the decision.



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Catch-As-Catch Cannes

Cannes, May 21.

Bette Davis got the big scale photog greeting when she arrived for the competing screening of "What Ever Happened to Baby Jane?" (WB) with daughter **Barbara**. She made clear she liked it. She felt "Baby Jane" was a victory against the spectacularity thinking of Hollywood these days. Made in 31 days by director **Robert Aldrich**, it showed that a black and white thriller with vet stars could make for plenty of audience attention . . . La Davis may have **Horst Buchholz** opposite her in "The Empty Canvas" which **Carlo Ponti** produces next summer in Italy and **Joe Levine** has for the world . . . **Elli Hyman**, wife of Seven Arts producer Ken, has snared film rights to the piquant Yank novel "Stern" by **Bruce Jay Friedman** which concerns a battle against bigotry put on a comic plane . . . **Giulio Amorelli**, Universal head of publicity for the Continent, handled "The Birds." Ditto **Gregory Peck** for the other U showing of "To Kill a Mockingbird" . . . **Paul Heller**, producer of the Yank indie hit "David and Lisa" (Cont), was in for a special screening of the pic in the Film Market Section. Continental District prexy **Walter Reade Jr.** also here, pleased with the European offers and advances for the pic. Reade also showed "The Balcony" this way . . . The British entry "Lord of the Flies" may go to Columbia for world wide release since property still has some Columbia strings via **Sam Spiegel** and Columbia having prepped it some years ago before ceding it to **Lewis Allen**, **Dana Hodgdon** and **Peter Brook**. Pic went over well. It may also get a British quota nod and even if made in Puerto Rico with mainly U.S. and Puerto Rican capital.

Young French girl **Monique De Longeville** masqueraded under the name of **Maria Del Val** in the official Spanish entry "A Good Love." It was done not to upset the Hispano Selection Committee. She scored in her own country with several pic offers while her co-star **Simon Andreu** goes into a French-Spanish coproduction. This appears to mollify and balance everything.

More Yank major brass, to wit, **Mo Rothman**, **Marion Jordan** and **Jack Wiener**, veepee foreign sales chief, Continental manager and European and Near East pub head respectively for Columbia. They came for the "8½" non-competing showing to wind the fest Thurs. (23). Columbia has the Italo pic for the world except Italy, the U.S. and Canada. **Joe Levine** has it for the latter spots . . . **Luigi Chiarini**, new head of the Venice Film Fest, ogling Yank indies "The Balcony," directed by **Joe Strick**, and **Adolfas Mekas'** "Hallelujah the Hills" for possible invite to the Lagoon City shindig in last August and early September in either competing or non-competing spots . . . **Raoul Levy** feels the show must go on and he must finish his bogged down "Marco Polo." So it is now on again to roll in August in Yugoslavia as a French-Yugoslav coproduction between Avala Films and Levy. **Denys De La Patelliere** will direct and **Michel Audiard** script. Levy did not say who would replace **Alain Delon**, who was the original "Polo" . . . **Gregory Peck** getting a big press play as he came in for "To Kill a Mockingbird" (U) screening . . . **Burt Lancaster** here for screening of the official Italo pic "The Leopard" in which he stars.

French actor **Bernard Blier** is proud of his son Bertrand whose first film caused one of the biggest stirs and overall interest so far at the fest. An interview-type film with a group of young people this emerged a revealing, entertaining and the most accomplished and controlled of the so-called "Cinema-Truth" films. Pic, "Hitler? Connais Pas!" (Hitler, Never Heard of Him), was one of those chosen by the official Festival Selection Committee but then nixed by the Centre Du Cinema and fest authorities as being too difficult, perhaps, for the fest audiences. However it was invited for a special showing in the small Film Palace house as an invite of the French Film Writers' Assn. Jam called for three showings and solid response and a general feeling that it belonged in competition even if it was "difficult." . . . Actor Blier also pointing out that his son may be only director with a thesp father except for **John Huston** . . . It is intimated that the Italian film "The Four Days of Naples," by **Nanni Loy**, was kept out of the fest so as not to offend the Germans. It is felt that a fest ruling is being overdone this year. A film's worth should be the main thing and the ruling only applied if its look at the actions of another participating country are false.

Stars and leading players quite prevalent. Besides **Tippi Hedren** for "The Birds" **Marina Vlady** and **Ugo Tognazzi** were in for "Queen Bee," **Bette Davis** for the Yank-invited pic "What Ever Happened to Baby Jane?" (WB), the lead actresses of "Depths" **Francine** and **Colette Berge** as well as directors **Alfred Hitchcock**, **Robert Aldrich**, for "Jane" **Marco Ferreri** for "Bee," and **Nick Lapotakis** for "Depths."

Numerous press conferences also helped the many journalists get trip-justifying copy, if nothing exclusive. **Anita Ekberg**, who will star in Aldrich's next pic "Four for Texas," also showed.

American majors seem to be making Cannes the yearly spot for huddles between U.S.-based execs and Continental representatives. **Robert H. O'Brien** planed in with **Maurice Silverstein** and the Metro president and foreign veep were met by European and Near East publicity head **Elias Lapinere**. **Abe Schneider** and **Mike Frankovich** of Columbia also showed as well as **Bill Heineman** of UA with others expected to make for a solid Hollywood turnout.

Joe Beach, originally with Astor Films, here confabbing with visiting French, British and Italo filmmakers for his new company Rompalon. Beach states his operation will give guarantees to European producers before they start their films for U.S. rights . . . **Bette Davis** was invited to be on the jury next year before leaving town . . . **Alain Delon**, one of the stars of the Italo official entry "The Leopard," showed up in a bit surprise part in the French entry "Carombalages" (Carom Shot) which laid an egg at the fest. The film that is . . . Eurovision Fest opened with obvious means behind it this year via its own daily paper name invites and a bigger splash than usual. Whether it will lead to closer contacts between film and video characters to give French producers needed tv pic work, which they do not get much of these days, is not certain. Eurovision prized pix will be given at the Film Palace at the end of the fest . . . French spec "Sheherazade" got a Film Palace showing in a non-competing spot one afternoon.

Many have remarked the zoological aspect of the fest. U.S. has "The Birds" (U) and "To Kill a Mockingbird" (U). **Bette Davis** serves **Joan Crawford** salads with her favorite carary and a rat in them in "What Ever Happened to Baby Jane?" The Czech pic is "One Day, A Cat" and the Italo entry "The Leopard" plus another one called "The Queen Bee." Then there is the British "Lord of the Flies" and the French "Le Rat D'Amerique" literally the "American Rat" but which means a sort of apprentice.

CANNES PUBLIC LIKES PECK PIC MORE'N CRIX

Cannes, May 21.

"To Kill A Mockingbird" (U) received tepid welcome at showing Thursday (16). Although there were scattered whistles, Gregory Peck, however, got solid personal mitting.

Critics felt it was conventional but public reaction was better.

'Cleo' Helps Boystown

Cleveland, May 21.

Northern Ohio preem of "Cleopatra" (20th-Fox) at Loew's Ohio here June 26 will be sponsored by Cleveland's Variety Club as a $10-to-$12.50 per ticket benefit. Profits are going to Ohio Boystown, pet charity of local showmen's organization.

Jack Silverthorne, manager of Hippodrome Theatre, was made chairman of ticket-sales committee.

IFIDA Joins N.Y. Fest

The Independent Film Importers & Distributors of America is joining the groups sponsoring the upcoming film festival at the Lincoln Center of Performing Arts in New York Sept. 10-19. Previously announced sponsors are the Center, Museum of Modern Art and British Film Institute.

Mike Mayer, IFIDA's exec director, will serve the fest in an advisory capacity. In addition, three IFIDA members, over and above those already serving, will be named to the fest's sponsoring committee.

Reaction to Films Shown at Cannes

By GENE MOSKOWITZ

Cannes, May 21.

Here's how the turnout here at the 16th annual film festival has been reacting to the main product:

The starter was, out of competition, Alfred Hitchcock's "The Birds," first of two from Universal, a company which is forefronted here for the first time. Hitchy brought along his discovery, Tippi Hedren, and there was plenty of ballyhoolics including the release of cages of pigeons while cameras turned. The sophisticates felt that "The Birds" was more stunt than coherent story and as they expected more from Hitchcock there was disappointment.

Almost unanimous huzzahs went to the Italo invited competing entry "L'Ape Regina" (The Queen Bee) directed by Marco Ferreri. Mordant comedy, about a man-hungry innocent who literally destroys an older man she marries by her sensual demands, has the right observation, comedic lilt and satire to bring it off with verve, bright maliciousness and insight.

Pic brought dash of adult comedy relief. Like last year's Italo "Divorce, Italian Style" it looms a leading special prize contender. Embassy Pictures has this for the U.S.

The French official in-the-running film "Les Abysses" (The Depths) received its expected mixed reactions. Previously rapped by the French Film Producers Assn. as a pic made outside the regular industry channels, and not truly representative, its original slant on servant-master relationship drew heated backers as well as detractors. It enlivened the first days of the fest.

Directed by Nico Papatakis "Les Abysses" has already opened in Paris which perhaps explained some empty seats at its night showing. But it was felt that industry elements may have used a subtle boycott since the official French governmental delegate also abstained on the pretext he had seen the film.

A little Spanish pic "A Good Love," directed by Francisco Reguiero, rated nice welcome for fresh insight into youthful courting and its statement on various aspects of Spanish folkways.

Czechs went in for fantasy in "One Day a Cat" that also poked fun at bureaucratic hypocrisy and said that self criticism was necessary on a human rather than political plane. Inventive use of color, fairly pleasant if repetitive special effects, and a notably conceived ballet in the Yank manner set this one up as an entertainment breach in the grim and mainly violent fare so far.

Bette Davis, appearing with competitive showing of "What Ever Happened to Baby Jane?" (WB), proved that oldtime stars are as potent as ever for European audiences in the right vehicle. Besides helping her personally, appearance helped the film pubwise via impact on over 600 scribes, tv and radio people from all over the world who are here.

She reported offers for films to be made in Europe and remarked that she has finally found that the film world is not bound to Hollywood.

Some film pundits felt that Robert Aldrich had brought off a true baroque drama in "Jane" while others that he had overdone the guignolesque aspects. British "Lord of the Flies," directed by Peter Brook, was fairly well accepted. Though made in Puerto Rico with U.S. and Puerto Rican money, it may get a British quota nod. Columbia Films will probably distribute.

Lindsay Anderson, Scot and Critic, Hints At Some Flaws In Film Biz

Sues, Gets Action

San Francisco, May 21.

Lawsuit filed in federal court here by United California Theatres got fast action, reflected in a booking announcement Monday (20) "55 Days in Peking" will play at the Coronet theatre, not St. Francis.

United Cal's suit, filed against Allied Artists and Bronston productions, plus ABC-Paramount (owner of St. Francis) and a number of circuits, charged they hadn't been invited to bid on showing of "Peking." Result: New bids were invited last week, and United Cal was successful. "Peking" opens May 29 at the Coronet, where "Mutiny on the Bounty" closes this week after 26 weeks.

Terms of the old and new bookings were not available.

Allied HQ. Believes TV Features Hurt Distribs Even More Than Exhibs

Detroit, May 21.

"Progress is definitely being made toward resolving the catastrophic situation of suicidal competition from current major motion pictures on free television."

That is the conclusion of a special report by National Allied following confabs between Allied officials and the presidents of each film company.

The report states: "All of the discussions to date have been friendly, sincere and productive. Each of the film companies seems anxious to find a way of escaping from the clutches of this Frankenstein monster which the film companies have created.

"The film companies are being financially hurt to a greater degree than even the exhibitors by the release of major motion picture product for showings on prime television time. Not only are the film companies being deprived of substantial revenue from their current theatre releases by this unfair television competition but they are also losing tremendous income from reduced television production. Each motion picture sold to television replaces four one-half hour television programs previously produced by the film companies."

TECHNICOLOR CHICAGO REPORT MORE HOPEFUL

Chicago, May 21.

Technicolor Inc. has bounced back from its financial housecleaning of last year and has posted first quarter earnings 40% greater than the same period in 1962. Speaking at an annual meeting of shareholders in Chi Monday (20) Technicolor board chairman Patrick Frawley said that prospects for the second quarter of this year "looked good."

Earnings for the first quarter of this year were $866,437 or 33c a share, compared to $613,111 or 20c a share for the like period in 1962. Consolidated sales for the quarter were $18,616,166, up 20% from 1962 first quarter sales of $14,796,100.

Annual report for 1962 shows net sales of $57,987,803, compared to $55,026,550 in 1961. However, income per share was down sharply from 67c in 1961 to 64c in 1962. Frawley attributed the 1962 decline to inventory write-downs, additional accounts receivable reserves and a non-recurring loss on notes receivable. It was also disclosed that the company spent an estimated $1,500,000 in trying to get its cartridge-loading home and industrial film projector on the market with little success.

All 13 directors were re-elected at the meeting.

Curtis Bernhardt returns to Hollywood for first time since 1958 with slate of three pix, including "Kisses for My President," jointly with Warner Bros., and "No Dice, Warden" and "Me and My Brother," no release.

Cannes, May 21.

Though he is a film director, Lindsay Anderson feels it is impossible not to take stock of the methods of selling films. After all, he opines, one is involved deeply in one's film and wants it to reach as many people as possible and to be sold honestly; that is allowing audiences to know what they will get. He claims this does not happen as much as it should in Great Britain.

Anderson, whose first directorial effort "This Sporting Life" is the British official entry at the winding 16th Cannes Film Fest, points out that in Britain the film was sold as part of a cycle, that is the North Country looks at workers or lower class people, and going in for realism or poetic naturalism. This included such pix as "Room at the Top," "A Taste of Honey," "Look Back In Anger" and "A Kind of Loving."

With all due respects for his colleagues who made these pix, Anderson maintains that his film is completely unlike these predecessors even if it takes place in the Northern section of the British Isles. The producers and distributors seemed to want to latch on to this new current, even if it was running down a bit, and thus misrepresented his film, he declares. He feels that except for out and out filler films, each pic should have the right to go out on its own and not lean on supposedly proven types which detract from it rather than help.

It may be a common practice in other countries too, says he, but is particularly rampant in conformist pic circles on his home grounds. Anderson thinks that Anglo critics also tend to lump films in this way without being able to differentiate. He found, on a recent U.S. trip, that his distributors were thinking of perhaps linking it with others but not committed as yet, which showed some leeway.

But Anderson detected a downbeat mood among American foreign film distribs in spite of the growing number of art houses and offshore pix that break through for greater depth distrib. He avers his film is about a heroic tragic situation in which the characters, if workers, are lifted above it by making their situation one that escapes mainly local or contemporary problems to comment on man in general as well as in the particular.

A sardonic but dynamic and outspoken Scotsman, Anderson also waded into the way the local Rank outfit was handling the pic at the fest. He found that the arrival of the star Richard Harris was not up with the others to alert newsmen while a stand for the pic at the Carlton Hotel, with a series of photos of the film, was turned inwards towards the documentation dispenser while its other side, touting a pic in production, was towards the journalists and pic personages.

He of course had this turned around and also beefed about mistakes in billing. After all, he feels, an actor has a right to get his or her name in the place and in the calls for. After setting things right Anderson settled down to interviews and attendance at his pic which went off for solid response and reviews.

Anderson was a critic, documentary maker and creator of the Free Cinema movement, a filmic look at British life, and noted stage director before making his bow in this first feature. Pic got superlative reviews in Britain and fared well if not sock and is due for a June opening in N.Y. through Walter Reade's Continental Dist. Inc.

Pathe Lab Takes Ruling Despite Bruder Denial

N.Y. Supreme Court has granted a motion for summary judgment to Pathe Laboratories against Bruder Enterprises and Franklin M. Bruder. Pathe had sued on two promissory notes of $15,000 each given to Bruder in February and June, 1961, interest on which has brought the total amount due to $34,500.

Bruder had made a general denial of the allegation that the funds were for a mutual business venture. Pathe denied this claim, stating that no such agreement had been made.

Moira Walsh to Critic Mooring Re Green Sheet: 'Are You Mixed Up!'

Moira Walsh, film critic for the magazine, America, and one of the most independent and outspoken of the film critics in the Catholic press, has come out with a sharp defense of the Green Sheet and its decision to expand its coverage to include pix which do not have Production Code Seals. Miss Walsh's statements were printed in the May 9 issue of Catholic News, in answer to syndicated William H. Mooring's attack in same periodical on the Green Sheet.

Mooring had criticized the Green Sheet for being "underwritten" by the Motion Picture Assn. of America, and implied that the MPAA's member producers call "the critical tune" of the reviews as published in the Green Sheet. Since more and more U.S. companies are involved in foreign production, the further implication was the Green Sheet would not give honest appraisals of the non-Code Seal pix it is now reviewing.

He added: "If films in the Legion of Decency's 'condemned,' 'morally objectionable' and 'separate' categories now are to be given the Green Sheet treatment without clear reference to the Legion's moral strictures, many parents, especially Catholics are to be further confused, not helped."

Miss Walsh's succinct reply to this: "18 carat nitwittedness."

Why The Suspicion?

Just because the Green Sheet is subsidized does not mean that it has not done its job "conscientiously and objectively," she says. Also, she thinks parents ought to be glad that it is expanding its services. Miss Walsh goes on to suggest that Mooring has put himself in a rather dubious position for a writer in a Catholic publication by supposedly defending the (Catholic) Bishops Committee on Motion Pictures whereas, in fact, he is attacking the Committee.

Miss Walsh points out that the Bishops Committee had, actually, suggested that since more and more non-Seal foreign films are to be seen in this country, the Green Sheet, under its old policy, was inadequate for the task of informing parents about film content. "The Green Sheet almost immediately took steps to remedy this deficiency," she says.

To Mooring's statement that "nominatively the National Legion of Decency is excluded from organizations whose criticisms the Green Sheet breaks down," Miss Walsh adds this aside: "I cannot help wondering why Mr. Mooring, who prides himself on his knack for writing for readers who have not had the benefit of higher education, would use a big word like 'nominatively.'"

She then continues: "The Green Sheet's door has always been open and it is the Legion's own decision that its structure, purpose and organization make participation in advisable or subject to misinterpretation.

"Mr. Mooring's general problem, as far as I can see it, is that he belongs back in the days of the Counter-Reformation, where he would be very much at home preaching hellfire and brimstone and pronouncing anathemas on all heretics. He hasn't the foggiest idea how to carry on a rational debate in a pluralistic society."

Her sum up: "Our role as Catholics today should be to attract allies by persuading them of the validity of our viewpoint, not to alienate them by questioning their goodwill and impugning their integrity . . . ."

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Canadian Awards

Continued from page 3

Drilling Co., Calgary — in P.R.: "Partners for Progress"—Crawley Films for Manitoba Dept. of Industry & Commerce—and "Patterns" — Williams, Drege & Hill Ltd. for Southam Co. Ltd., chain daily publishers (both Sales & Promotion); "Mathematics at your Fingertips" — NFB (Training & Instruction); "Grey Cup Festival" —Chetwynd Films Ltd. for Molson's Brewery (Ontario) Ltd.—and "Wilderness Treasure" — Wilbur Sutherland & Williams Mason for Inter-Varsity Christian Fellowship (both Travel & Recreation); "Four Line Comics" — NFB — Special Award.

TV-film awards went to: "The Annanacks" — Crawley Films Ltd. for CBC—and "Listen with your Eyes"—CBC Vancouver for CBC web (both Information); "Kraft Strawberry" — RABKO Television Productions for Kraft Foods Ltd. (TV Filmed Commercials).

Awards for best amateur film productions went to "Cathy," filmed by Peter Garretson, and "Poison," filmed by Maurice Stevens and Derek Devy. Special awards went to Dorothy and Oscar Burritt of Toronto "for pioneering work over three decades in contributing to the development of appreciation of films in Canada" and to Gaudry Delisle of Montreal for "many years of devoted service to promoting wider understanding and better use of films for educational purposes."

'Purlie Victorious'

Continued from page 4

is presently editing it. No distributor has as yet been set for the comedy which deals with Southern race relations and none is actively being sought until a final print is in. The film might be getting its initial screening this summer at the Moscow International Film Festival to which it has been invited. But its participation in this event is subject to the approval of the U.S. Information Agency and the Motion Picture Assn. of America. Fest runs July 7-21.

Most of the original Broadway cast appears in the film, including Davis and his actress-wife Ruby Dee. Had the off-Broadway revival taken place, some of this cast would be making their third appearance in that Rose had contacted members for the new production. Neither Miss Dee nor Davis would have been available, however. Although it ran on Broadway for over seven months, "Purlie" registered a substantial loss for producer Rose. Although he didn't function as a producer of the filmization, which will probably be retitled "Gone Are the Days," his Broadway production company shares in the film's take. When word of his revival intentions first reached the filmmakers, they had been considerably disturbed about the plans and later appealed to Davis to block the production since, as coholder of the rights, his approval was needed, which he subsequently did.

Seven Arts

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revenues are earned. Seven Arts, which has longterm production deals with Metro, Warners and Paramount, among others, is not anticipating turning all its properties to its own org—only those specialized items, requiring slow and careful playoff, which it feels it might handle better than a larger company.

Likely to follow up "World" on the release sked are the recent (German) remake of "Maedchen in Uniform," starring Romy Schneider and Lili Palmer; the British comedy, "We're in the Navy Now," with Kenneth More and Lloyd Nolan, and the Italo import, "Facts of Murder," starring Claudia Cardinale, directed by Pietro Germi (who directed "Divorce — Italian Style") and who also stars in the pic. Two other possibilities are this year's Command Performance film, "Sammy Going South," and 7A's projected film adaptation of Evelyn Waugh's "Decline and Fall."

Strictly speaking, "Small World of Sammy Lee" will not mark 7A's distribution debut. Company has been getting its feet wet by its theatrical release of 26 post-'48 20th-Fox pix, originally acquired for tv distribution.

End of Roach Studio

Hollywood, May 21.

Hal Roach Studios, 43-year-old film landmark which was purchased last December in bankruptcy sale by realty development firm of Penty-Franners for $1,326,000, is to be razed and converted to commercial use. New owners, who first planned to continue 14½ acre property as a studio, were unable to make satisfactory deals and "regretfully arrived at a decision to eliminate studio facilities."

Seven studio stages will be levelled.

New York Soundtrack

Continued from page 5

the "Cleopatra" opening at the Pantages Theatre, June 10 . . . Ira Teller back in the Embassy Pictures ad department after a six-month leave for a stint in the army.

Joe Levine back in Gotham after a week of meetings on the Coast with Paramount execs on their coproduction of "Carpetbaggers" . . . John Mountain will make his first screen appearance in six years in Harold Hecht's "Monsieur Cognac" for Universal . . . Jack Hawkins and Ulla Jacobsson in Rome en route to Natal, South Africa, and work in Joseph E. Levine & Paramount's "Zulu" . . . Norman Alden into "King of the Mountain" . . . Embassy resident counsel Edmund E. Rosenkrantz to tie the knot in August with Diane M. Karp of the Rubens Rubinstein organization . . . Universal's "Ugly American" is featured as one of the pictures of the month in the June Seventeen mag.

Bobby Darin inked to a non-exclusive two-pic pact by Universal where he recently completed a role in "Captain Newman, M.D." . . . photog Yousuf Karsh in Natal, South Africa, for some special shooting of principals and scenes in "Zulu" . . . Carl M. Levine of Brandt Theatres and former tradepaper exec Mervin Hirsch named cochairmen of the 12th annual Film Industry Golf Tournament, sponsored by N.Y.'s Cinema Lodge of B'nai B'rith at the Briar Hill Golf and Country Club, Briarcliff Manor, N.Y., June 13 . . . Universal currently has promotional tieups going with General Electric for "List of Adrian Messenger" and Colgate-Palmolive Peet for "Tammy and the Doctor."

Roth-Kershner Productions have closed two-pix distribution deal with Continental Films, initialer to be "The Luck of Ginger Coffey," rolling in January in Canada . . . John Harris and Ben White formed Bi-Mondial Productions to film four indies, teeing off in August with "The Italian Lover," starring Jayne Mansfield . . . Robert Cummings inked for the agent role in "The Carpetbaggers" at Paramount . . . David Weisbart's first producer chore since returning to 20th-Fox is "Trap for a Man," to be scripted by John Paxton . . . Glenn Ford to star in Ted Richmond's "Company of Cowards" for Metro . . . Tony Curtis into "Off the Cuff" as coproduction by his Reynard Productions and Universal . . . Ken Kennedy Productions, Phoenix-based, bought "Iron Angel" for indie filming.

Dowdy Trying Anew For 'Confiscatory' Proviso In District of Columbia

Washington, May 21.

A new censorship and confiscation bill for the District of Columbia was introduced by Rep. John Dowdy (D-Tex.), whose search and seizure bill last year was vetoed by President Kennedy.

This year's Dowdy anti-obscenity legislation allows police to confiscate property "used in the manufacture, exhibition and sale of obscene material," upon a temporary court injunction. Last year's Dowdy bill gave police this power with merely a search warrant.

President Kennedy gave the Dowdy bill a "pocket veto," by refusing to sign it into law.

President Kennedy's veto last year followed up suggestions from the Justice Dept., Motion Picture Assn. of America and the American Civil Liberties Union, that the bill was unconstitutional.

The new bill calls for two years imprisonment for manufacturing, exhibiting or selling obscene or pornographic material.

Dowdy told VARIETY he would prefer a stronger bill but scaled his legislation down to get Presidential approval.

Meyers Mebe

Continued from page 7

stein: "I have never seen anything more sentimental in my life."

There also was a new manifestation of the Younstein-Bosley Crowther aloofness from each other (or, better still, call it a vendetta, at least on Younstein's part). In his introduction Younstein said, "There are many things I can say about Bosley but I can't say them in mixed company." Taking the microphone, Crowther rejoindered, "I do not suspect I am completely surrounded by friends."

On a historical note anent Meyer's Rialto, Crowther recalled: "Arthur had a picture called 'The Mummy' and in order to draw the Harvard men from 42d Street he put a papier mache gorilla outside the theatre. Jack McManus, then critic on the Times, devoted his review to the gorilla, which he thought better than the picture. When the picture's run was over Arthur sent the entire lobby display, gorilla and all, over to McManus."

Footnoted Crowther: Mayer doesn't know this but some of the people at the paper took the gorilla apart and put it back together and that same gorilla is now reviewing pictures for the Times today."

Reprints of page one of the May 16, 1913, New York Times were distributed at the testimonial for the Arthur Mayers, on occasion of their 50th wedding anni, in N.Y. last week. The gag streamer read: "Lillie Stein Weds Arthur Mayer Today."

Glen Alden Slate Encores

All eleven directors were re-elected at the annual shareholders meeting last week of the Glen Alden Corp., diversified holding outfit among whose companies is RKO Theatres.

Re-elected are William Bellano, Frank Burnside, Ralph E. Case, T. R. Colborn, Wentworth P. Johnson, Albert A. List, Vera G. List, Harry Mandel (RKO prez), M. Lester Mendell, A. N. Parker Jr. and Charlton H. Williams.

At the board meeting later in the day, Albert List was re-elected board chairman and president and the other officers were re-elected.

YOUNG CO-PRODUCER NEEDED

Young writer-producer-director with first feature completely his own now going into release looking for associate to slowly take over CO-PRODUCER functions on next feature and eventually become partner (leaving me free to concentrate on writing and directing). You must have sizable independent capital, be New York based, well educated, not too old— and have great initiative, taste and business judgement. In exchange I will teach you the producing knowledge I have gained on three straight features.

Write full information to Box V-3459, VARIETY, 154 West 46th St., New York 36.

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18 hours a day, in 38 major hotels in Manhattan, businessmen, tourists, convention delegates — your customers — are watching CHANNEL 6 to get information on what's new and what to do in New York: theatres, sightseeing, shopping and local events.

TeleGuide a closed circuit television network connects 35,000 hotel rooms, reaches 100,000 people each week, people with money to spend. Make sure they get your message. For information, a demonstration and realistic rates, contact George Smith at TeleGuide, 375 Park Ave., JUdson 6-1717.

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New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
"Spencer's Mountain"
starring
HENRY FONDA • MAUREEN O'HARA
A Warner Bros. Picture in Technicolor
On Stage "[illegible]"

OH HENRY (THAT AIN'T CANDY)

Make That $476 a Minute

Take a $640,000 budget and divvy it up 21 ways (for 21 minutes of commercials) and no matter how you slice it it comes up $30,476 per minute. That, and you've got ABC-TV's word for it, is the Schick Electric Razor sponsorship story. You've also got ABC's word that it's $476 more (rather than $6,000) per-minute when contrasted with the 40 pre-Xmas network minutes purchased by Remington Shavers for a total of $1,200,000.

The Schick business was placed some seven weeks ago for a scatter plan involving such shows as "Arrest and Trial," "Wagon Train," "77 Sunset Strip," "Outer Limits," "McHale's Navy" and Ron Cochran news, but erratumed as 18 minutes, which spelled out $36,000 per-minute buys. Thus when Schick's competitor Remington, came along last week and bought into the identical programming with $1,200,000 budget that averaged out to $30,000 per minute, it suggested some new eyebrow-raising facts of tv life—that the late bird gets the tv worm. As far as ABC's concerned, the Schick vs. Remington buys are equated at even-steven proportions.

Norman K. Norman, prexy of Norman, Craig & Kummel, agency on the Schick account, takes the position that considering the total bucks involved in the Remington-Y&R deal, the discount volume earned would seem justified, particularly in the light of network flexibility on such deals. All of which, however, may be academic at this point, since Schick cancelled out on the deal because of product conflict on the same shows. (It's buying into CBS instead). It's understood ABC has no intention of letting Schick withdraw.

Those TV Lawyers Who Always Win

Lopsided Score for Defense Counsel Suggests D.A.'s Files Being Misrepresented

Hollywood, May 21.

Both amused and annoyed at tv lawyers winning most of their cases, the D.A.'s office downtown would like to find a charge that would stick on "misrepresentation of the facts." Statistically, according to the deputies, the defense lawyers win only 5% of the cases tried. On the tube they rarely lose one and, according to a deputy, "it makes us look bad."

The lopsided score came to light last week when Milton Raison, researching the District Attorney's files for an hour tv series he is prepping ("Burden of Proof") for the season-after-next, found that the heroic barristers are falsifying the facts despite that the scripts are carefully combed by a member of the Bar Association. While the deputies will concede that the tv stories are pure fiction, they, nonetheless, give the public a bad impression of the D.A.'s office. "It's poor public relations," said one, "considering that our pay comes out of tax money."

Not that they expect a reformation of the legal eagles next season and let the D. A. win once in a while but they hope for a better than 38-8% split of the court decisions. So far no representations have been made to E. G. Marshall of "The Defenders," Raymond Burr of "Perry Mason," Edmond O'Brien of "Sam Benedict" or Chuck Connors of "Arrest and Trial."

Raison's "Burden," which promises to give the D. A.'s office a better break, is now up for consideration at Four Star and Revue.

'Defenders' As Text

U. of Georgia prof is using CBS-TV's "The Defenders" series as part of his course on American Government. This became known when Dr. W. T. Nichols, of Georgia U. wrote CBS-TV seeking information on upcoming shows so he would know if the themes were pertinent to his class.

Said Dr. Nichols, in part, in his letter: "On an experimental basis this quarter I have assigned the watching of "The Defenders" . . . for two reasons. First, the show is closer to reality than the other law and lawyer shows on the air . . . I have been particularly impressed by the show's treatment of various aspects of our civil rights. Secondly, I want my students to become interested in the process of government in action, as it may come to affect them personally."

Polaroid's 800G Buys on CBS-TV

Polaroid, one of the latecomers for the new season, bought participations in a variety of CBS-TV nighttime series. Polaroid's '63-'64 buy on CBS-TV was estimated at $800,000.

Studebaker bought one minute participations in CBS-TV's NCAA football schedule, which is about 80% sold at this point. Other than a small Dallas region, web has the National Football League schedule sold out.

In sales for the current season, Corning Glass Works bought 17 minutes in the Morning Minute Plan, with Rexall Drug inking for nine minutes in the same morning plan.

American Motors bought participations in "Alfred Hitchcock," "Nurses," "Twilight Zone," "CBS Reports," "Dobie Gillis," "Fair Exchange," and "Eyewitness." International Latex bought participations in "Twilight Zone," "Nurses," "Hitchcock," "Eyewitness" and "Reckoning." Nestle Co. bought into "CBS News with Harry Reasoner" and "The Millionaire."

TV Without Guts? 'It's Only a Myth,' Sez Fred Friendly

Fred W. Friendly, exec producer of "CBS Reports," nailed as a "myth" the contention that television has limitations on the subject matter of its network documentaries.

Said Friendly: "There is a growing myth abroad that television has no courage. This may have once been true. But today, television journalism has found its guts. Where I work, which is the only source of my knowledge, it is possible to do almost any kind of story and possible to try almost anything on television. What we don't do is not because we are prevented from doing, but only because we may not feel we are up to it."

Friendly made his remarks, in receiving the Albert Lasker Medical Journalism Award in tv for "CBS Reports: Birth Control and the Law." Friendly, in his remarks made no mention of the TV Guide article which lambasted tv news, pubaffairs for being "gutless."

Elaborating on his position, Friendly went on: "I am constantly being asked, 'Why don't you do such and such a story. Is it because they won't let you? They do let us. I am also constantly asked 'When are you going to reschedule 'Birth Control and the Law'." Friendly said the documentary will be rebroadcast June 12.

'TOUGHEST TRIO IN FCC ANNALS'

By MIKE MOSETTIG

Washington, May 21.

Newton Minow, a pungent phrase maker, is leaving Washington and stepping into his post as FCC Chairman is a man who tends to speak softly but who looks ready to wield a potent regulatory stick.

E. William Henry, lifted out of a Memphis law firm last summer by Atty. Gen. Robert Kennedy, will be able to move on the broadcast front assured of the backing of an Administration keenly attuned to broadcasting's part in politics.

The Henry-Kennedy relationship has grown from their work together in the 1960 Presidential campaign. Like so many others touched by the RFK wand, Henry has since risen quickly to prominence and in his dapper and gentlemanly way bears the confident mien of a man with his own room at the top.

One indication of Henry's rank in the New Frontier power structure is that his six-year-old daughter Lisbeth is among the select few attending Caroline Kennedy's White House school

In the new tradition of the youthful and shrewdly intellectual New Frontiersman, Henry will play a vital role in this image-conscious Administration. And to put across a good image, the New Frontier has relied heavily on television.

Little Brother Watching

The 1964 Presidential campaign isn't far off and both the President and his brother realize how vital video was in the last election. With the approach of the next campaign the industry is alert that through Henry, little brother will be watching.

The appointment of trustbuster Lee Loevinger to FCC raises a different set of equations. Loevinger, who moved over from his position as Asst. Atty. Gen. for Anti-trust, has told the local press, "I don't watch tv. Since I've been in Washington, I've been too busy." *(In Minneapolis days Loevinger was close to film theatre interests and their peeves against distributors on "trust" angles.—Ed.)*

Unlike Henry, Loevinger isn't a Robert Kennedy find. He is a former law partner of Agriculture Sec. Orville Freeman and was appointed to the Minnesota Supreme Court when Freeman was governor of that state.

The question batted around political circles now is whether Loevinger's appointment to FCC marks a falling out with Robert Kennedy or another RFK attempt to spread his influence further over the Commission.

Loevinger and Kennedy both deny any splitting of ways, but there have been several reports that the Atty. Gen. wasn't pleased with Loevinger's anti-trust policies.

All indications point to the liberal Loevinger sitting with the strict regulators.

Thus with Henry, Loevinger and Kenneth Cox, the industry will be facing probably the toughest trio in FCC history. These three on a given issue can likely pick up the vote of one of the more middle of the roaders Robert E. Lee, Robert Bartley and Frederick Ford and put their policy of decision across. Rosel Hyde will probably find his sleep more perturbed in the Henry-Loevinger-Cox bed than it was in Minow's. And Hyde was hardly a Minowite.

Henry previewed before the Washington press last Thursday and left the strong impression that his biggest gripe against broadcasting is conformity of prime time programming.

The major issue before FCC, he said, is implementing communications satellite legislation and getting globevision off on the right foot.

Integration of U. S. boosted communications satellites into a worldwide common carrier system is

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Susskind, Lee Rich Yak It Up As All-Star Trade Cast Plays 1-Niter On 'Minow, Medium & the Rating'

From Minow to Henry and beyond, a panel of seven top execs in tv—agency, production and network sides—mulled the present and future of the medium last week at the annual dinner of New York's United Jewish Appeal's advertising, publishing and pubrelations division.

Coming to a somewhat unanimous decision that tv is a little better since FCC Chairman Newton Minow's "Wasteland" speech, that it would be better yet this fall, but still has plenty of room for improvement were moderator David Susskind of Talent Assoc's-Paramount, Dan Melnick of ABC-TV's programing department; Walter Weir of Donahue & Coe; Robert Foreman of BBDO; Mike Dann of CBS-TV, Mort Werner of NBC-TV; and Lee Rich of Benton & Bowles.

To Susskind's initial poser—with a quote from Minow's "Wasteland" in hand—the panel summed up the industry benefits during the time of the now retiring FCC chairman thusly:

Weir—"I welcome people like Minow, and I'm also happy to hear Henry is going to be tougher It's good for television."

Melnick—"Minow (in the speech) stated what most of us as pros thought." However, there was a "lack of sophistication" in solutions offered by Minow—his ways to make tv better—which caused a good deal of apprehension.

Rich—"The government has no right to control any medium. . No medium in history has made the progress that tv has" in 15 short years.

Werner—"Minow came out with a lot of generalities that were hard to act on." By way of statistically pointing up the production problem of tv, Broadway will produce this season 30 hours or so; feature film indie, about 700; the three networks, something like 18,000 hours.

Foreman—Minow benefited the business because "We don't explore these areas unless pressure comes from without."

Looking to the new season, all network execs envisioned a big improvement. Dann said the coming season marks a distinct departure from the past—a "profound" change.

Taking a dimmer view, moderator Susskind reviewed his recent "contretemps" with WNEW-TV that saw the axing of his "Open End" discussion show. Citing, again, the station's mass of reruns and lack of news etc., he pointed out that the station's '62 earnings were a new record while "pandering to the lowest taste in the largest city in the world."

Citing the BBC's "TWTWTW" satirical roundup, the moderator wanted to know why the U.S. didn't have something similar, what with

(Continued on page 47)

SG's $2,783,218 Net

Screen Gems' net income set a new high of $5,406,810 for the first nine months of the fiscal year, ending March 30. This compares with the $4,051,500 net income for the same period last year Net profit for the period, after taxes, was $2,783,218 compared to $2,428,[illegible] the previous year.

Jerome Hyams, exec v.p., said the nine-month figures are "in line with all our forecasts for the fiscal year At this time there appears to be no reason why this favorable trend should not continue.

Earnings for the nine-month period were equivalent to $1.10 per share, based on 2,5[illegible],400 shares outstanding, as against 96c per share for the same period last year, based on an identical number of shares.

CBS-TV's Gleam: Maharis Series; Jay Ward Revue

CBS-TV's newest gleam for the '64-'65 season is a George Maharis hour series, but this would depend largely on the star's availability since there have also been discussions anent Maharis doing features. At any rate should a deal materialize it would not be brought in under the Bert Leonard production banner but via Maharis' own company.

The hassle over Maharis' vamping of Leonard's "Route 66" continues unabated with even the star's efforts to do guest shots being vigorously contested.

Added to the CBS-TV growing list of '64-'65 projects is a Jay Ward zany, madcap revue. Ward is the producer of the cartoon "Bullwinkle" series and the Ward project would mark his first entry in the "live" field.

Other projects include an hourlong vidfilm drama series by playwright William Inge, tentatively titled "All Over Town"; a vidfilm drama hourlong series by Jerome Wiedman, based on his novel, "My Third Angel"; vidversion of "No Time for Sergeants," with Warner Bros.

Also a half-hour situation comedy, costarring Troy Donahue and Connie Stevens, titled "First Year"; a western titled "Montana," under the production aegis of Guy Trosper and Matt Rapf; a half-hour situation comedy starring Cara Williams.

Additionally, Carol Burnett and Robert Goulet are pegged for possible separate series, under the web's longterm talent deals Other projects for '64-'65 also are expected to fall in line shortly.

DIRECTORS GUILD IN GOTHAM POWWOW

The Directors Guild of America will hold its annual meeting tomorrow at the Belmont Plaza in New York. Union says the focus will be a report "on the major revolution in tape equipment and techniques"

Conclave begins at 7 p.m., and the Guild says that much of the equipment to be discussed will be on hand. Videotape Center and MGM Telestudios are going to supply the equipment, including transistorized Ampex tape 1100 and the new 1500 Ampex table top machine. The MGM-Gemini process for tape and film recording simultaneously will be demonstrated.

Leonard Stern's ABC Comedy Pact

ABC-TV is digging for laughs through writer-producer Leonard Stern. Latter has been signed by Dan Melnick, the web's v.p. over nighttime programing, to create, develop and produce comedy shows exclusively for the web through his own company, Heyday Productions.

Stern produced "I'm Dickens . . . He's Fenster" for ABC this season, a half-hour entry that won't be back next fall. Stern had also been head writer for Steve Allen, Jackie Gleason and Phil Silvers in past years.

Melnick said "Although we recognize the importance of performing talent, we feel it is even more vital to recognize the importance of creative talent Our arrangement with Stern is an important step in that recognition."

Oren's Summation on Rating Probe: 'A Shoddy State'; Collins up Next

Washington, May 21.

Next man up before the Oren Harris radio-television ratings hearings, which are currently in recess, will be NAB prez LeRoy Collins.

Collins will go before the House Subcommittee Thursday with his plan for the industry to do something about ratings. And the advance word is that he will have an embarrassing question hurled at him: "Who are you speaking for?"

The Harris Subcommittee has some doubts that the industry will give Collins widespread support for NAB maneuvering in the ratings arena. It is understood Collins wants NAB to audit ratings and set up standards and criteria for measuring broadcasting audiences.

Collins will be accompanied before the subcommittee headed by Rep. Harris (D-Ark.) by Donald H. McGannon, Westinghouse Broadcasting prexy and chairman of NAB's Research Committee, and Melvin A. Goldberg, NAB v.p. and director of research.

Rep. Harris, meanwhile, issued a statement over the weekend saying the ratings hearings to date have "revealed pretty shoddy state of affairs in American broadcasting."

He said: "It is obvious that the ratings services, because of how their figures are used by advertisers, advertising agencies and broadcasters, exert a much greater degree of adverse regulatory control over broadcasting than does the FCC in the exercise of its statutory power.

"This sad state of affairs," Harris continued, "is not only contrary to the public interest concept of the Federal Communications Act, but is, in my judgment, downright dangerous for the future of this potentially great communications medium."

The Radio Advertising Bureau, through Edmund C. Bunker, its new president, presented its $300,000 plan for doing something about ratings to the Harris Subcommittee last week.

Bunker said RAB had to do something, and do it quickly, because Nielsen is "destroying" radio economically with the "low" ratings quoted.

Bunker said he can raise the $300,000 ("I have $160,000 already") to get a careful methodology study going by Sept. 1 in four types of markets. He believes RAB can have the results by Jan. 1.

Bunker's position, which is supported by RAB's board of directors, is that present rating methods don't measure the radio audience with anything approaching accuracy, particularly with the booming sales of transistors and auto radios. Nielsen's low figures are giving radio a pain in the cash register, he groaned.

New ways have to be found for computing radio's pull, able to take automobiles and transistors into account, he said.

The methodology study (with no ratings service participating in it) will be conducted in four markets: one, in one of the three biggest cities; a second in a medium-sized city; a third in a "very small" town; and a fourth in a rural area "where the town is hardly more than a transmission site."

Ciggie TV Budgets Get Second Wind

The hottest competitive situation in years among the cigaret companies is generating a second wave of tobacco coin for the three tv networks next season. The advertising drives are keyed to the introduction of a flock of new brands by various companies trying to cut down the massive lead held by Reynolds with its regular Camel and filtered Winston brands and American Tobacco with its king-sized Pall Malls.

Philip Morris is pouring ad money into tv and other media for its new Saratoga and Paxton plastic packs, while American Tobacco is introducing the Montclair brand. Spot biz will also benefit heavily since the ciggie companies usually try out new brands in specific local markets.

Looks Like Those WNEW Execs Dig TV Satire

"What's Going On Here," the satirical takeoff on the news which had a pilot run on WNEW-TV, N.Y., on May 10-11, may wind up on that station as a regular series if the price is right. Dickers have been continuing between the South Sea Trading Corp., the show's production firm, and station execs.

WNEW-TV is interested in putting on the kidding-the-news show on an alternate-week basis. On the other week, the station may use the talents of such revues as "The Establishment" and "The Second City."

British Com'l TV Sings Hallelujah On March Billings

London, May 21.

March this year was quite a bonanza month for the indie companies on ad takes—9% up on the previous March, one in two making more than in '62 and only two companies suffering anything like substantial fiscal setbacks.

Biggest increases were enjoyed by ABC-TV (hefty hikes of income in both its regions) and ATV which had a whopping 40% hike of its London revenue to even out with something like a 10% raise overall its two regions. Small regional Border TV actually enjoyed the delight of a 33% hike of its March '63 revenue over the same '62 month—$84,000 on $120,000.

ABC-TV actually took in $3,724,000 this March which was $783,000 up on its March '62 figure. In London ATV took $2,432,200, within fractions of a 40% leap of $694,000 over its take for March '62, while in its Midland region it took $2,288,000, a slight drop of $23,200, or about 1%, on its '62 figure. This meant an overall increase of $670,200 for the company during this latest March.

Only major company to take a drop—Granada, with $16,800 less than in March '62, suffered a dip of less than a half of 1% of its $4,120,000 — was AR-TV which nosed 11%. This March it took in $3,724,800 compared with $4,200,000 in March '62.

Regional station Grampian TV also took a hard knock—a 19% dip on its comparitively small income of $301,200 to $246,400.

Other incomes for March were: Scottish TV—$1,433,600 (down 2%); TWW—$1,274,000 (even); Southern TV—$1,366,800 (up 1%); Tyne-Tees TV—$1,150,800 (down 1%); Anglia TV—$702,800 (down 6%); Ulster TV—$364,000 (up 2%); Westward TV—$302,800 (down 6%). There is no comparison for either Channel TV ($47,600) or Wales West & North ($142,800) stations not operating in March 1962.

Total ad revenue for the month was $23,705,600, an overall raise of 9% ($1,982,000) on the take in March '62.

Mylan's Philly Award

Bill Mylan, who moved over to J. Walter Thompson as head of tv and radio for the agency, is slated to pick up an award today (Wed.) in Philadelphia, honoring him for his sales success at CBS-TV, where he had been senior sales v.p.

The Sales and Marketing Executives—International tabbed Mylan for its 1962 Marketing Executive of the Year Award, based on Mylan's sales performance at CBS-TV. Mylan, now on the opposite side of the fence, buying instead of selling, was due to accept the award at the Bellevue-Stratford Hotel.

At 14 Patty Duke's Already a Veteran Of TV Program Wars

New York has gained another tv series in its losing production battle with Hollywood by an accident of age. Patty Duke, the 14-year-old Academy Award winner who's starring in the ABC-TV "Patty Duke Show," will be doing the show in the east because of California's more stringent regulations on child labor. On the Coast, Miss Duke would be unable to work more than four hours a day. In N.Y., she can put in a regular eight-hour day under proper safeguards and supervision.

Although she scored her major triumph in the film, "The Miracle Worker," Miss Duke is actually a veteran on tv row. Since her eighth birthday, she's appeared in some 50 television roles, ranging from the "U.S. Steel Hour" to "The Play Of The Week."

Her upcoming tv series, however, will be her chance to demonstrate her comedy talents. In the series scripted by Sidney Sheldon, Miss Duke will be playing the dual part of a hip American teenager and a straightlaced Scottish lass. Next spring, she'll take time out from tv production to work in another film.

Miss Duke is handled by John Ross, a veteran manager and coach who is currently piloting several other youngsters in show biz. Most child actors fall by the wayside as soon as they reach 11 or 12, Ross pointed out, because they only know how to convey childishness. In supervising Miss Duke's growth as an actress, Ross has confronted her with challenging roles that have assured the development of her craft.

Breslau TV Show Creates a Major German Scandal

By HAZEL GUILD

Frankfurt, May 21.

One of West Germany's best young television documentary makers Juergen Neven-du Mont has stirred up a hornets' nest here with two documentaries about Breslau.

And the funny thing is although the protests are pouring in, the complaints coming from major East German refugee organizations, and even the West German government getting into the act, one of the shows that all the fuss is being made over hasn't even been aired yet.

But thin-skinned West German sensitivities, and a couple of hotly competitive West German organizations for the refugees from East Germany and from Communism, are getting into the act.

Trouble all started last Easter, when a broadcast from North German Television announced that the well-known documentary maker, Neven-du Mont, was going to do the pair of films on Breslau as it is today, and on the former Breslau residents now living away from their homeland in West Germany.

It asked former Breslau inhabitants to send letters to the station, telling when and for how long they lived in the famous and once-beautiful city, telling if they were married to Breslau natives as well, telling what they are now doing, how many children they have, and if the children were also born in Breslau, and if the parents are members of a refugee organization.

A German public information polling firm was also taking part in the informative study, and began to make queries.

But two powerful and competitive refugee associations filed the first furious protests.

The Former Residents of Silesia,

(Continued on page 30)

Aunty Does a Somersault

London, May 21.

British viewers of late have been getting used to a refreshing relaxation in the old rigid conception of the BBC toffee-nosed accent. In fact, it is getting around that Aunty is now going all out to find newscasters and linking announcers with regional dialects and unearthly accents.

Latest in the line of distaff announcers with distinctive non-Mayfair tones is Anne Gregg, who has just bowed in with as cute an Ulster (Northern Ireland) twang as has ever been heard over BBC airlanes.

However, the BBC's Head of Presentation, Rex Moorfoot, is not having any of this suggestion that this is an innovation. He says that for some time now the BBC has dropped its old-fashioned insistence on a flat, characterless, almost anonymous "neutral voice." As he explains it, no girls who audition for BBC-TV as announcers need have any fear if they have a regional accent.

"Primary qualification for an announcer is ability to communicate as herself without acting," says Moorfoot. "And if this means that the applicant is more comfortable with an accent, then the accent is alright by us."

Fulbright Panacea: Educ'l System Needs Casey-Kildare Shot in Arm

Washington, May 21.

For some strange reason, tv all of a sudden bugs Sen. J. William Fulbright (D-Ark.).

Normally aloof from such sideshows of the American rat race, Senate Foreign Relations Committee chairman Fulbright used to disdain such things.

Then recently he clouted the tube in a series of lectures at Tufts University which otherwise added up to a critique of the world at large. And now he has become a tv program idea man.

In fact, the erudite Fulbright could start a whole new fad.

His latest thought came in a more or less routine statement on behalf of federal aid to education before the Senate Education Subcommittee.

Right in the middle of it, Fulbright suggested the Casey-Kildare treatment be given school teachers.

"In recent years," he said "tv programs based on medicine and health have captured the public's fancy. Perhaps what the educational profession needs is to get Madison Avenue to develop a good tv series on the true life heroics of school teachers. Everything else that might stir the public out of their apathy toward the plight of the schools seems to have failed."

Zero Mostel for '64

Zero Mostel is being primed for a half-hour situation comedy series by Screen Gems for the 1964 season. It'll be titled "The Zero Mostel Show."

A. J. Russell, who has written for Phil Silvers and Jackie Gleason, is developing the property.

'GE College Bowl' Shifts to NBC In $5,000,000 Deal

After trying for three years, NBC-TV got "General Electric College Bowl" away from CBS-TV. The half-hour panel program, which has garnered high ratings for GE on CBS, will get the same slot (5:30, Sundays) on NBC-TV come fall.

Seems a hangup occurred between GE's Bridgeport division, which backs "Bowl," and CBS-TV. CBS allegedly was unwilling to give the sponsor four or five one-hour periods on Sunday afternoon for televised "Bowl" specials. NBC-TV, on the other hand, will open up the time for the specials. Furthermore, NBC-TV is going to provide color for the half-hour stanza. Add to that the fact that GE was still smarting from the loss of its Sunday night 9:30 period.

Besides the "Bowl" biz, NBC-TV is expected to get a "heavy" commitment of GE spots on "Today" and "Tonight." Speculation is the deal will come to at least $5,000,000.

NBC-TV failed time after time to get the show, a prize combination of prestige and ratings. CBS-TV invariably managed to keep it. At the beginning of the present selling period (for next fall), NBC-TV briefly got its hands on "Bowl," only to be disappointed. "Bowl" was to shift to NBC-TV as part of a package deal; GE was bringing to NBC a full-hour Sunday version of "True." However, the sponsor soon changed its mind about putting "True" on at all, and "Bowl" was left at CBS.

The GE management and the Maxon agency were both in on negotiations with NBC over the "Bowl" shift, arranged positively.

CBS' Stafford Special

Jo Stafford special, with guesters Bob Hope and James Darren, has been bought by Procter & Gamble for telecasting this summer on CBS-TV.

Stafford one-hour special was one outing of a vidtaped expensive musical-variety series done last season by Miss Stafford for Independent Television Corp., of England. American ITC subsid has been pitching the show state-side and the P&G biz marked the first sale on the series.

It's been slotted on CBS-TV Aug. 18 at 9 p.m. following the "Ed Sullivan Show." Deal was negotiated by Cy Kaplan, ITC national sales manager, with Leo Burnett agency on behalf of P&G for Lilt.

GAC in Reshuffle; Gottlieb Tapped

General Artists Corp. tv dept. has been realigned following elevation of Herman Rush to the presidency of the teevee sector. David Gerber has been named senior veepee in the dept., the job formerly held by Rush. Latter will work both in New York and the Beverly Hills office.

Lester Gottlieb has joined the office as a veepee. Gottlieb had been working there for several months, but was on the personal payroll of Don Sharpe. Latter is still technically employed by the company as tv dept. president, but is being bypassed in company affairs and negotiations are on for cancellation of the contract. Gottlieb thus leaves Sharpe's payroll and enters GAC ranks officially. He was employed at GAC a couple of years ago as booker of the Perry Como show, but left that post to go with NBC. He subsequently rejoined GAC via Sharpe. He'll work in the packaging dept.

Also entering the tv sector is Malcolm Stuart, named vicepresident of creative programming on the Coast. He joined the agency two years ago when GAC acquired the Preminger-Stuart Literary Agency. Stuart will continue to function in literati.

Also in the tv sector are Tony Ford and Roy Gerber, who will function in the television talent division on the east and west coasts respectively; Larry Leavenstein, sales in New York, and Artie Price, Coast tv sales.

Wolper's 'Bogie'

Hollywood, May 21.

First episode of "The Hollywood Story," slated for NBC-TV in the fall, will be a documentary on Humphrey Bogart, titled "Bogie."

Series producer Jack Haley Jr. has set Al Ramrus, heretofore assigned to Wolper's "Biography" series, to produce and write "Bogie."

COMEBACK FOR THE TV INDIE

ANA Monitors a Network Show

(End of 60-Min. Show & 5 Mins. Following)

	P.M.
Show Film Promo	8:24:47
60-second Commercial	8:25:01
Show Trailer for Next Week	8:26:02
60-second Commercial	8:27:04
Acting Credits	8:28:05
Promo for Another Show	8:28:06
Promo for Still Another Show	8:28:26
Acting Credits (cont'd)	8:28:30
Productions Package and Acting Credits	8:28:46
Network Identification	8:28:54
Promo for Another Show	8:29:06
Network Identification	8:29:16
STATION BREAK	
20-second Commercial	8:29:17
10-second Commercial	8:29:38
10-second Show Promo	8:29:48
Station Identification	8:29:58
NETWORK	
Network Color Promo	8:30:00
Show Title	8:30:13
Teaser Opening	8:30:24
Show Titling	8:32:54
Bumper	8:33:20
Acting Credits	8:33:32
Commercial Billboard	8:33:50
Commercial Billboard	8:33:50
60-second Commercial	8:34:00
Commercial Still in Progress at End of Checking	8:35:00

'10 Years of Progress' Keynotes AB-PT Stockholders Meet; Philco Buys 4 Hrs.

Dissident noises from a couple of professional gadflies only slightly unsettled the American Broadcasting-Paramount Theatres' stockholders meeting in New York yesterday (Tues.). Prexy Leonard H. Goldenson had more than enough proxies to reelect the 14-man board and to stave off a resolution limiting executive compensation to a $200,000 per annum ceiling.

Goldenson, in his stockholders report, noted the "great strides" made by the company in the 10 years since the merger. From $86,000,000 in 1953, revenues of the ABC broadcasting division rose to $275,000,000 in 1962. During that period, the tv network grew from 14 primary affiliates with a gross billing of $21,000,000 to 125 affils and a $300,000,000 gross. Goldenson noted that despite the failure of some shows this season to measure up to expectation, 1962 was AB-PT's most profitable year.

Goldenson disclosed that Philco has ordered four one-hour documentaries to be produced by the special projects division. The Philco series will deal with such subjects as the "jet set" and other feature material. This is in addition to Upjohn's bankrolling of four one-hours in an historical series titled "The Saga of Western Man."

ABC commentator Lisa Howard was willy nilly dragged into the business of the meeting when she was nominated for the board of directors by Mrs. Wilma Moss, a perennial critic at these meetings. Miss Howard received 26,000

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Winter Olympics SRO

The 1964 Winter Olympics, which ABC-TV is covering at Innsbruck, Austria, is now fuly sold out on the network to six advertisers. Running from Jan. 29 through Feb. 9, the games will be covered in 16 hours of telecasting on ABC-TV, in addition to a regular weekly series of 13 pre-Olympic programs on Saturdays starting in October.

The six bankrollers of the Winter Olympics are Firestone, Jergens, Liberty Mutual, P. Lorillard, Schlitz and Texaco.

AFTRA Pacts In Spotlight At July Convention

Next annual meeting of the national organization is going to be a "contract convention" and therefore the most important in three years for the American Federation of Television & Radio Artists. Powwow is set for the Los Angeles' Ambassador Hotel between July 10 and 14.

Some insiders figure that the big demand to be molded out of the all-day L.A. meeting of the various contract caucuses will regard tv commercials. The last two network contracts with AFTRA have been involved deeply with establishing a new pattern for payment for tv commercials. Finally, three years ago, after feverish planning sessions at the national convention in Washington, D.C., the union's negotiators came up with heavy blurb demands and, later during actual dickers with CBS, NBC and ABC, a code for more frequent payments to blurb actors was established. According to some union sources, AFTRA has "established the principle and now we want the dollars to go with it."

The L.A. local AFTRA, which is hosting, will send 120 delegates to the conclave. It's the largest number in history of both the local and national itself. Coast sources say. Total of 77 actors, 16 announcers, 22 singers and five dancers will rep L.A.'s membership.

San Diego AFTRA members, generally part of the L.A. group at past conclaves, will send Frank Van Cleave, announcer and a general delegate from their area. More than 500 delegates are expected at the convention, especially since 1963 marks the contract talks, which begin in November.

Lawrence Returns As a TV Special

Hollywood, May 21.

Lawrence, Arabia's legendary hero, is to get a second entertainment outing, this time as a one-hour television special. Carl Dudley, Lowell Thomas and director Otto Lang have joined forces to produce six, 35m Eastman-color hourlong tv specials, and have set "With Lawrence in Arabia" as second venture.

Initialer will be a feature now shooting in New Guinea, involving natives in unusual customs.

Both Dudley and Thomas were involved in early Cinerama projects, former producing "South Seas Adventure" and Thomas on "This Is Cinerama" and "Seven Wonders of the World."

MATCH BIGGIES ON '63-'64 SKED

Hollywood, May 21.

Indie telefilmers, forced into the shadows in recent years by the emergence of the giant vidfilmeries, have made a remarkable resurgence for the 1963-64 season, landing 29 series on the networks for the coming season, almost matching the biggies, who have 30 shows upcoming.

No small part in the comeback of the small indies is the role taken by the various networks, either via outright production or via partnership with an indie. Either way, it's lost business for the behemoths and in a number of cases that telebiz goes to the indies. Examples: NBC-TV produces its own "Bonanza" series; CBS-TV is a partner in the indie production of "Perry Mason." Via alignments such as these, CBS-TV is deeply involved in five hours of telefilm programming next season, NBC-TV two hours, and ABC-TV, one hour.

But even so, the indies have done quite a job on their own. Admittedly, the climate at the webs seem to have changed, and instead of funneling a good deal of the telefilm biz to the majors, the networks appear more interested than ever in small indies with the stamp of quality. Thus, there has been a growth of indies such as Bing Crosby Productions, Filmways, and an entire passel of comedy series in the Danny Thomas-Sheldon Leonard operation.

Rise of the indies obviously has been at the expense of the majors, and the biggies to take production losses as this season winds are Warner Bros., Four Star and 20th-Fox TV, latter with none.

Still holding its own despite the changing winds is Revue Studios, dominant with its 10 series. Screen Gems has dipped a bit, and MGM-TV has gone against the indie trend by upping its production considerably.

From the indies next season will come these series: "The Phil Silvers Show," "The Richard Boone Show," "Twilight Zone," "My Favorite Martian," "The Danny Thomas Show," "The Dick Van Dyke Show," "The Andy Griffith Show," "Breaking Point," "The Bill Dana Show," "Perry Mason," "The Joey Bishop Show," "The Fugitive," "My Three Sons," "Adventures of Ozzie and Harriet," "Lassie," "Combat," "Gunsmoke," "Ben Casey," "Mr Ed," "Rawhide," "Outer Limits," "Petticoat Junction," "The Patty Duke Show," "Beverly Hillbillies," "Espionage," "The Nurses" and "The Defenders." CBS-TV is turning out "The Great Adventure," and NBC-TV, "Bonanza."

As to the major-made series, there are "The Robert Taylor Show" and tentatively-tagged "Amos Burke," from Four Star; "Harry's Girls," "The Travels of Jamie McPheeters," "The Lieutenant," "Mr Novak," "Dr Kildare" and "The Eleventh Hour," from MGM-TV; "Arrest and Trial," "Alfred Hitchcock Hour," "Channing," "Wagon Train," "The Bob Hope Show," "The Virginian," "Kraft '64," "McHale's Navy," "The Jack Benny Show," all from Revue studios; "Donna Reed Show," "Grindl," "The Farmer's Daughter," "Redigo," "Route 66," "Hazel," "The Flintstones," Screen Gems; "The Lucy Show," "Careful My Love" and "The Greatest Show on Earth," Desilu; "77 Sunset Strip," Warner Bros.; "Walt Disney's Wonderful World of Color," Disney Productions, and "East Side, West Side," Talent Associates-Paramount.

Parke Levy Exits 4 Star

Hollywood, May 21.

Producer-creator-writer Parke Levy has exited Four Star where he has been under contract, and is developing several comedy series for the 1964-65 season.

Levy, creator of "December Bride" and "Pete and Gladys," is readying the new projects under the aegis of his El Camino Productions.

'Robt. Sarnoff Thesis' For a Sound Educ'l TV Pattern in a Com'l World

Miami, May 21.

Sound fiscal planning for educational tv stations was called for by Robert W. Sarnoff, chairman of NBC who spoke here today (Tues.) before the National Congress of Parents & Teachers.

The NBC chairman cautioned his audience here that "the teaching aspect" of educational tv should not be ignored since its one of "its basic functions." He said that those who "discount the educational community as a source for permanent financing of educational television are unrealistic in failing to recognize its need for stability and continuity of income."

Sarnoff said it was incredible to him that programs "designed for the specific purpose of teaching should be regarded as unworthy of educational television's mission, or as doing violence to its cultural potential."

Sarnoff got into the practical similarities and differences between commercial tv and educational television. Said the NBC topper: "Commercial and educational tv are interacting, and by enriching each other, can enlarge the total contribution of television to the nation."

"Commercial tv," he said, "is structured to attract vast audiences of all ages and educational levels, to bring significant aspects of our world to millions, through drama and music, through documentaries on art and science, history, geography and current affairs; and by doing so, to acquaint viewers with new cultural and intellectual experiences to which they may never have been exposed before.

"Educational television, on the other hand, has the capacity to explore areas in greater detail and to provide more intense involvement for viewers who have well developed interests or professional needs; and to carry forward interests already awakened, in some cases, by commercial television."

Sarnoff noted specifically how recently on "Today" critic Aline Saarinen discussed "various milestones in the history of art." He

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It's a Small World

NBC-TV program topper Mort Werner on his recent visit to Japan with his wife spent most of his time motoring through the countryside.

At Osaka he spent some time with the local tv officials. One of the first questions put to him: "Tell me, Mr. Werner, just why did you knock off 'It's A Man's World'?"

Mort Werner On NBC-Owned Kick; Jackson Tapped

NBC is moving into filmed production of its own making and to the end of setting up a new unit, Mort Werner, programming veepee for the tv network, has tapped Felix Jackson to head up the operation as veepee. In his second promotion at the high program level in Hollywood, Werner awarded Grant Tinker the post of veepee in charge of programs on the Coast, which had berthed Jackson.

Returned from three-week tour of Japan, Werner said the new plan would augment the filmed shows from studio suppliers. Presently, the only NBC-produced show is "Bonanza." New development is an extension of production arm of California National, now defunct but which produced its own shows mostly for syndication.

"We're building our own organization for more NBC-produced shows in Hollywood," said Werner. "By taking Jackson out of administration we'll be utilizing his vast background and know-how in film production for the creation, development and the complete wrapup of shows targeted for the network. Thomas Sarnoff, of course, continues as veepee in overall charge."

Jackson will have full play in staffing his organization with writers, producers and directors. Not only will new shows be developed for filming but also live daytime programs. In his new posts, Tinker reports to Werner.

Jerry Lewis Spending $1,000,000 to Acquire El Capitan for TV Use

Hollywood, May 21.

An outlay of $1,000,000 will be spent by Jerry Lewis Enterprises on the leasing and refurbishing of the El Capitan theatre in Hollywood, as an origination site for his upcoming ABC-TV series. Lewis disclosed that the deal for the theatre, now being finalized, includes an option to buy.

House, to be renamed the Jerry Lewis Theatre, will undergo complete face-lifting. Front will be changed completely, and Lewis' plan is to model the theatre after a legit house.

The star is spending $25,000 on divan type seats alone. There will be a house curtain and proscenium, a celebrity room for the guest stars, films will be screened in the lobby to entertain those waiting in line, admission will be by tix only. Lewis said there will be no skimping in the refurbishing program, as he seeks to present a feeling of the legit theatre in the projection of his two-hour shows which begin next fall.

SALTZMAN TO 'REDIGO'

Hollywood, May 21.

Philip Saltzman has joined Screen Gems as a story consultant on its "Redigo" series on NBC-TV, which stars Richard Egan.

Saltzman has been a freelance writer, and prior to that was story consultant at 20th-Fox TV.

WNDT, Sarnoff: 'Here Are Facts'

Washington, May 21.

WNDT-TV denied allegations its broadcaster contributors tried to influence its educational programming format.

Samuel B. Gould, prexy of the New York teachvee station, said the "only suggestion made by any broadcaster with respect to WNDT's programming" was in a letter from NBC board chairman Robert Sarnoff. Gould said this approach "was never accepted."

Sarnoff's letter of April 11 referred to an earlier conversation with Gould and confirmed a $100,000 NBC contribution to WNDT. Sarnoff wrote he was "impressed by Gould's conviction" that the station must evolve a pattern of operations where the bulk of its services would be directed to the type of educational programs which service a specific teaching function and the rest of the programming would be directed to specialized interests not met by commercial broadcasting.

Gould's statement to FCC said Sarnoff's missive was received during days of considerable excitement and activity.

Gould said he was "somewhat puzzled" by Sarnoff's reference to "the bulk of its (WNDT's) services" being devoted to educational programming. "But in the stress of events, he placed no particular importance on this statement."

Gould said he interpreted Sarnoff's reference to "specialized interests not met by commercial broadcasters," to mean minority audiences.

The WNDT prexy said he un-

(Continued on page 44)

Chi Red Quinlan's 11 Big Ones, But 'No Lip Service to a Tin God'

Chicago, May 21.

WBKB's plans board has hatched an ambitious lineup of 11 specials proposed for the fall shed, following the ABC o&o's philosophy, as articulated by veepee Sterling Quinlan, "to further creative techniques rather than give lip service to a tin god called 'public service'." Quinlan says the shows will be experimental in their approach and will "range over the 'humanities'" rather than confine themselves to the usual newsy content of tv documentaries.

Program director Dan Schuffman, into whose bailiwick most of these projects will fall, clarifies further by describing them as "non-fiction theatre" wherein the creative techniques used in entertainment shows will be adapted to actual human situations. Says Schuffman, "In our specials, we want to get away from the straight actual documentary into the area of human values and ideas. These programs won't be strictly a take-off on the headlines or an effort to create new ones. We want them to create an emotional—not just an intellectual—relationship with the viewer, and hopefully they'll hold their own against pure entertainment shows."

Among the specials already in production are a film on the Chinese way of life in a U. S. metropolis, as seen through a local family; one on the impressions of a 13-year old German girl (living here under the American Field Service Program) on the American way of life; and another on the journey of a Negro family moving from Louisiana to Chicago. Also, there's a film on the Vice Lords, a notorious teenage gang on Chicago's west side, taken "from the inside looking out" and promising to be a sociological document with no explicit indictment of their habits.

On tap are a pair of video essays, one dealing with the things people commonly do that are really morally wrong (such as calling themselves long-distance to beat the charges) and the other with the idiosyncracies of the female sex. There are also two more chapters in the works for WBKB's "Home Again" portfolio, one with Bob Newhart and the other with Red Grange, and two more spoofs with the Second City group.

One of the latter will be titled "A Tale of Two Cities" and will compare impressions of Chicago by the British acting group, The Establishment, with impressions of London by the Second City troupe. The two were involved in a switch of stages about six months ago. The other is to be another chapter of "Second City Reports," piloted earlier this spring.

The 11th special is the only one that falls into the category of the conventional documentary and is being prepared by Con O'Dea's news department. It will touch on the problems of the recently scandalized Sanitary District.

'Hey, It's Our Bldg.'

Chicago, May 21.

It might be said that WBKB-TV got in on the ground floor of a spot news story last Thursday (16) night.

Three armed burglars broke into the State-Lake Bldg. at 10:30 p.m., sent the night man up the elevator and fleeced seven window displays in the lobby that have been leased by fur merchants in the building.

Happens that WBKB occupies the 10th and 11th floor. Station sent television cameras down on the elevator to survey the stripped displays and to interview the watchman and police for Norm Ross' midnight newscast.

Ex-'Dragnet' Cop Now a Contented 'Dragnet' Sponsor

One of the most contented tv sponsors in the country has got to be Ben Alexander Ford of San Francisco.

Dealership is owned by Ben Alexander, who for years was Jack Webb's sidekick in the "Dragnet" series. Alexander bankrolls himself on tv. His six dealerships (covering Los Angeles and area as well as the Frisco business) partnered with Perry Holden of LA, will gross $18,000,000 this year.

The LA dealerships have participations in the "Dragnet" rerun strip in that city. Ben Alexander Ford in San Francisco has "Dragnet" all to itself twice a week on KTVU, and Alexander can do his own blurbs. He also emcees an hour amateur talent show on the station Sundays, which BA Ford also sponsors all the way.

Alexander, in New York on one of his quarterly or so swings to Detroit and Gotham, says producer Jack Webb built good tv acceptance into the character "Frank Smith," which he played for so long — that "fat, hypochondriac, family-man cop—" above all, "honest"—is the perfect image for a car dealer, he feels.

If the $18,000,000 gross on the dealership doesn't indicate, however, that old honest, fat, "Frank Smith" isn't a pretty lean and hard businessman in real life, Alexander also owns a couple of gas stations and a San Francisco mortuary, Alexander & Murphy.

Mortuary used to have the one name, says Alexander, "But we didn't get any Catholic cases. So I brought in this Irish cop (Murphy) who was retiring after 33 years on the force. He never issued a ticket in his 33 years and was dearly loved by the Irish. We're putting down a lot of Catholics now."

Alexander and Holden have been in the car business since '55, and the actor figures they're trouble shooters.

20th's 'Century' Sales

20th-Fox TV's Century I package of feature films is now being circulated in 60 markets as a result of recent sales. In the last couple of weeks, the 30 post-1950 films have been sold to KPTV, Portland, Ore.; WBRC-TV, Birmingham; KMSP-TV, Minneapolis; WDAU-TV, Scranton; and KATV, Little Rock.

The package was telecast Saturday nights on NBC-TV last season.

Culture & Sports Sweep Chi Emmys

Chicago, May 21.

Public affairs, culture and sports made a virtual sweep of the local Emmy awards last week, under a new balloting system that this year did away with categories. The only Chi chapter winner from the field of pure entertainment was kiddie performer Ray Rayner.

Of a total of 13 program and individual statuettes handed out, WGN-TV chalked up four, WNBQ and WBBM-TV three each, educational station WTTW two, indie packager Walter Schwimmer one and WBKB none. The latter, however, claimed two special awards: Alex Dreier's "Man of the Year" Emmy and Irv Kupcinet's distinguished service medallion, the former presented by the Board of Governors and the latter by the Trustees of the Chi chapter of Academy of Television Arts & Sciences.

WBBM-TV received two of the four technical awards and WGN-TV one, so the two tied in totals with five apiece. WBBM-TV's program awards were for "Repertoire Workshop" and the one-shot high school production of "The Mikado." Femme personality Lee Phillip won an individual Emmy. "Mikado" also brought technical awards to Eddie Dobbert and Charles Meyer.

WGN-TV's awards were for the "Great Music" series and "Play-by-Play Sports," plus the individual citations to Rayner and remotes producer Jack Jacobson. Richard Hance, who filmed the documentary "TUF Guys" under slightly hazardous circumstances, won a technical award. WNBQ won for "Artists Showcase," a longhair music show, the high school quiz series "It's Academic" and commentator Len O'Connor. "Festival," a weekly showcase for local performing talent, plucked a program award for the educational station and an individual award for its producer, Jim McPharlin, who's now with WBKB.

Wolper Specials' Clients

More local sponsors on the projected David Wolper specials were signed up by United Artists Television, distributors for the syndicated series of six hourlong documentaries to be telecast next season.

East Ohio Gas has placed an order for the Wolper series in Cleveland-Akron and Youngstown. Pittsburgh National Bank will share sponsorship on KDKA, Pittsburgh, with Liberty Mutual. Banks in Dallas, New Haven and Minneapolis will share sponsorship with Liberty Mutual in their respective markets.

WBC's 'Call Us Group W'

Westinghouse Broadcasting Co., owners of four television and seven radio stations, is launching an industrywide campaign to sell the "Group" broadcasting concept. In conjunction with this drive, the company has adopted a new designation, "Group W" although Westinghouse remains the chain's legal name.

Donald H. McGannon, prexy of Group W, said: "It is our objective to establish the group in its rightful place as the third force in broadcasting—neither a network nor just an aggregation of individual stations, but a new and significant broadcast entity in its right." The drive to foster the "group" idea was sparked by surveys which indicated that the concept was not clearly understood even by execs of advertising agencies.

McGannon defined Group W as follows: "We are 11 stations with a common philosophy about broadcasting. We have financial, creative manpower and management resources greater than the individual station. And we have local operating flexibility no network can match. These resources represent an opportunity as well as a responsibility to serve our communities in a way neither individual stations nor networks are capable of doing."

The decision to change the name of the operation to Group W, McGannon said, was cued by the fact that the company ran into "constant confusion as to what WBC represented. Some thought it was a fourth network, and worse, others plainly didn't know."

Westinghouse commissioned the Psychological Corp. of N. Y. to survey the advertising field to determine its awareness of WBC and station groups in general as opposed to other broadcast entities. The survey report stated: "Despite the advertising experience manifested by the sample, only one-third of the executives interviewed fully understood what a broadcast group is or does. Thus, advertising executives generally do not think in terms of groups but by and large think in terms of networks or independent stations."

Another company, Lippincott & Margulies was retained to study Westinghouse's graphic appearance and made the suggestion that it develop a new "communicative name." Hence, the tag Group W, which McGannon said, "is in effect a kind of shorthand, a name which says in a few easily understood symbols what it would take many words to explain."

As examples of the type of projects which groups can undertake to augment local and network schedules and provide new programming sources, McGannon pointed to such Westinghouse efforts as "The Steve Allen Show," the children specials on tv, "America Sings," and the establishment of Westinghouse's news bureaus in Washington and Europe.

That's How Talent Was Born

Many a Major TV Personality Has Emerged From Morning 'Housewives' Shows

Hollywood, May 21.

Television's early morning "housewives" shows, long taken for granted as merely an eye-opener for the day's programming, have developed into a major source of talent discovery.

Bud Bowe, for the past 11 years host-emcee of the popular KNXT "Panorama Pacific" show in the Los Angeles area, recently made a survey of figures emanating from his and other of the a.m. potpourris and came up with a surprising list of personalities who started their careers in this area but have risen to major prominence in other parts of the television firmament.

From Bowe's own show, for instance, such persons as Johnny Carson have emerged. Carson, in 1953-4, was the regular "last five minute coffee break" spot man on "Pan Pac," Bowe recalls, noting the spot drew attention for the comic-emcee from top CBS execs who pushed Carson on toward the top.

Similarly, the talents of performers like Garry Moore, Dave Garroway, Arthur Godfrey, Jack

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20-Year Vet at 35

Pete Affe has accomplished what few other administrative, sales or program executives in tv accomplish. He's been with his company 20 straight years and is thought to be flourishing.

Also, he is only 35. Presently manager of WNBC-TV, NBC key in N.Y., he began with the web as a 15-year-old mailroom boy in May of 1943.

Cascade Blurbery Ousts Seawright In Policy Hassle

Hollywood, May 21.

Roy Seawright, principal stockholder in Cascade Pictures, which makes teleblurbs, is being ousted as a veepee of the company, in a management policy disagreement with Barney Carr, prexy-board chairman of Cascade. Both execs confirmed over the weekend that Carr had gained the majority support from shareholders in Cascade in the top echelon schism.

Seawright contended he had been "fired," but Carr said this was not so. He acknowledged, however, that Seawright has been informed the board is meeting to take action on termination of Seawright's services with Cascade, and that he doesn't see any possibility of resolving what he termed "grave differences." "In all probability, Seawright will be associated with a company other than Cascade," said Carr.

Seawright owns 41% of the stock in Cascade, Carr 31%. Both men formed the company in 1946. Originally, it produced training films, and when tv came into be-

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NBC Int'l in Hot Tokyo Sales Pace

NBC International says that everything it has to offer for sale abroad, save for a few of the percent NBC-TV specials, has been sold in Japan. Joe Klein, head of the NBC distribution company, got back from Japan last week with eight more sales in his pocket.

Klein left for Japan shortly after that country relaxed the dollar restrictions on foreign film or tape imports. He made sales to the Fuji TV Network, to NET and to NTV.

Fuji bought the new hourlong "Richard Boone Show," "National Velvet," "Panic," and "87th Precinct." NET bought "Dr. Kildare," "Laramie" and another new NBC show, "Bill Dana Show." NTV latched onto "Bonanza."

Previously set for Japanese tv were these other NBC International packages: "Victory At Sea," "King Leonardo," "Funny Manns," "Hennesey," "Mike Shayne," "Dick Powell Show," "Man's World," "Shirley Temple Show," "Danger Is My Business," "Loretta Young Show," "Cameo Theatre" and "Continental Classroom."

Lotsa Aftermaths to KSTP-TV's Expose in Security Hosp. Scandal

St. Paul, May 21.

A string of explosive probes of Minnesota's Security Hospital, set off in Chinese firecracker fashion by KMSP-TV publicaffairs director Jim McGovern, continued to make news headlines here last week.

Undoubtedly edgy because of the public clamor unleashed three months ago by McGovern's tv documentary exposing scandalous conditions at the state hospital for psychopathic prisoners, the Minnesota Civil Service Board banned KSTP-TV sound cameras from an otherwise "open" hearing last frame.

Hearing was an appeal by two Security Hospital guards who had been fired for dunking a patient's head in a toilet bowl and then flushing it. The guards were suspended and later discharged after the incident came to light. Denying any intended cruelty, they appealed to the Civil Service Board because they felt their punishment was too severe.

After board chairman Raymond Black decided KSTP Auricons could not film the proceedings and ordered the tv station's equipment out of the hearing room, another bombshell exploded. Testifying in defense of the guards, Dr. Wayne Canfield, senior staff physician at Security Hospital, called the dunking episode "beneficial" treatment because "it met the patient's need for attention." He added that it was a prank and harmless horseplay.

Canfield's defense of the so-called therapy brought a new out-

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'Fenster' Syndie Sales

"I'm Dickens . . . He's Fenster," which exits the ABC-TV web after the current season, has been sold in syndication to WABC-TV, N.Y.; WCPO-TV, Cincinnati; KOMO-TV, Seattle; and KABC-TV, Los Angeles.

There are 32 half-hour shows in the package being syndicated by ABC Films for a fall start.

McCarthy Hopeful On Freer TV Flow

Hope of securing an amendment in the world trade agreement providing for freer flow of tv programs in international trade was voiced by John McCarthy, prexy of Television Programs Export Assn.

McCarthy voiced the hope after returning from Europe, where he visiting Geneva and conferred with John Evans, minister representing the U.S. on the General Agreement on Tariffs and Trade. He said the U.S. proposed amendment has won the support of the legal committee of the European Broadcasting Union and forecast that eventually the full EBU will endorse the freer flow of trade for tv programs provisions.

TPEA prexy also stopped over in London and Germany. McCarthy said that Professor Holzamer, head of the second German network, will be visiting the U.S. in September as a guest of TPEA. In London, McCarthy said he received assurances that discriminatory clauses in the new British tax law on commercial programmers would be dropped.

SYNDIE SALES: MULTI-PATTERN

Skouras Envisions 5 for 20th

Minneapolis, May 21.

In broadcasting field 20th-Fox now has only a single television station, the successful local KMSP-TV, an ABC affiliate. But Spyros Skouras, the company's former president and now its board chairman, is confident "there's plenty of big broadcasting times ahead for us and it's only a matter of a short while before we'll be achieving them."

Here to discuss KMSP-TV's operations with its local executives, Skouras revealed that he's "hoping" that 20th-Fox's broadcasting activities expansion will be in line with that of its motion picture and tv producing—the latter already under way, he pointed out.

The Skouras "hope" is that "before very long" 20th-Fox will have at least four more tv stations—five in all, along with seven radio stations "just as a starter." There's no 20th-Fox radio station now.

Whether the stations will be acquisitions or ones that the company itself will create, Skouras asserted he's not prepared to say at this time. Neither was he ready to tell if there were certain cities definitely in mind yet as the locales for the stations.

"But," he said, "I don't mind publicly expressing what my 'hopes' are for 20th-Fox in this direction. Also, I'm making no secret of the fact that I believe broadcasting's future is unlimited and that it's going to be potentially an even greater moneymaker than ever for those engaged in it. And we're determined to get 20th-Fox back in the large moneymaking class and feel confident we'll be able to that."

Skouras said he's pleased and encouraged by the response from tv stations to the recent two-page VARIETY ad announcing that the "Dobie Gillis" reruns will be available for the coming season. They'll start at KMSP-TV next October. 20th-Fox is part owner of the four-year old series which were produced at its Hollywood studio.

Hottest Ghoul in Town

Cleve. WJW-TV's Ernie Anderson 'Horror Hosting' Going Like Crazy, Man

By SANFORD MARKEY

Cleveland, May 21.

The old format of a gimmick, personality, smart promotion and timing has again paid off as WJW-TV's Ghoulardi has become the hottest property in town.

Ghoulardi is Ernie Anderson, WJW-TV's staff announcer, who was picked to emcee a package of late-model horror and science fiction films. Bob Huber, program manager, faced with the opposition's Steve Allen and Johnny Carson felt that a Friday night horror-science package would attract viewers and that a ghoul might be the added gimmick to help viewers watch less than "A" movies.

Anderson was picked, the station's promotion department under Sheldon Saltman went to work, and in less than three months the station received more than 10,000 pieces of mail on the basis of contests and gimmicks. So successful has the venture become that Huber scheduled a second science fiction film on Saturdays from 6 to 7:30 p.m. Not only have teenagers picked Ghoulardi as their favorite, but adults and even the kiddies have joined the crowd.

Rating-wise, the science-Ghoulardi package has also scored. ARB showed a 7 rating average prior to "Shock Theatre" at the 11 p.m. slot. The March-April book "reflects a fantastic 20 rating, and this is better than three times as many rating points and almost three times as many homes" according to Saltman. As for Nielsen, Saltman

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OF Goes 'Other Way'

Official Films, the company which has weathered many a storm in syndication has gone through various phases, again is "going the other way."

For the past two years, since "Peter Gunn," it hasn't had any new off-network property. Steered by prexy Seymour Reed, Official Films now is a first-run house, with second year production of "Biography" now being sold, and the new documentary "Battle Line" slated for fall telecasting.

Reed boasts of adding two more men to Official's sales force, bringing the total salesmen up to 10.

Mike Douglas Daytime Spread Hits AFTRA Snag

Cleveland, May 21.

Westinghouse Broadcasting's proposed syndication of its 90-minute long Mike Douglas Cleveland variety show to its other television outlets apparently has floundered over a waiver of network fees agreement with AFTRA.

In a letter to all employees, George Mathiesen, station manager, charged AFTRA had agreed to a waiver, but then tossed other issues into the bargaining pot and that holding back of waivers "is a matter of great embarrassment to Mike, to me and the station."

Ken Bichel, AFTR president and executive secretary, said that a waiver rested on clearance with other stations in the WBC chain, and that if AFTRA were to grant concessions to WBC, the union expected KYW-TV to live up to its contractual obligations agreed upon two years ago on off-camera fees and pensions.

Bichel said that AFTRA, New York, also urged the local outlet to look "closely on any agreements being made." He said waivers exist to put the Mike Douglas show on KDKA-TV and WBZ-TV, but that approval has not been received from KPIX and WJZ. Neither of the last two stations, said Bichel, are included in the present KYW contracts as related to other Westinghouse stations.

Bichel said Westinghouse has

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$2,000,000 Balto Metromedia Buy

Metromedia, operators of the Metropolitan Broadcasting chain, has added Baltimore radio station WCBM-AM-FM to its station roster in a sale involving over $2,000,000. Baltimore Broadcasting Corp. sold the station to Metromedia with the actual transfer pending FCC approval.

John W. Kluge, Metromedia prexy, said the present station management, under g.m. George H. Roeder, will be retained along with the present call letters. In addition, John Elmer, prexy of Baltimore Broadcasting Corp. joins Metropolitan Broadcasting as a v.p. in the radio division. Coin for the acquisition by Metromedia of WCBM is being provided by a group of banks, there being no equity financing involved.

AS YOU JUGGLE SO YOU REAP

Never stand still biz of syndication now has developed new patterns, representing altered conditions in sales organizations, in the role of smaller markets, in the market countdown of what's considered saturation selling in the U.S.

Juggling these patterns successfully in instance after instance spells the difference between profit and loss for syndication houses.

Regarding the sales organization pattern, syndicators roughly fall into two categories, those that have streamlined their sales force but still retain sufficient number of men to cover the country in a modified tradition of years past.

Feature selling approach now has gone beyond those firms selling pix to encompass the syndicators specializing in off-network properties, especially the hours. Four Star's Len Firestone, Desilu's Richard Dinsmore, Warner Bros' Joe Kotler, all speak of the efficiency of a relatively small sales force, the need to concentrate on the top 50 markets, and the uneconomic expenditure of trying to blanket the country with salesmen, in the tradition of years past.

A more modified position is taken by such houses as United Artists Television, CBS Films and MCA TV. MCA TV has a sales organization of about 20 compared to six for Four Star. Position of CBS Films, with a sales force of 13, is that the number 13 represents the minimum in which to operate nationally for its catalog. As to the importance of the smaller markets, the monies derived from them are "gravy" in the terms of an MCA TV spokesman. CBS Films domestic sales topper James Victory was even more emphatic. Said Victory "From 25 to 30% of our gross can come from the markets outside the top 50 and that can represent our profit."

It isn't that the smaller markets are of no concern to the outfits such as Four Star and Warner Bros. Selling volume as they do, the concentration is on the top markets and if there's genuine interest in the smaller markets, evidenced by phone calls and letters, the smaller markets also will get a sales representative. But the big emphasis, dictated by the nature of their catalog, must be on the big markets. It takes from 20 to 30 small markets to substitute for a sale in N. Y., for example.

What it boils down to is that the nature of the catalog, as well as other factors, dictates the number of men in the sales force, and the way those markets outside the top 75 are cultivated.

What is national saturation in today's syndie market? For the off-network hours, it's about 100 markets, and even that's high in the current climate of plentitude. Sixty markets is closer to what a good series can achieve. Of course getting the top 60 markets virtually blankets the country in terms of tv coverage. Very few syndicators, when 60 markets are sold, find their sales confined to the top 60.

That successful first-run product, even in today's soft market, can still hit 100 markets is attested to by Official Films' "Biography" skein.

Of course, if and when more local time is given back to stations by the networks, the changing sales pattern would change. In general now, it's a tight ship being run by most syndie houses, with the overhead being watched in a tough, competitive situation.

MARK CENTURY STAFFERS

Mark Century, radio programming service firm, has added Robert Fender and Fred Winton to the sales staff.

Fender was formerly sales manager of Programatic and Winton was with Richard H. Ullmann. Former will hq in Dallas, the latter in Charlotte, N.C.

WTCN's Advice to Indie Stations: Bring Professional Ball Club Into Town, Then Grab Up All TV Rights

By LES BROWN

Minneapolis, May 21.

But for the fortuitous happenstance of a professional baseball team moving into the Twin Cities at just the time WTCN-TV was losing its ABC affiliation in 1961, the Time-Life station might not have been able to survive in a four-station market that has been so thoroughly dominated by the CBS and NBC outlets.

Except in a few of the majors, the situation of non-affiliated tv stations is anything but comfy, but to be suddenly stripped of the network jewelry and left to fend for itself in the prime time hours was next to ruinous for WTCN. Indeed, in the anxious days following ABC's announced switch to KMSP, a few prospective buyers sniffed at the new independent and passed it up as a pretty hopeless property.

Enter the Minnesota Twins (formerly the Washington Senators), whose inaugural season began exactly a week after WTCN's affiliation ran out. A fast three-year deal with Hamm's Beer, which owns the video rights, gave the Time-Life station just the transition it needed into its indie operations plus 150 hours of potent programming that summer to solve one of the immediate problems. From that point on it's been an upbeat story.

With baseball as the hoist, WTCN-TV in the two years since has scrambled off the precipice onto relatively safe footing and, according to station manager Art Swift, could now probably carry on successfully without the ballcasts if it had to. While it has by no means evolved into a cushy life for the independent in such a competitive market, the hopeful sign is that the station does expect to turn a profit for the first time in 1963, and it is now laying claim to the largest relative audience share of any independent in the nation. Moreover, that claim is based on the ARB report for the non-baseball months of February-March this year.

(WTCN, according to its own investigation, gets a 19% audience share on a seven day comparison, 9 ayem to midnight; while the runner-up indie, WGN-TV, Chicago, scores 17% in the same rating period.)

If it was blind luck that the whilom Washington ballclub should have arrived just in time to rescue WTCN, it was doubly lucky that the once lacklustre team turned into a snazzy outfit when it transferred to the Twin Cities. The Twins' race for second place last year brought baseball interest the effect on the station carrying to a boil throughout the state, and some 50-odd games was to increase

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Indies to the Rescue

With the post-'48s of virtually all the major studios either out or soon to be committed for tv distribution, the focus of the wheeler-dealers acquiring new pix product for tv is on the independent producers.

It's estimated that from 30% to 40% of pix product in the last five years was filmed under the aegis of indie producers. The more prominent producers in that group retained the tv distribution rights to their pix. Producers in that group include such names as Kirk Douglas, Hal Wallis, Alfred Hitchcock, Marlon Brando, Billy Wilder and Jerry Lewis.

WBBM-TV in War On Slum Landlord In Chi News Tieup

Chicago, May 21.

In what is believed to be the first such collaboration between rival media not related by common ownership, WBBM-TV and the Chicago Daily News have pooled news forces for an expose of judicial leniency towards slum landlords here.

First stories broke yesterday (Mon.) with the afternoon paper playing it on page one and the tv station following its high-rated 10 p.m. newscast with a 30 minute special last night. There was substantial cross-plugging of the media.

It's understood that the full story will take more than a week to unfold, with the Daily News slating a series of six frontpage articles and WBBM-TV a 15 minute special this Friday (24) and a second half-hour special next Monday, in addition to giving the story a daily once-over on the newscasts. Both the station and the newspaper are prepared for the inevitable followup pieces with the mayor and other city officials, since the expose promises to have repercussions.

How the joint venture came about in the first place is something that will probably remain a secret for some time, but initial arrangements were made some two months ago between WBBM-TV veep-general manager Clark George and Daily News editor Larry Fanning. What is particularly unusual about it is that the two media have had no special

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NBC'S SALES WRAPUP AT MONTREUX FEST

London, May 21.

While CBS snatched the prime Golden Rose Award at the Montreux fest with its "Julie and Carol" show, NBC can be excused for believing it spun itself the most coin.

Lane Blackwell, its European Sales chief, who repped the company at the festival, inked in orders for Andy Williams Show from Germany, Sweden, Switzerland, Norway, Denmark, Finland, Holland, France and Czechoslovakia. And since the end of the fest there have been indications of strong interest from Italian and UK tv webs.

The seg which so swiftly attracted the European buyers was the one which NBC aired on Jan. 24 when Sammy Davis Jr. was the guest.

4 Star Distrib's $4,250,000 Sales

About to wind up its first fiscal year, Four Star Distribution reports a sales total of $4,250,000 which veepee Len Firestone says tops the anticipated goal by more than 30%. Same time, the firm's new international wing, Four Star Television International, reports sales of $500,000 in the first quarter of operation.

For the domestic company, Firestone says the recent addition of "Rifleman" and "Dick Powell Theatre" to the syndie firm's list of off-web properties, has seen a surge of close to $2,000,000 in gross sales.

For the international wing, Manny Reiner who joined as veepee in February this year, has logged a reported 35,000 miles in Europe, the Far East and Canada, spending only nine days in his New York hq.

Foreign Television Reviews

THE SPREAD OF THE EAGLE
With Roland Culver, Robert Hardy, Beatrix Lehmann, Frank Pettingell, Jerome Willis, Noel Johnson, Jennifer Daniel, Mary Steele, Roy Hanlon, Maurice Colbourne, Roger Croucher, Peter Jeffrey, David King, Paul Harris, Hilary Wright, John Greenwood, Charles Lawrence, John Barcroft, Hugh Dickson
Producer: Peter Dews
90 Mins., Fri., 9:25 p.m.
BBC-TV, from London

Two years ago BBC-TV scored a notable success, both here and internationally, with a series linking Shakespeare's history plays. The same producer, Peter Dews, has followed up that "Age of Kings" with a nine-part saga packaging the Roman plays, "Coriolanus," "Antony and Cleopatra," and "Julius Caesar." The initialler encompassed the first two acts of "Coriolanus" and left the tale in a good cliffhanging condition.

But, unless drastic improvement affects later segments, the omens of the opener were distinctly stinky. The play takes Coriolanus, as one of the Roman tribunes, through his battle triumph over the enemy Volsces up to his victorious return to Rome. The prose is lucid, clear, and financial, and the characters easily identified and labelled. In fact, the material seemed ready-made for cogent tv treatment.

Among the many drawbacks of this production, chief fault was the unconvincing handling of the fight sequences. These cried out for more dash of conviction, and, as they took up a large part of the running time, the tentative running-and-jabbing destroyed belief. Peter Dews also chose to instruct the thesps to shout as if they were hailing one another from mountain peaks, and this affected mostly Robert Hardy, an able, but shrill actor whose Coriolanus was pitched at too high a vocal key and seemed fussy rather than heroic. It was also mistaken casting, as Hardy lacks the martial beef for the part.

The same over-emphasis afflicted many of the supporting cast, although Beatrix Lehmann registered as the indomitable Volumnia and Frank Pettingell clicked as the cautious Junius Brutus. Outstanding performance, dry and well-spoken, came from Roland Culver as the wiseacre Menenius—an offbeat choice that paid off.

Quite apart from its extravagant quota of decibels, the show was also abrupt in conception and unadventurous in design. When the more subtle situations of "Antony" and "Caesar" come up, judgments may be revised. So far however, it was knickerbocker stuff, lacking in control and sense. *Otta.*

THE ANDY STEWART SHOW
With Andy Stewart, Vic Perry, Roly Harris, Moira Anderson, Dixie Ingram, Larry Gordon Dancers, the George Mitchell Singers, Harry Robinson's orch
Producer: Iain MacFadyen
Writer: Jack Bradley
45 Mins., Sat., 7:45 p.m.
BBC-TV, from London

Booked for a world tour that will take in the U.S. and Canada, Andy Stewart has now rated his own show, having graduated from a pawky, but immensely popular, shein in which he thrust out familiar Scottish ditties. Kilted, homely, Stewart is indeed a current phenomenon in these parts. His voice is sturdy, and he delivers his native lyrics while bending his knees in rhythm and marching gently on the spot. He's the boy-next-door who's not afraid to show his legs.

This production neatly displayed the star in all his cleanliness. As host, he tried a few gags which were good but didn't suit him because they were too clever for his personality. He gave some pretty mediocre imitations of warblers like Nat "King" Cole, Adam Faith, and Perry Como—and did a dialog between James Stewart and his producer in which both sounded like a Stewart with loose dentures. He serenaded his pretty wife, Sheila, in "My Love Is Like a Red, Red Rose," while she looked shyly downwards, and he closed with a ballad about a Scottish soldier which will parch many throats wherever he goes.

Scottish heel-and-toe terping came from the lively Dixie Ingram, and a demure lassie named Moira Anderson trilled about her fondness for her "Ain Fireside." Also guesting was Rolf Harris, a self-assured singer from Australia, who scored with a perky Cockney item and had the amusing idea of sketching his own backdrop with crayon before giving his aboriginal ditty, "Sun Arise."

From America, Vic Perry produced his usual pickpocket routine somewhat hampered this time by one of the guinea-pigs being reluctant about losing his shirt in public. The Larry Gordon dancers terped neatly, and the show pleased largely because of Stewart's unassuming bonhomie—despite his occasional reminiscence of Shirley Temple in long socks. He is at his most stirring when he's in sentimental mood, for his sincerity gives it conviction. *Otta.*

THE DO-IT-YOURSELF DEMOCRACY
With Mai Zetterling
Director-Narrator: Mai Zetterling
Writer: David Hughes
BBC-TV

The Swedish-born blonde actress has long insisted that her acting is a tiresome necessity which she undertakes only to subsidize her excursions into documentary production. She has already been rewarded with accolades at international festivals for an earlier piece turned out for BBC-TV.

Overriding effect which shines out in all her work is her own tingling enthusiasm in the subject and the creative freedom she enjoys making her own films. This, an all the top profile of Iceland and its people, one of the world's oldest democracies yet only a generation away from a stone age kind of existence, was no exception.

Her reportage was thorough and her eagerness to tell all the story in pictures yielded two or three choice sequences. One in particular was a spell of three or four minutes in which the narration ceased while the camera peeked over the shoulders of farmers retrieving sheep from a summer island grazing to corral them for the hard winter ahead. Left to a background of bird calls, gently lapping water and the soft voice of a farmer singing a gentle local folk song the effect was almost lyrical.

Another atmospheric touch was the inclusion of local voices helping along the story, but one of them allowed to repeat something that had already been covered. It helped keep a string of interest to the program. But the picture did suffer here and there from what appeared panicky editing. An eagerness to get it all into 60 minutes resulted in some cuts and quick switches which temporarily confused. *Pila.*

HOT ICE
With David Jacobs, Tony Hollins & Joyce Cooke, Alec McCowan, Thelma Perry, John Slater, Joan Bradford, Michel and Carol, Barbara Cassell
Producer: Philip Lewis
25 Mins., Thurs., 6:35 p.m.
BBC-TV, from Manchester

This deejay shein aims to give some visual equivalent to disks by providing a bunch of iceskaters to interpret them. The idea was thus enterprising, but the result was pretty strained.

David Jacobs, who hosts the best of the tv disk shows, "Juke Box Jury," was confined to a cubicle, where he introduced the waxings and peered out at the skaters. These were nimble and graceful on the whole, though their motions seemed to have only the vaguest connection with the musical backing, which took in instrumentals by Count Basie, Les Baxter, and Ted Heath, as well as vocals from Susan Maughan and Caterina Valente.

Alec McCowan, in Middle-Eastern pantaloons, scored in "In a Persian Market," and Michel & Carol proved a limber duo. But the concept proved somewhat yawnsome, and producer Philip Lewis couldn't warm up its essential frigidity. The phoney impression was also supported by sound-track applause. They even clapped a guy who slipped on his behind. *Otta.*

A DREAMPLAY
With Ingrid Thulin, Uno Henning, Allan Edwall, Olof Widgren, Maud Adelson, Rune Arvidsson, Elmer Axelson, Julie Bernby, Carl Billquist, Ingrid Borthen, Helena Brodin, Marta Dorff, Ella Eriksson, John Elfstrom, Sture Ericson, Ragnar Falck, Karin Gredeberg, Olle Hilding, Tor Isedal, Margareta Krook, Jurgen Lindstrom, Birger Malmsten, Curt Masreliez, John Melin, Petterson, Georg Arlin, Britta Olsen, Alf Östlund
Director: Ingmar Bergman
Writer: Strindberg
90 Mins., Thurs., 8:00 p.m.
Swedish TV, from Goteborg

"The Dreamplay," a panoramic view of human life as seen through Strindberg's pessimistic nature and Bergman's own symbolism is a giant labyrinth of scenic sketches. It is believed to be the best of Strindberg plays and the plans to present it on tv date from the first days of the Swedish Television, but it was Ingmar Bergman who succeeded.

Strindberg wrote the play in 1901. It is a blend of dreams and reality and is a play loaded with symbolism, irony and pessimism. It relates stories of loves that turn into hate, of a world where every second of short happiness is paid with hours of deep misery. In every happy gathering there is an unlucky being, on the bottom of the sea there is a sunken ship with a lifebelt which saved no life, sailors scream in a storm, but the world is deaf and the only definite thing and result of all undertakings are old age, sickness and death.

In this complicated world of August Strindberg, the Swedish literary giant who was so radical that he was never awarded the Nobel Prize, Ingmar Bergman was a sure and infallible guide. His tv presentation was a first rate achievement. It was clear, easy to understand, dramatic and it had force. The program was a bit too long, but it had appeal even for the broad audience.

This was a show of such a quality and strength that it may well be rated as the biggest event of the year in the Nordic area. This Strindberg play which once meant inspiration to Sartre, Brecht, Beckett, Ionesco and others was brought to life again by Ingmar Bergman for the tv audiences. *Desk.*

HIPPODROME
With David Jacobs, Annie Ross, Tonton Sisters, Trio Vital, Prosanna Rao, Les Brevigas, Dieter Ourino, Hippodrome Singers and Dancers, Peter Knight Orch.
Director: Bill Turner
60 Mins., Wed., 9:05 p.m.
AR-TV, from London

This is the return for another season of AR-TV's international circus-type show the only change from last year being the addition of David Jacobs—the UK's top deejay—as emcee. Seeing that all he did was a deadpan job of introducing each act it can only be presumed that the programmers thought his name might pull in some of the teenagers who are normally out of touch with the kind of act this show presents.

Without exception the acts were top quality talent with possibly the Spanish Trio Vital's musical acrobatics a short nose out in front and with jazz singer Annie Ross the only disappointment. Her vocal gymnastics were a great deal less than has come to be expected from her, or indeed, than she is capable of. But the whole, as a show, suffered from dissipated talents.

Bill Turner's cameras did all the wrong things at the wrong times so that when foot juggler Dieter Ourino succeeded in creating an illusion of a dancer so strongly that for a moment it seemed that the tv screen had tipped right over, Turner had his camera smash this by closing in to accent his feet robbed of background. Prasanna Rao's hand shadow act — which needed closeup technique to assist the illusion—was given the opposite so that the performer's "trade secrets" were exposed. Even the dance troupe was photographed from all the angles which created confusion patterns.

This show subscribed to the fallacy that to make a good program all that is necessary is to stand back and photograph a string of acts. *Pila.*

IT'S A SQUARE WORLD
With Michael Bentine, Frank Thornton, Leon Thau, Len Lowe, Joe Gibbons, Louis Mansi, Janette Rowsell, John Bluthal
Producer: John Street
Director: Joe McGrath
Writers: Michael Bentine, John Law
25 Mins., Fri., 8:50 p.m.
BBC-TV, from London

As presaged by VARIETY in this space, this show, which was the official BBC-TV entry for the Montreux tv fest, copped an honorable mention, although the international press jury put it ahead of the field. Now it has returned for a further series of eight, and this initialler was a fair sample of its forte, which is visual enterprise based on cartoon and silent-movie techniques. It also showed up its besetting fault, which is to mistake novelty for wit.

As usual, its strongest flair was for the capsule gag—of which a first-rate sample was a couple of ships-in-bottles opening fire on each other and one of them sinking. Also, anchorman Michael Bentine's deadpan newscaster, with a fund of absurd headlines, clicked as before.

But the more extended routines tended to outstay their welcome. An interview with a parachute operator in the bowels of the BBC was packed with zany technical gimmickry, but the verbal side languished. This was also the case with the disastrous voyage of a ferry-boat, which met all the hazards of fog and hurricane usually encountered in Hollywood sea epics. The bid to satirize these conventions was diluted with farce, and the mixture was uneasy, resulting in only sporadic yocks.

But it remains true that, when its ideas register, "It's a Square World" is a pioneering fun-creator. Its regular team of gagsters is fluent, and Bentine provides a firm contrast of utter normality. Joe McGrath directed John Street's production with the requisite agility. *Otta.*

CORRIGAN BLAKE
With John Turner, Paul Daneman, Robert Hill, Roger Avon, K. A. Morley, Geraldine Newman, Tuttie Lemkow
Producer: Elwyn Jones
Writer: Alun Owen
50 Mins., Wed., 9:25 p.m.
BBC-TV, from London

It's modish to build series around characters who have clicked in single plays, and the fashion is followed in this six-part shein of comedy adventures involving a Cockney layabout and his aristocratic pal. Author Alun Owen first created Corrigan Blake in an amusing drama a year ago, and uses him again for his first stab at a situation series. Owen's justified reputation as a small-screen writer promised much. Disappointment at this opener was consequently great.

Blake (John Turner) and Wally (Paul Daneman) were sent to jail for breaking into a Middle-Eastern harem, Blake's chief trait being an unabashed hankering after the gals. Their plight was plotted in flashback, which showed them being surprised by the sheik in dalliance with his dames, Blake's attempt to win his freedom by making up to a female cop (they were caught by her fiance), and their eventual repatriation to Britain, arm-in-arm with a couple of air hostesses.

This was potently glib and conveyor-belt stuff, apart from the cop-and-Corrigan incident, which raised deft yocks, the humor was forced and contrived. The characters of the twosome, also, were unconvincing, and played by John Turner and Paul Daneman at an artificially farcical tempo which destroyed much of Owen's dialog, which might have had some folksy-flavored moments otherwise. James MacTaggart's production, in fact, mistook speed for pace, and the result was a ride on a roller-coaster, leaving no time to savor the people or the scenery. *Otta.*

Foreign TV Followup

Sunday Night at the Palladium

The American comedy duo, Phil Ford & Mimi Hines, who are here for a nitery stint, were the toppers of this "Sunday Night at the Palladium" segment from Associated TeleVision, and their brand of sophistication would have registered more strongly in a less raucous locale. Although producer Albert Locke presented them in closeup, much of the more intimate was lost. It was the kind of act that attracted the knowing titter rather than the with-it guffaw. The toothy extravagance of Mimi Hines was expertly introduced in a number about an alcoholic mouse, complete with sniffing and nibbling actions, and Miss Hines, smoothly fed by Ford, also had her moments as a forlorn Japanese maiden. Reminiscent of a more restrained Martha Raye, she did enough to prove that she'd be more than welcome at the liqueur stage of the evening.

Susan Maughan, a curvaceous chart-maker, made her first appearance on the show, the reason being "Bobby's Girl," which served as her greeting. She followed with her latest waxing, "She's New to You," which seemed to demand a male performer to make the lyric meaningful, and closed with a hep-ish "Wild About Harry." A lively gal and a looker, Miss Maughan somewhat impaired her impact with a fussy robe and eyes that kept rolling all round the place.

Kenny Ball's Jazzmen trotted out a bouncy trad sequence, of which their song of "Medical Ramble" was the best. Unfortunately, Ball deserted his trumpet, which he wields with some authority, for vocals, and his voice, although it has brought the group disk success, is a mighty rough-and-ready instrument, a kind of mid-Atlantic version of Jack Teagarden on an off day.

The show was launched by a French act, the Rolbands, who purveyed slick and exciting acrobatics on skates. Norman Vaughan emceed with more enthusiasm than substance, and might beware a tinge of self-satisfaction that has crept into his personality. Jack Parnell's band backed with zest, and a nicely exotic dance routine was dreamed up by Pamela Davis. *Otta.*

Drama 63

Giles Cooper, whose "The Freewheelers" made a fairly satisfactory segment of Associated TeleVision's "Drama 63" shein, has a fine flair for investing a superficially normal situation with sinister undertones. His talent for tension has been sharpened by scripting the "Maigret" tv series.

Cooper found a fruitful situation here. A group of young students had developed a game in which they purloined cars and drove in pairs to some out-of-town spot, stealing another for the return journey. It was a mere prank, justified to themselves as a means of making the squares independent of their possessions for a while.

On one of their jaunts, they picked up Sid (Peter Birrel) who learned about their capers and decided to organize it for his own criminal purposes. Instead of doing it for kicks, they did it for money. But Jeremy, the gang's leader, rebelled and started questioning the enterprise. And this is where Cooper's script, which it had been intriguing and alertly observant, was undernourished. Jeremy's motivation was slightly obscure, and his eventual betrayal of Sid, by tipping off the cops about one of his escapades brought him neither the sympathy of his pals or that of the audience. Upshot was a theme that had more promise than fulfillment.

Dennis Vance provided a crisp production, and the team of young thesps were able, although their submission to Sid was difficult to swallow. Vance tried an opening

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Tele Follow-Up Comment

Du Pont Show Of The Week

"The Legend Of Lylah Clare," the "Du Pont Show Of The Week" offering on NBC-TV last Sunday (19), was notable for its corn, melodramatics and sheer absurdity. The bravura dramatics of Alfred Drake as a Hollywood director, and the vamping of Tuesday Weld as a young actress possessed by an evil spirit, had so much histrionic hoopla that much of the hour was laughable.

Robert Thom's script attempted to put the legendary tale of the dybbuk into show biz terms, but his concept was a cliche from start to finish. Even the dialog namedropping of such "real" people as Elizabeth Taylor, Kim Novak, etc., was of no help in making the tale more believable or in giving it a behind-the-scenes flavor.

Several stalwart performers, Johnny [illegible], [illegible] Brooks and Michael Tolan, tried to pull it out of its hokey rut, but even with the veteran directorial hand of Franklin Schaffner, it was a hopeless attempt. *Oros.*

The Bob Hope Show

Bob Hope's final show of the season for NBC-TV last Wednesday (15) was an uneven effort that lagged midway in a lengthy segment with golf pro Arnold Palmer and in general was overladen with plugs for Hope's new book, "I Owe Russia $1,200" and the film "Call Me Bwana." The strongest element was Hope's topical warmup monolog.

His targets were the waning tv season, Khrushchev's promised retirement and the Kennedys. Sample: "It's spring in Washington. The cherry blossoms are in bloom and so are the Kennedys." His gags on the burgeoning Presidential family leaned a bit to the racy side, but their effectiveness was that they were never quite in bad taste. Hope's delivery was sharp despite evidence in his face of tiredness.

A skit with Fred MacMurray had the vet actor playing a robot from Mars who's mistaken by Hope for the newly hired butler of his fiancee. It led to some pleasant nonsense and yielded a few crisp lines about love among the mechanical men. Patti Page, who offered a pair of songs early, took part in a later skit on hotels in Moscow, the basic gag of which was that spies were hidden everywhere. Miss Page looked good and for the most part managed her role well, although she was weak with the Russian dialect department.

The needling session with Palmer verged on the embarrassing because the golfer was unable either to face the camera or sound spontaneous. He delivered some first-rate material in the manner of ballplayers who do the Gillette and Vitalis commercials. The routine was helped somewhat but cutting room clips of their scenes together in "Bwana," but unfortunately not enough. *Les.*

The Open Mind

As a topic for public discussion, drama criticism has the semblance of a natural, and it usually turns out to be a booby trap. Practically everybody has an opinion or attitude on the subject, increasing in vehemence inversely with knowledge of the matter. Most of the views about criticism are essentially unrealistic.

What was apparently intended to be a timely debate on the subject was presented last Sunday afternoon (19) on "The Open Mind" stanza on NBC, with a panel including Broadway producer David Merrick, playwright Lillian Hellman, N.Y. Herald Tribune critic Walter Kerr and N.Y. Post critic Richard Watts Jr. As usual, Eric Goldman was an effective moderator.

For a Broadway theatre buff, it may have been fascinating stuff, although hardly the angry verbal battle royal sensationalists may have anticipated and might have enjoyed. The discussion shed practically no new light on a terribly threadbare topic, however, and for the theatrically uninitiated public it must have seemed an hour of so-what.

Kerr dominated the proceedings, as he generally does in panel palaver about the theatre. He's articulate, intelligent, penetrating, pointed, and knows what he's talking about. Merrick directed most of his statements and comments to Kerr, mostly stressing the thesis that the Trib reviewer is "too tough" and, like other reviewers, has an obligation to "help" the no-longer-fabulous invalid stage.

Miss Hellman tended to dwell on the thesis that there should be a "higher standard" of criticism, though she failed to clarify precisely what she meant by that point. She did say specifically that she would favor having plays covered by "reporters" rather than critics, but then indicated she considers most reviews too lenient. She also tossed in the familiar suggestion that critics should have more time to write their notices. Watts entered the discussion only a few times.

In general, Merrick and Miss Hellman revealed that they share the widely held trade attitude that the function of criticism is to promote the theatre, except that Miss Hellman's special slant appeared to be that she'd like the reviews of her plays to "tell" her something, possibly what's technically wrong and how the error might have been avoided or could be corrected.

The playwright made the valid and familiar point that critics know very little about music, but review musicals, and know nothing whatever about direction or which creative craftsman is responsible for what in a show. She also indicated that she has no interest in musicals and not much more in comedies, and seemed to have a feeling of resentment at critical enthusiasm and public preference for such frivolous entertainment.

The talk went on and on for an hour, possibly increasing public interest in the theatre in general and/or criticism in particular, but it revealed little or nothing new or enlightening, nor even very interesting. *Hobe.*

Jackie Gleason Show

Jackie Gleason has been digging up some interesting entertainment on his CBS-TVer. On Saturday's (18) expedition, Jack Pearl and his straightman of yore, Cliff Hall, revived a nostalgic era of radio entertainment when Pearl's catchline, "Vas you dere, Sharlie?" convulsed the public. Pearl is still a highly skilled comic and Hall is an excellent feed. The timing evident in their acting could serve as a lesson to many of today's performers. Most of their material held up and provided legitimate laugh sessions.

Other major guest was Phil Foster, who spoke in Brooklynese. His ramblings on a variety of subjects was a laughing matter.

Gleason balances these vets with newcomers. Bobbi Shields was given a brief time in which to make good with his impressions and fulfilled his function. Jackie DeShannon allotted two tunes, indicated promise and need of further experience. She's a looker and, in time, seems a good bet for sales.

Gleason's staple is, of course, Frank Fontaine, whose revival on this show has made him a major entity on the personal appearance circuits and he worked with his usual competence. The June Taylor Dancers and the Sammy Spear Orch were good production elements. *Jose.*

As Caesar Sees It

Sid Caesar's half hour opus on ABC-TV last Tuesday (14) had some choice moments, but was hardly the work of video art that an all-consuming show purports to be. It isn't 100% panto anyway when much of the communication depends on simple lip-reading or on dialog cards per the old silent films. But the pretentions aside, Caesar's was a satisfactory comedy offering that ran his customary gamut from the inspired yock to the overworked and strained for sight gag.

It opened with a short skit of the star and Jane Connell in a violin and piano recital. Using sound effects, it involved a lot of familiar slapstick business such as Caesar stabbing himself with the string bow accidentally stepping on his fiddle, vying with his accompanist for the fore and dodging spitballs. Nevertheless, he and

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INTERNATIONAL HOUR: AMERICAN JAZZ
With Willis Conover, host; Count Basie, Lurlean Hunter, Teddy Wilson, Stan Getz, Jack Teagarden, Carmen McRae, Muddy Waters, Lambert, Hendricks & Bavan, Gary McFarland, others.
Exec. Producer: Charles Hinds Jr.
Producer: Robert Link
Director: Allen Schwartz
60 Mins., Mon., 9 p.m.
MILLER'S BEER
WBBM-TV, Chicago (tape)

Should traditional jazz someday enjoy another big vogue in the U.S., this season's "International Hour" entry would serve as the perfect prototype for a network series. As for its immediate use in the CBS-owned stations' foreign exchange plan, it will advertise well both for television technique in this country and for a cultural form that was forged in America by the Negro and remains one of our proudest exports.

A sampler of three jazz eras which includes such artists as Jack Teagarden, Teddy Wilson, Carmen McRae and the Count Basie orch—not to slight the others—can hardly misfire. And it's entirely to the credit of the WBBM-TV talents involved in the production that they did not lose their heads by over-producing.

The performers were taped onstage at the Opera House to a nearly full house of jazz buffs who paid for the seats in what was to double as a fund-raising concert for the Chicago Symphony. Ken Ponte fashioned sets and props that abetted visual interest without distraction. A crystal chandelier for Miss McRae's turn, for instance, was somehow just the right touch, as was a cartooned New Orleans backdrop for Teagarden's. Director Al Schwartz composed interesting shots and kept the camera angles changing without calling attention to himself. It was in all respects a tasteful job.

If there was a quarrel with any aspect, it was in the selection of Stan Getz to open the telshow. Being more cerebral in his musicianship than most of the others taking part, and decidedly in the "far out" category where lay folks are concerned, he was hardly the opening act. It was as much a disservice to Getz, who deserved to be set off better with his artful version of the "C Jam Blues," as to the show itself. Except for that, however, the show was nicely paced and varied, with justice done to all considering the time limitations.

The Teddy Wilson Trio, dating back to the Benny Goodman swing era, issued three choice numbers featuring Wilson's smooth pianistics in the main, although the last drew attention to the showmanly drumbeatings of Jo Jones, a good jazz name in his own right. Lurlean Hunter followed with a classy string of "I Left My Heart In San Francisco," styled in an unusually slow tempo; and blues singer Muddy Waters gave out "I Got My Mojo Working" for contrast against a harmonica-fronted r&b unit.

Teagarden offered one of his vocal classics, "Basin Street," in that effortless style of his and followed with a dixieland instrumental on "Lover." Miss McRae etched a pair of songs; the team of Lambert, Hendricks & Bavan contributed a rousing vocal of "Avenue C"; and Count Basie wrapped it up with three beautifully realized selections.

Willis Conover was an amiable host who clearly knew his onions but, happily, avoided making any gratuitously educational remarks. He also did the Miller blurbs, which were uncommonly good. *Les.*

BIRMINGHAM REPORT
With Rod Dancey, others
Executive Producer: Patrick Trese
Producer-Director: Don Hrvatin
30 Mins., Mon., 9:30 p.m.
KYW-TV, Cleveland

With the Birmingham crisis getting top news attention, KYW-tv sent a team including Rod Dancey, news editor Tom Beltz, cameraman, and Mark Landsman, senior news editor, to the Alabama capital for a first hand report.

It made a half-hour of timely, eye-opening film, with a special highlight the on-the-spot Beltz coverage of Negroes rehearsing for picket duty and luncheon and restaurant counter activity in segregated areas. Dancey's interviews with city leaders, both Negro and white, were well done and educational. *Mark.*

THE THEATRE OF TOMORROW
With Elia Kazan, narrator; Marlon Brando, Margaret Leighton, Jason Robards, Jr., Robert Whitehead, Jo Mielziner, Arthur Miller, S. N. Behrman
Producer: Mary V. Ahern
Director: Michael Ritchie
60 Mins.; Sun., 7 p.m.
ABC-TV (film)

The merits and faults of a trailer were in evidence in the hourlong documentary dealing with the Lincoln Repertory Company, slated to begin operations at the Vivian Beaumont Theatre in N. Y.'s Lincoln Center in 1965.

Titled "The Theatre of Tomorrow," it was more of a promotion piece than an absorbing journey into the magical world of the theatre. It had the participation of big names who lent little cameos, some frustratingly short, others innocuous. Produced by Robert Saudek Associates, in association with ABC-TV, the documentary nevertheless, stimulated interest in the projected Lincoln Center theatre.

Producer-director Elia Kazan played a prominent role in the film, both before the cameras and as narrator. He was natural and effective. One of the highlights was a visit with playwrights Arthur Miller and S. N. Behrman. Talks about plays are hardly as exciting as the plays, themselves.

Marlon Brando and Margaret Leighton illustrated the need of a repertory company. Jo Mielziner, who is collaborating with Eero Saarinen Associates on the design of the new playhouse, talked the theatre's new stage and its audiences. Robert Whitehead, one of the producer-directors of the Lincoln unit, joined Kazan and others in talking about the project.

Jason Robards, Jr., did a short monologue from Miller's new play "After the Fall." There was some very interesting footage devoted to the vocal and dancing exercises of the Lincoln acting group. Some of the mysteries of acting and the high cost of theatre going were explored.

To sum up, it was a case of bits and pieces that held promise of an exciting theatrical venture. *Horo.*

CHICAGO EMMY AWARDS BANQUET
With Norm Barry, host; Jack Brickhouse, Ray Rayner, the J's With Jamie, Terry Bennett, Jim Stewart, Joseph Gallicchio Orch, others
Producers: Harry Trigg, Dave Barnhizer
Director: Barnhizer
Writer: Trigg
Music: Robert C. Englund
25 Mins., Mon., 9:30 p.m.
UNITED INSURANCE, UNITED BANK
WNBQ, Chicago (live, tape)

The video presentation of the local Emmy awards last week hinted that Chicago television may not completely have lost the old show biz flair. For perhaps the first time in the five year history of the event, this was a show worthy of the name—a smooth, diverting and even at times genuinely amusing offering that augured well for its own industry and showed off the resident talent colorfully.

It was WNBQ's turn to produce, and the creative team of Harry Trigg and Dave Barnhizer not only solved the problem of making the award handouts go swiftly yet with glamor, but also fashioned a number of polished entertainment sequences to interlard the presentations. While the original sketches and songs were not exactly novel in their devices, they were written with wit and were brought off smartly by the participating talent. Credit Trigg with some cunning lyrics and Barnhizer with deft comedic direction.

Performances by Ray Rayner, Jim Stewart and Terry Bennett in a skit on nail-biting at the awards banquet gave the lie to their typecasting on tv as kiddie performers. Rayner (who won one of the awards) even improved his case later with a sterling solo-song-and-dance on the good old days of tv. The vocal quartet known as The J's With Jamie whose credits include the Chevy, Schlitz and Rice Krispies jingles, among others) gave a firstrate airing to "A Lot of Livin' To Do," their presentation enhanced by artful staging and imaginative visual effects.

Filler stuff centred on all manner of on-camera harrassments, such as the prop phone ranging during a newscast or the weather apparatus going haywire. *Les.*

THE AMERICAN EXPERIENCE
With Richard Heffner, moderator
Producer: Arthur Barron
Director: Don Horan
180 Mins., Sun., 9 p.m.
WNEW-TV, N.Y.

On its debut last Sunday night (19), this show was a long night's journey into the early morning. Planned as a two-hour replacement for David Susskind's departed "Open End," the preem of "The American Experience" was expanded to a four-hour run-through of two versions of an exploration into the American mind and mood. A one-hour condensation of both shows would have served the subject and the viewer far more effectively.

The first two hours of this marathon telecast was a straightforward panel show moderated by Richard Heffner. This was a last-minute substitution for the originally announced 9 to 11 p.m. stanza comprising various segments, all touching upon the same theme. This version of the show was aired from 11 p.m. to 1 a.m. and if any viewers, besides the critics, stuck it through to the end, then add to the American character the qualities of patience, fortitude and morbidity.

If the topic for the evening was vast and vague, then so was the talk about it. The panelists of Part One were professors Charles Frankel and Louis M. Hacker, psychologist Allan Fromme, critic Dwight MacDonald, sociologist Ithiel De Sola Pool and Dr Leona Baumgarten. They were six authorities in search of an idea to chew over. Only at the end of their allotted couple of hours did the panelists begin to focus their viewpoints into some definable and arguable form. As moderator, Heffner tended to pitch the discussion on the most generalized level with his cautiously involuted rhetoric.

Part Two was a grab-bag with very few surprises. A discussion by Lester Markel, N.Y. Times Sunday editor; public opinion analyst Elmo Roper and de Sola Pool threshed aimlessly about the question of whether there was such an animal as the American mood and, if so, whether it was measurable. There was absolutely no common ground for any fruitful ideas to emerge. Even more aimless and inept was the so-called debate between novelist John Dos Passos and Professor Frankel, representing conservatism and liberalism respectively. Another long sequence had Sen. Eugene McCarthy (D-Minn.) trying to reconcile politics and morality in a philosophical colloquy with Heffner. There were probably some important propositions to be mined out of this verbiage.

Shortly before dawn, Archibald MacLeish wound up this four-hour cerebral workout with a recitation of his poem, "At The Lincoln Memorial." Next week another group of experts wrestle with the question of the American economy in a match limited, it is hoped, to the advertised two hours. *Herm.*

THE QUITTER
(A Portrait of a High School Drop-out)
With John Palmer, Norman Luther Rawls, Judge William Woolfolk, Mrs. Jacqueline Van Landingham, O. L. Bosser
Producer-Narrator-Writer: John Palmer
Director: Roger Marx
Tues., 30 Mins.
WSB-TV, Atlanta (film)

School dropouts in Atlanta are soaring. While others have attacked the problem—and it is a serious one—they have dealt in generalities.

WSB-TV staffer John Palmer used a different technique in this documentary. "The Quitter" dealt primarily with one individual, the story of a boy who joined 20,000 other young people in a not-so-exclusive club of teenagers who quit high school in one year.

The lad, 17-year-old Norman Luther Rawls, knew that he had made a mistake. Married and living with his parents, he agreed to participate in the program as a "lesson" to other youngsters.

Boy's father and mother also participated in the program. They told of their efforts to dissuade him from dropping out and sought to point out to him their own handicaps due to the lack of education.

After going into Norman's background, narrator Palmer took viewers on a trip to the Georgia Employment Office, where dropouts learned they were in a huge

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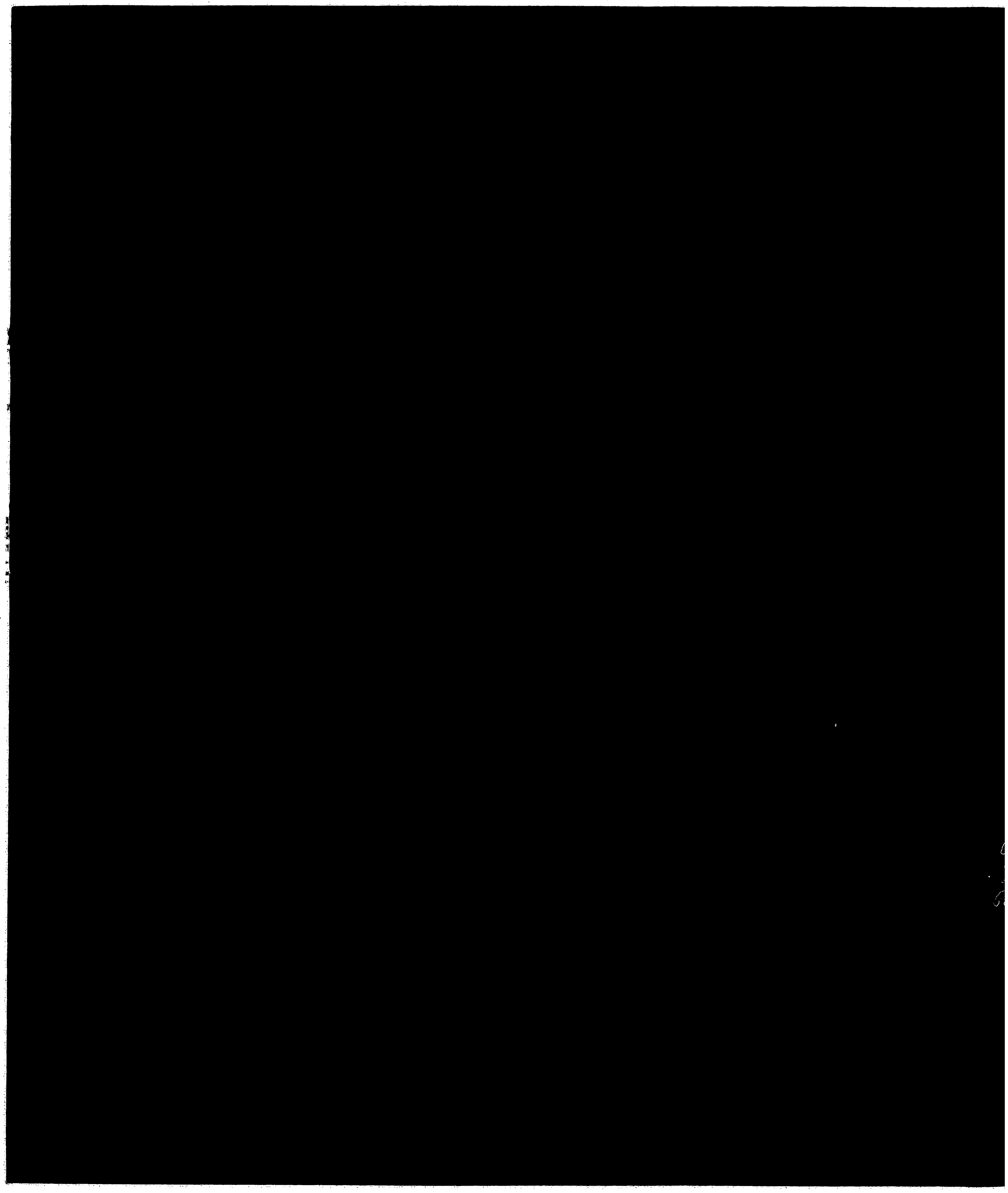


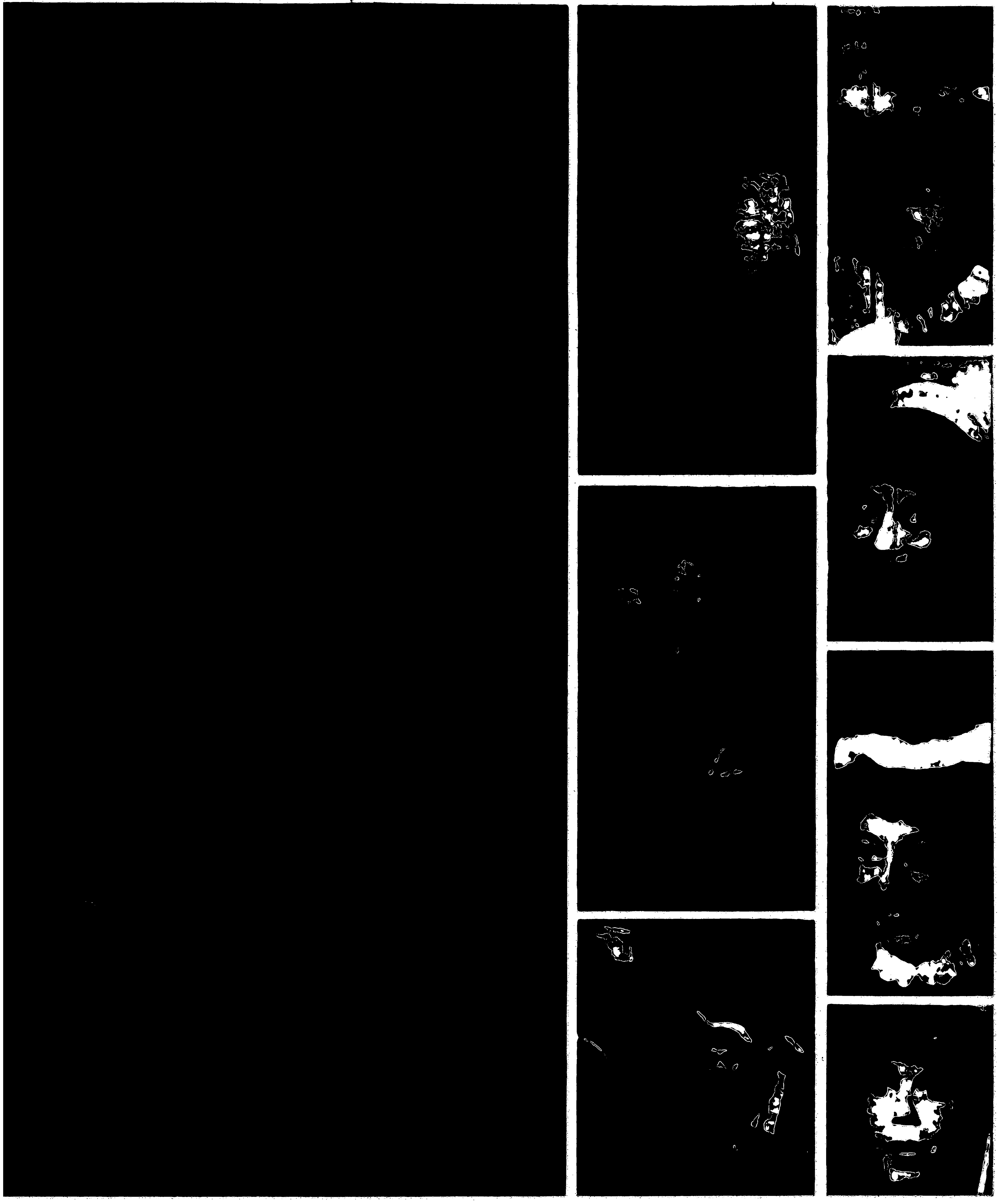
A Gal Named Grindl

The final "e" in the name "Grindl" was not lost in some mishap or dropped in the interests of numerology. Nope. The fact is that the name has *always* been spelled that way, and it's really just as un-fancy as the gal herself.

The gal herself, as you've probably heard by now, is actually Imogene Coca, whose "Grindl" series promises to be one of the comedy highlights of NBC-TV's versatile Fall agenda.

Even in a 1963-64 schedule boasting established favorites like "Du Pont Show of the Week" and "Bonanza," together with new entries like "Espionage" and "Mr. Novak," Miss Coca's return to the medium is a major event.

What makes it doubly welcome, though, is her choice of vehicle. For not since she and Sid Caesar were weaving their priceless comedy magic over five seasons of NBC's "Your Show of Shows" has the incomparable Imogene had so ideal a showcase for her protean talents.



Series creator David Swift (he also invented "Mr. Peepers") has cast her as a trouble-inviting girl-of-all-work who, through the undismayed efforts of a temporary-employment agency, finds herself in a different job each week.

All the positions—maid, bank-teller, baby-sitter and you-name-it—have one element in common ...complications. As a clad-in-white kitchen aide in a hospital, Grindl may find herself unintentionally whisked into the surgery room with the similarly-attired operating staff. As a newly-hired housemaid tidying up a basement, she may find her chores enlivened by the discovery of a fresh grave (with corpse to match).

Whatever the circumstances, it is always her good fortune to win out over adversity just before the final commercial. Instinctively realizing the inevitability of the happy ending, she never loses faith in her future. Indeed, as impersonated by the marvelous Miss Coca, Grindl is proof positive that life's a game well worth the candl.

Look to NBC for the best combination of news, information and entertainment.

Looks Like Doyle, Dane, Bernbach's Gonna Steal 'Blurb Show' This Year —On Other Madison Ave. Fronts

By BILL GREELEY

Doyle, Dane, Bernbach, always a hot agency when awards for print advertising are handed out, is going to get a good share of prize notices for its tv blurbs at Friday's (24) fourth annual American TV Commercials Festival at the Waldorf-Astoria.

Along with Young & Rubicam, DDB is for the first time a top rated agency this year, and will get a number of bests among the 36 product categories. Actually, a half-dozen or so bests, or runner-ups, and also citation among the 15 special awards for craftsmanship, production values etc.

But, as the Madison Av. heart beats, probably the Y&R story is the reading one. Agency is due to receive the best-campaign award in the product categories, and for no other effort than Goodyear tire. That's the big account that Y&R recaptured last year after several other shops had been invited to pitch.

Young & Rubicam, in fact, comes back in the Fest competition, having been the best shop four years ago during the first competition. Last year BBDO was the big winner. Year before it was Benton & Bowles.

Grey is also strongly repped this year. Among advertisers, Procter & Gamble, Bristol-Myers, Mennen do well. And Grey will get special recognition for its pubservice anti-VD campaign.

Ted Bates, which corkscrewed the contest the first year, is in with more blurbs than ever this year, and will bring off a couple of winners.

In a switch that should really not come as too much of a surprise, Interpublic's McCann-Marschalk figures in the awards while the same Corporation's big McCann-Erickson is out of the running.

Among the production companies, recognition will go as never before to some of the smaller shops—Pelican (now strong in live-action as well as animation), Tele-Video, VPI and others. As usual, Elliot, Unger & Elliot, MPO and other big companies are strong.

This was the year of the "quick cut" in tv commercials, so the title of this year's reel film—once again produced by Bill VanPraag for the Film Producers Assn., and Gordon Webber of Benton & Bowles, is titled, "Quick Cuts of '63."

Last year's vintage hassle, which saw the tape companies pulling out at the last minute over the way their blurbs were to be run off at the Fest, has been resolved. They are back in with a workshop in the morning (demonstrating portable and other new equipment) and 14 tape blurbs made it to the finals with three winning.

This year there were a record 1,207 entries (100 more than last year) and this was the year that Fest director Wallace Ross got the industry support he needed to keep the show going. On the Festival board are such names as Lee Bristol, Charles Brower, George Gribbin, David Mahoney, Edwin Ebel and Harry Schroeder. This year, after four years, Jack Cunningham steps down as chairman and Bert Cummings of Compton takes over.

It took eight weeks to judge the entries in five cities, New York, Chicago, Toronto, Dallas and Los Angeles. There will be followup award presentations in Chicago and Toronto handled by Ross. Dallas and LA ad clubs will handle presentations in their cities.

Like Oscar, Emmy and Grammy, the Festival's award statuette now has a handle—Clio. Not short for Cleopatra, but one of the nine muses, Clio was the winner in a Festival contest to name the award submitted by Dudley Reeve, former agency man now a professor of speech at the University of Omaha.

Curtis' Riddled Riddle

Curtis Publishing, which recently fired virtually the top half of the masthead in an editorial cleanout of the Ladies Home Journal, has now issued a publicity release boasting of a 20% spurt in ad linage over the last few months.

LHJ editor Curtiss Anderson (and several top editorial heads) were booted in the face of the boom as Clay Blair Jr., former Time-Lifer now made editorial director of all Curtis books. Blair was involved in what Curtis staffers call the "old new" Saturday Evening Post, the initial revamp that was a total bust. Anderson, who came in at 30 years of age under the old LHJ regime, reportedly started a newsstand sales climb with his first issue in the spring of '62. Issue preceding his had sunk to 1,300,000 sales. His came back up to 1,700,000 newsstand copies.

Blair and Anderson are only a couple of the youngbloods involved in the current Curtis in-and-out campaign, but as some close observers see it, the overall picture represents a turnabout in longstanding Curtis policy. Editors, they say, used to really control their magazines while today the shots at Curtis are being called by the business and sales side.

'Cease & Desist' On Shaving Ads

Washington, May 21.

The Federal Trade Commission has issued its revised final order rapping sandpaper shaving soap commercials on tv.

The order is directed at Colgate-Palmolive and its ad agency, Ted Bates.

A modification and clarification of the commission's Feb. 18 order, the new directive bars Colgate and Bates from:

"Unfairly and deceptively advertising any product by presenting a test, experiment or demonstration that is represented to be actual proof of a claim made for the product, and is not in fact a genuine test, experiment or demonstration being conducted as represented and does not constitute actual proof of the claim because of undisclosed use and substitution of a mock-up or prop; and falsely representing the moisturizing properties, other qualities or merits of any shaving cream as an aid to shaving."

Bates was conceded its point that it didn't know a mock-up was used or that the qualities of the cream were misrepresented.

What raised FTC hackles in January, 1960, was the tv commercial in which a piece of sandpaper, covered with shaving soap, was shaved clean. The commission claimed the piece of sandpaper was actually plexiglas with loose sand on it.

The commission's proposed order last February drew exceptions and suggested alterations from the principals. These were all waved aside in the final order which declared:

"The record shows not merely a representation of fact concerning a product offered for sale, but the pursuance of an unfair and illegal form of advertising, manifested by its repetition over a substantial period of time. An effective order must also be directed at the form of advertising (i.e. the practice or method of competition) found illegal."

London Agencies

London, May 21.

John Cuff has resigned as chairman of Benton & Bowles Ltd. He leaves later this year after two years in the chair and 12 years prior to that as managing director first of the original company (Lambe & Robinson) and subsequently the present company. He'll be succeeded by Douglas Lowndes who has been joint managing director since 1961 ... W. S. Crawford Ltd. signed to handle the prestige advertising for the British Railways Board ... Hugo L. Marchende has been named promotion manager of the Laing Development Co., Ltd., has chief responsibility being the planning of the $22,400,000 Birmingham city center redevelopment project ... A. S. C. Ehrenberg has resigned as deputy managing director of Research Services Ltd., which is part of the London Press Exchange, to take up consultancy appointments ... Foote, Cone & Belding Ltd. assigned Alex Joyce to a new job; head of media planning.

More O'seas B'casters Join CBS Int'l Exchange

Three overseas broadcasters, NTS of Holland, the Australian Broadcasting Commission and Yugoslav Radio-Television, have added their names to the list of broadcasters contributing programs to the third annual International Program Exchange being conducted by the CBS-TV o&o stations.

Program contributions to the exchange from abroad will be broadcast by the five stations as "The International Hour," weekly series beginning June 1. [illegible] CBS-TV o&o contribution will be "American Jazz," produced by WBBM-TV, Chicago.

Nat'l Ratings Get Ciggie Ad Chief's Seal of Approval

Brown & Williamson veepee and ad chieftain John W. Burgard, who is chairman of the Assn. of National Advertisers' Broadcast Committee, this week gave the national tv ratings a seal of approval at ANA's New York spring meeting.

Outlining the position of ANA's Broadcast Committee (which recently, along with the American Assn. of Advertising Agencies set up subcommittees to probe the post-Oren Harris ratings hearing, and-research atmosphere), Burgard declared, "The principal national television ratings now available are suitable for our purposes of buying time, and we have confidence in their relative usefulness so long as used for the purpose designed, that is, the measurement of a national audience."

The cig firm ad chief, however, said, "We have some reservations about the validity of local television ratings and feel that in this area an accuracy equivalent to national television ratings would be desirable for buying purposes."

The Broadcast committee does not feel, he said, that "formation of a tripartite group representing advertisers, agencies and broadcasters to audit rating services or supervise a cooperative service is desirable or feasible. . . Ratings are primarily the responsibility of the broadcasters, since they are essential to all phases of their operation."

He said the committee was in favor of the National Assn. of Broadcasters plan to set up standards for auditing the ratings, and ANA and 4A's jointly would help setting up standards "most useful to us as buyers of broadcast time."

He said the committee feels that the "foreseeable future (will) have adequate tv ratings at the local level as well as the national level," and that he did not agree with predictions that cost would make such ratings impractical. "Is it," he asked, "unreasonable for the television industry to spend 1% of its gross billing for adequate, projectable ratings at all levels? These few broadcasters to whom I posed this question thought 1% too low. Yet this is a $2 billion business and 1% would provide $20,000,000 annually. Professional researchers assure me that this amount would more than pay for such a service."

Otherwise, in his talk on the future of tv and its problems, Burgard cited the continued problem of "triple spotting," since the spread of the network program break where show promos are inserted between two blurbs, the "clutter" problem from multiple blurbs, promos, credits etc. revealed in the Broadcast Committee's monitoring study of several months ago (see separate box); and came out in favor of "guaranteed circulation," with show costs based on audience size and quality.

KTWN'S $113G SALE

Washington, May 21.

FCC approved the sale of KTWN, St. Paul, Minn., from Franklin Broadcasting to K-TWN, Inc. for $113,000.

KTWN is wholly owned subsidiary of Cream City Broadcasting Co. Inc., licensee of WMIL-AM-FM, Milwaukee.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Cleveland Amory will be TV Guide's new critic succeeding Gilbert Seldes, who's retiring . . . Merv Griffin to do stint as panelist on "To Tell the Truth" week of June 3 . . . Gene Rayburn takes a vacation from "Match Game" hosting for a few weeks this summer . . . Come Monday (27) Frank Blair takes over as permanent newscaster on WNBC-TV's 11 p.m. strip, while longtime deskie John K. M. McCaffery returns to WNBC . . . [illegible] turns "straight" in role as dope peddler on first [illegible] of "The Nurses" . . . WBLI (L. I.) program veep [illegible] off to Europe for a one-niter . . . After 16 years [illegible] to do a show in front of a live audience—a stint in the Portland (Ore.) Rose Festival, in a stadium there; the singer-pianist [illegible] off to London to deliver possible sale of her tv scenes there . . . Peter Nelson, Barbara Cook and [illegible] guest on the June 8 Perry Como shows over NBC-TV . . . Bill Dana arrives today for five-day push of his NBC Sunday half-hour next season . . . Bob [illegible] elevated to NBC-TV's director, talent, program administration . . . [illegible] cited for award by the NAB in conjunction with its May observance of National Radio Month . . . NBC press' softballers, appropriately named "Flying Peacocks," open season against ABC press team Monday (27) in Central Park . . . [illegible], NBC's manager of employment, vacationing in Europe . . . NBC photographer Art Selby shared a photographer in Sunday's (19) [illegible] Post Show . . . [illegible], director of religious programs on NBC-TV, feted by American Baptist Convention for "making possible wider coverage of religion" . . . Amber [illegible], six year old daughter of public relations exec [illegible], makes show biz debut as a swinging singer in "Mikado." Production will be presented by the Toronto Club at the Kew-Forest School.

Goodman Ace left Monday (20) for Chicago and Hollywood in connection with the pending General Motors pitch via Leland Hayward . . . ABC newsman Ron Cochran participating in a panel on public relations May 21 at the Waldorf-Astoria . . . Actress Mary Lou Parker doing radio commercials for the Long Island Railroad . . . [illegible] comes from KALL, Salt Lake City, to WINS as a broadcast newsman . . . William J. [illegible] has joined Metropolitan Broadcasting as assistant to Phil Cowan, v.p. for public relations . . . [illegible] assigned a role in Dore Schary's "Act One" production . . . Jack Sterling doing his WCBS Radio show from the top of the Empire State Building in June.

Richard Simpson, v.p. and general manager of Bonito Sales, has left for a world-girdling sales trip . . . [illegible] guests on June 6 [illegible] of "Doctors" . . . [illegible] Mel Torme signed to supply special material for Judy Garland [illegible] . . . [illegible] on WCBS-TV sales staff . . . [illegible] to Jackie Gleason chore in the Gotham-taped [illegible] in a kinescope version of a "Day at Coney Island" . . . Commodore [illegible] Bond of "The Defenders" took part in a performance of "King David" in Charlotte, N. C., Saturday (18) . . . [illegible], Hollywood artist-manager, has returned to Coast . . . [illegible] named director of administration, Europe, for CBS News. [illegible] has been assigned to the CBS News director of business affairs since he joined CBS News four years ago . . . [illegible], CBS special director, honored Sunday (19) by the National Assn. for American Composers and Conductors for his "distinguished service to American music." [illegible] received the citation at the annual awards dinner marking the 30th year of NAACC. [illegible] has been with CBS more than 25 years . . . [illegible] of "Beverly Hillbillies" off to Japan on 11-day personal appearance tour . . . [illegible] of "Jack Benny Program" in town . . . [illegible] of Marist College Dramatic Club production of "The Veil" was 19-year-old Dennis Penney, son of Harry Penney, CBS-TV press info associate director . . . Raymond Burr to star in summer theatre stock production of "Oh Men, Oh Women" during June and July . . . Dr. John R. Coleman, national teacher on CBS-TV's "College of the Air," given honorary Doctor of Laws degree by Beaver College . . . Tele Features, Inc. has sold "Courageous Cat" cartoon series of 130 color episodes to KCOP, Los Angeles . . . "Lithe," industrial film made for the Amalgamated Lithographers of America by Elektra's Abe Liss and Sam Magdoff (designed by Cliff Roberts with jazz score by Cohen Hamilton), has been selected for the USIA's "Graphic Arts USA" exhibit which will play the Soviet Union late this summer . . . WOR's Arlene Francis today (22) hosts film producer [illegible] and comedian Mel Brooks, who have just produced a five-minute animated short, "The Critic" . . . Joe Franklin's "Memory Lane" has been expanded to 70 minutes a day on WOR-TV (12:20 to 1:30 p.m.) . . . John Nuzzolo, p.r. director of Kudner Agency, given honorary membership in Manhattan College Chapter of Alpha Delta Sigma, national ad and marketing fraternity.

IN HOLLYWOOD . . .

[illegible] cost S & H (green trading stamps) a small bundle when she decided to sit out next season and it's no longer. She had posed for the catalog and thousands of them will have to be destroyed and Andy Williams substituted in the new printing. Said an S & H official, "she's no longer our girl so we've got to get rid of those catalogs." . . . Robert Bollinger, who started as a press agent with the Grant agency, was named executive veepee of the company. He'll continue to manage the Hollywood office . . . Dan Jensen, formerly with Cunningham & Walsh and Doyle Dane Bernbach, joined Gerald Schnitzer Productions as commercials [illegible] and director of operations . . . [illegible] named KMPC as its [illegible] director . . . NBC's Bert Reilly named general manager of Radio, Television, Recording & Advertising Charities. Year's goal of $300,000 was passed by plenty . . . Christy Walsh Jr. paired up with the Paul Glass ad-pub firm . . . Jack Samuels, one of the late Frank Samuels, CBS and ABC veepee on the Coast, spoke to the Hollywood Ad Club on marketing. He's one of the top hands at the brewery with the largest coast sales . . . Kenyon & Eckhardt's W. B. Lewis slipped over quickly to Palm Springs where he was keynoter at conference of Western States Assn. of Advertising Agencies. He was accompanied by his Hollywood manager and newest of the agency's veepees, William Gargan Jr., son of the actor . . . Jack Donahue departed KTLA after five years in general sales manager . . . NBC's Ted Elgin and David Tebet here for a week of meetings with program chief Grant Tinker on next season's attractions. Tebet will also keep an eye peeled for new talent.

IN CHICAGO . . .

The door's still open for Dick Biondi to return to WLS this week, but station prexy Ralph Beaudin is about to slam it if the deejay doesn't come back pronto. Art Roberts has been assigned the hot nighttime berth and will get it permanently if Biondi, who walked out after a dispute with management, continues to play it cool. He reportedly was in Nashville last week . . . WGN-TV [illegible] says he's going to screen the video documentary, "Friday's Children," on Dixon State School for the Mentally Retarded, to state legislators to promote the institution's need for more funds . . . Lee Phillip's latest Emmy from the local ATAS chapter gives her a grand total of six, which is tops in town for performing honors . . . Frank Jordan leaves the local NBC News shop this week for a new assignment in New York. Bill Corley has succeeded him as news director. Jordan, by the way, was named to a list of distinguished alumni of Columbia U.'s graduate school of journalism . . . Dick Salant, prexy of the CBS News Division, was guest

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NBC'S 'LONG TINTED SUMMER'

Goodson-Todman's Own Nielsen

End-season figures show tv's giant quiz shop Goodson-Todman has accounted for 310 hours of network air for the period of Oct. '62 through April '63, putting G-T close behind NBC and CBS in actual show production and ahead of ABC by about three to one.

Via estimates supplied by NBC and CBS, an average of 130,401,000 viewers tuned in G-T shows per week, giving the packaging firm its biggest season for audience in 17 years. Company's shows are currently on network for a total of 17½ hours a week.

In terms of audience, the most popular G-T show is "To Tell the Truth," drawing an estimated average of more than 31,000,000 viewers for one nighttime and five strip shows a week. "Password," also aired three hours a week, had an estimated weekly aud of 28,000,000 for runner-up honors.

More popular on a single-show basis, however, was "I've Got a Secret," now a CBS property, with a weekly audience estimated at 22,700,000. "What's My Line," the longterm Sunday night show, polled an estimated 22,200,000 viewers.

Newest G-T entry, "Match Game," which debuted on NBC Dec. 31, is almost up to the daytime "Password" in draw with an estimated 6,097,000 daily viewers, and, says the packager, the web will probably add a nighttime version next season.

Brit. ATV Comes Out of Kitchen Sink, Combs Its Hair in New Dramas

London, May 21.

Associated TeleVision is grinding into top gear with its drama coverage this coming season, with another new skein slated for teeoff on June 3 involving the use of top sob-story scribes. This one is to be generically tabbed "Love Story," will embrace 14 one-hour segs written by different authors to fill the Monday night 8 p.m. slot due to be vacated next Monday (27) by ATV charter "The Plane Makers."

Star scribe obviously is Doris Lessing whom exec producer Stella Richman — ATV's senior script counsellor—has peeled to adapt her own novel "The Habit of Loving." Directed by Dennis Vance and at the moment starring Eric Portman, this will go out on June 17, No. 3 in the list.

Opening blister will be "Whitsun Story" which Julian Bond has written and Anthony Kearey directed with Robin Bailey, Gwen Cherrell, Toni Gilpin and Terence Alexander starring. Only other so far pencilled in with a transmission date is "Charlie is My Darling," written by ex-newspaper gossip scribe Tim Aspinal which Phil directs with Amanda Reiss, James Bolam, Justine Lord and Maurice Kaufmann starring.

Also among the tabbed authors is the husband-wife team of D'Arcy Niland and Ruth Park who won first prize in ATV's drama script contest in 1961 with a piece called

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Babbin Rejoining TA; Phil Barry Set

In a game of musical chairs on the DuPont-NBC special scene, Jacqueline Babbin has exited Directors Co. to rejoin Talent Assoc.'s-Paramount. Replacing her at DC will be Philip Barry Jr., who returns to video drama production from a feature film project in England.

Miss Babbin, who produced several DuPont shows for Fielder Cook and Franklin Schaffner's Directors Co. last season, will work on the seven DuPont shows Susskind's company is doing this year. She was with the latter as a producer before moving over to DC.

Barry, due to report Monday (27), has been in feature film production, having produced "Mating Game" (MGM) and "Sail a Crooked Ship" (Col.) since in the early '50's he produced such tv series as "Motorola Hour," "Center Stage," "Eight Hour" and "Goodyear-Alcoa Playhouse."

Barry has been in London setting up independent production of "The Loved and Lost," a Fredric Raphael screenplay based on the Morley Callaghan novel. A "casting conflict" has called for postponement of the pic till May of '64, enabling Barry to take the offer from Directors Co., where he'll produce the seven DuPont's Cook and Schaffner are taking on.

CBS-TV Ups Levitt, Robinson in H'wood

Hollywood, May 21.

Paul Levitt, director of talent and daytime programs, and Peter Robinson, associate director of program development, CBS-TV, Hollywood, have been promoted to exec producers.

In another development, Devery Freeman, an exec producer in the program department, will leave his administrative post to devote full time to the development of a new, half-hour comedy series planned for the web's '64-'65 season. Levitt will take over Freeman's duties on the programming staff.

British TV 'Battle Of Lorna Doones' BBC Gets in First

London, May 21.

The production trio of British Lion, Granada TV and Television Wales and West has dropped its $1,000,000 plan to make 13 segs of a color skein based on the characters, situations and locales of the famed old novel "Lorna Doone." Reason given by execs from all three companies? The BBC got in first and has robbed them of the necessary impact.

Chiefly through producer Frank Launder, who was doing the skein for the combine, there has been quite a bit of hoggling these past few weeks since it got out that BBC-TV was setting up a serialization of the novel in 11 25-minute segs for kidvee's peak slot on Sunday afternoons kicking off June 16. The corporation does not include itself in the longstanding arrangement picture producers have of announcing project plans at the earliest possible point and so avoiding this kind of overlap or direct cut 'n thrust opposition. Last time there was such a clash was over the two Oscar Wilde pictures three years ago.

Launder has forcefully pointed out to the BBC that his intentions were clearly indicated in January of 1962. It is only weeks ago that the BBC's plans came out, when its project was in the can. The BBC has replied that it is not its policy to announce its intentions until it "saw fit."

Nobody's talking actual coin but certainly scripting contracts will have to be honored as will propping expenses. Location shooting was due to start in the western counties of Devon, Cornwall and Dorset mid June.

Said one British Lion exec: "Certainly several thousands (pounds) have gone down the drain with nothing to show for it," then adding: "Perhaps out of this might come some kind of plan for a closer liaison between the BBC and independent tv production companies. It would save a lot of people a lot of trouble."

GEARING-UP TO NON-STOP SKED

Next season, NBC-TV will run approximately as much color as it is doing this year. The amount: 2,300 hours on the season in '63-'64, and, like this year, the nighttime color schedule will run for 52 weeks.

That they can show color for 52 consecutive weeks is important to NBC-TV executives. One of the big problems, until this season, was the inability to promise color during the summer months, which hurt both color promotion and program continuity.

Because programs are being produced so that they'll carry tint the year round, NBC-TV recently spent an estimated $1,000,000 over all previous color investments to modify tape machines so that color programs could be transmitted to the "B Network" without any loss of color fidelity. The "B Network," as NBC calls it, is the part of the station lineup that takes its programs delayed; the network tapes them, even the film programs, and transmits them for later airing. (The old 39-week color season left a good deal to be desired by potential color set fans.)

Miscellaneous statistics about color are so much puffery without the background: Fact that RCA has encouraged NBC to go round the clock, so to speak, with color programming is taken to mean that the parent manufacturing concern sees the day near at hand when the entire RCA color operation will pay off and pay off big.

It costs NBC considerably more money to tint up for 2,300 hours, and through the summer. It's no secret that NBC-TV is reimbursed only to the extent of color commercials and that it absorbs the cost of color program "incrementation."

The one mitigating, or even encouraging, economic factor in networking color is that its availability is known to have attracted to NBC-TV the heaviest automotive business. Detroit loves to colorize its cars.

Gen. David Sarnoff, with the patience of Job and the persistence of Peter, long ago took a look at color tv and decided to develop a big color line. NBC was utilized to carry color programming—simultaneously to promote color for the set manufacturing arm and as an extra dimension for tv viewers.

Two years ago, RCA is said to have turned black ink on its color set operation. But that per-annum profit came only after long, large investments in a minimal color market.

Over The Hump

Now they figure color is over the hump; other manufacturers have picked up on tint, and RCA planners say that they have the jump and that the competition will only stimulate further color biz. RCA seems to have always worked on the principle of long-term losses leading to multi-million dollar gains. (Presently the principle is being applied to cybernetics.)

Back to the tv network: NBC, it'd appear was only allowed to increase, even if slightly, the overall color programming for '63-'64 because RCA figures now is no time to let up. ABC-TV is going to carry three hours of color a week next season, which about an hour-and-a-half more than now. And while CBS has not relaxed its position too much against color programming, it is felt that there has been some relaxation; that web, which is not particularly interested in helping RCA to make a profit while losing money in the process, is nonetheless aware of a desire for color by some of its affiliates.

word for color programs around RCA was "2,000 hours a year." It would appear the manufacturer was interested primarily in the quantity of color shows. Lots of the color was live, not processed of the stuff lending itself to proper incrementation. More is on film

(Continued on page 40)

FCC's Proposed Rules Imposing Com'l Time Limits for TV-Radio

Washington, May 21.

In a 4-3 decision, FCC issued proposed rules which with few exceptions would place Code commercial time limits on radio and tv stations.

Commission noted its "great concern" with excessive commercialization and asked for comments on whether it should adopt the NAB's Code limits or an alternative set of limitations.

NAB's attempts to "accomplish a measure of self-regulation," FCC said, "obviously would be preferable . . . but have not met with success."

FCC pointed out that "only" 38% of all radio stations and 70% of tv stations subscribe to NAB's Codes. NAB also "lacks effective sanctions to prevent abuses," FCC added.

Under proposed rules, radio stations would have to limit advertising to a maximum average of 14 minutes per hour on a weekly basis, to 18 minutes in any single hour or to five minutes in any 15-minute segment.

Radio sponsors are limited to seven minutes for an hour long program, four minutes and 15 seconds for a half-hour program and three minutes for a 15 minute program.

Television advertisers under Code limits are held to four minutes per 30 minute prime time broadcast.

In non prime time, tv commercials including station breaks can't run over six minutes per half-hour. No more than three announcements can be scheduled consecutively.

Stations, under Code rules, are allowed 70 seconds per half-hour for station breaks. Total station break time for every half hour is limited to one minute and 10 seconds.

Commission indicated it was willing to bend the Code requirements for daytimers and stations located in sparsely populated areas.

It specifically requested small market tv stations to comment on whether they need more than 70 seconds for station breaks.

Commission also asked if the limitations could be liberalized in the winter, certain days or during certain hours.

Stations requesting more liberal guidelines will have to back their claims with specific data on advertising requirements in their locale.

All stations were asked for comments on excluding time for paid political announcements.

Comments are due by July 1, 1963.

In favor of the rules were Chairman Newton Minow and Commissioners Robert E. Lee, E. William Henry and Kenneth Cox.

Collins Appeal to Admen

Washington, May 21.

LeRoy Collins appealed to the 50 largest advertising agencies to support the NAB Radio and Television Codes.

In a letter to the agency presidents, NAB prez Collins warned that if broadcasting and advertising don't cooperate for better self-regulation, FCC will put Code limitations on commercial time into law.

NAB prexy Collins told the ad men "we are making steady progress in reshaping the Codes to reflect the broadcaster's integrity more realistically."

"Through these means," Collins went on, "we seek to decrease the pressure of government's concern with the conduct and quality of broadcast advertising."

Collins said those who claim NAB can't enforce its Codes "simply don't have the facts."

Collins Resents Industry Being 'Pushed Around'

Washington, May 21.

National Assn. of Broadcasters prexy LeRoy Collins said there's no excuse for the industry being exploited and pushed around by advertisers and rating services.

While disclaiming any attempt to make war on advertisers, Collins said broadcasters standing together can resist advertiser pressures and threats to take their business elsewhere.

Collins said broadcasters should not surrender to any outside group their decisions on program form and content, the public interest in advertising content, interruptions of programs for commercials and the validity of claims.

The responsibility for these decisions rests with broadcasters, in the eyes of the public and the government, Collins went on, and they should exercise the authority for such decisions.

He told the South Dakota Broadcasters Assn. in Sioux Falls "the government has no proper place in this field and we demand in no uncertain terms that it stay out."

But to stem this and other government regulation, Collins warned the industry to turn promise into performance, especially in programming where there is "ample room for improvement."

The goals of NAB he went on are to make the individual broadcaster stronger and to keep him from being imposed upon from any quarter, including government.

NAB membership, Collins continued, doesn't offer insurance against federal encroachment or trading stamps which give added weight to an application for license renewal.

Chevy, Amer. Tobacco Coin Into Jimmy Dean

Jimmy Dean's show on ABC-TV has picked up commitments from Chevrolet and American Tobacco. Chevrolet has bought one full hour of the show in the fall to kick off its 1964 models, bankrolling the Dean stanza as a "special." American Tobacco has bought an alternate half-hour of the show.

Dean's stanza will be a general music-variety show with no particular country-western accent. Dean and ABC picked up the tab for several hundred agency execs and their families at Freedomland in the Bronx Saturday (18) where he was performing. It was a chance for the web to show off Dean's varied talents to potential clients.

3-Web Parlay To Intro Emmys

In addition to the three hosts for Sunday's (26) Emmy telecast, NBC-TV has called in over 20 "presenters" from the three tv networks and indie tv ranks.

The CBS award-givers are Irene Ryan, Buddy Ebsen, Jack Benny, Carol Burnett, E. G. Marshall, Frank Fontaine, Garry Moore, and Danny Thomas. Walter Cronkite, working out of Washington, will be one of the three hosts, he being with CBS News.

Fred MacMurray, Ephriam Zimbalist Jr., Vince Edwards and Sid Caesar are the "presenters" supplied by ABC. From NBC, the list is Richard Chamberlain and Raymond Massey (presenting as a team), Lorne Greene, Hugh Downs and Chet Huntley. Richard Boone is also to do an award presentation, but since he's on CBS this year and NBC next, some of the people involved in the Emmy splash figure the better part of valor is to list him as an independent award-giver, along with Harry Belafonte, Art Carney, Peter Falk and Meredith Willson.

Morning's At Seven

Once upon a time, a gloomy sage wrote, "How can anything be good about a day that begins with getting up in the morning?"

But that was long before "Today" came along to stir up the juices of post-dawn America.

For millions and millions of viewers, mornings haven't been the same since. It'll be hard for many of them to believe—even *in* their fully-awake state—that this two-hour, five-day-a-week panorama of news, features and entertainment is approaching a 12th anniversary.

But it's so. Twelve years is an eternity, as television longevity is measured; but the nicest part is that the continuing "Today"—as an all-important element in NBC-TV's exciting, varied schedule for '63-'64—is as bright and as enterprising as it was a dozen years ago.

During this current season alone, it's brought viewers such assorted items as:

Down-to-earth interviews with cabinet mem-

bers, Governors and Congressmen—as well as dozens of visiting statesmen from abroad;

The classical music of the Fine Arts Quartet and the Jazz of the Gramercy Five;

Informal meetings with show-business celebrities like Elia Kazan and Peter Ustinov;

Out-of-town originations ranging from New Orleans at Mardi Gras time to the Netherlands at tulip time;

Shoes-off chats with such authors as Erskine Caldwell, Eugene Burdick and James Jones.

With an extremely able cast that includes host Hugh Downs, Jack Lescoulie, Pat Fontaine and Frank Blair—all early-hour bloomers—"Today" is as alert to the latest in science and sports as it is to a behind-the-scenes story at the United Nations.

This sort of coverage is typical of "Today's" versatility. We need hardly add that it's also representative of our entire programming credo—a credo more evident than ever in the creativity and scope of NBC-TV's schedule for the Fall.

Look to NBC for the best combination of news, information and entertainment.

From The Production Centres

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speaker yesterday (Tues.) at Chi Broadcast Ad Club's final luncheon of the season . . . Irv Kupcinet, Tony Weitzel and Norman Ross comprise John Justin Smith's "Meeting of the Minds" panel on WTTW next Monday (27) to discuss the art of the interview . . . Jack Brickhouse notched his 2,000th ballcast in official major league competition over the weekend, becoming the first in the nation to hit that number from one city. It took 16 years at the WGN-TV stand to do it . . . Sig Sakowicz got a broadcasters award from the Illinois Federation of Womens' Clubs . . . WIND will do on-the-air personnel service for 10 high school dropouts in a special pitch this Friday (24) to land jobs for them.

IN LONDON. . .

Comedian Dickie Henderson begins taping a new laughter skein in the fall for AR-TV. Scripts again by the Jimmy Grafton team . . . Kenneth More has signed with Anglia TV to play the lead in John Mortimer's "Collect Your Hand Baggage" which Ted Kotcheff will direct for airing later this year . . . BBC-TV giving extensive live coverage of this year's Walker Cup golf tourney on May 24 and 25 with commentators Bill Cox and onetime champion Henry Longhurst . . . While the "Black and White Minstrel Show" takes a summer rest its producer George Inns will be steering a new C & W show over the air in the same slot, Sundays at 7.25 p.m. It kicks off June 2 . . . "The Rent Day," a play written in 1832 and produced at Drury Lane kicks off on May 31, a weekly skein of eight melodramas Granada TV will screen as "The Victorians" . . . BBC-TV is going to tape a studio production of the West End stage success "Stephen D" with most of the original cast for transmission in the fall, the 75-minute adaptation being done by Hugh Leonard who did the original stage version. Under tv direction of Anthony Page it is skedded for a peak Friday or Sunday drama spot . . . First play for Mary Peach since the birth of her baby three months ago will be star spot in "The Outcasts" for AR-TV this Thursday (23).

IN PHILADELPHIA . . .

WCAU chalks up its 41st anni and WIBG marks its sixth year as a member of the Storer chain . . . The WFIL Studio Workshop variety show to do a benefit for the West Jersey Hospital, at the Latin Casino with "Rise and Shine" host Phil Sheridan as emcee (June 1) . . . WRCV to broadcast "live" from the Devon Horse Show with Bill Bransome interviewing contestants and guests (25) . . . Ray Allard, WFIL-TV's weekend weatherman, is a member of Actor's Equity . . . WDVR begins operations as area's first 24-hour FM stereo station. Owner David L. Kurtz is an electronics engineer with Philco . . . Gert Kalmann, music director at WPEN for almost 25 years, exits to join WIP . . . WRCA-TV won the Pennsylvania Broadcasters Award for '62 agricultural programming . . . WCAU-TV received the tv award of the American Baptist confab for "apt community programming which recognizes the moral and spiritual needs of people." The station is first to be so honored since the awards were initiated nine years ago . . . Alan Baker takes over the afternoon spot on WKDN vacated by Danny Morrow, now with WFIL.

IN SAN FRANCISCO . . .

May has been Award Month for Frisco radio and tv outlets . . . California Associated Press Television and Radio Association handed out six awards to KCBS radio during its convention in Anaheim. "Excellence" ratings in sports, documentary and news review fields, and "Merit" for editorial, spot news and general excellence of news. Same convention named KGO-TV as station with best regularly scheduled local news program in California, for "Roger Grimsby and the News at 7." Channel 7 also received "Merit" ratings for special year-end review news program and for editorials, as well as a special award for annual high school gridcasts . . . S. F. State College Radio-Television Guild laid its annual "Outstanding Industry Award" on KCBS radio for "Viewpoint," nightly show in which listeners' phone comments are broadcast. KSFO radio won a similar award for its Sunday evening "California Council Table," a public service panel, and KPFC radio took one for its "Sunday Special," a two-hour afternoon show devoted to biographing a composer in words and music.

IN BOSTON . . .

Handel and Haydn Society of Boston, country's oldest active choral org, performs concert of works for WBZ-TV's "Odyssey" program Sunday (26), 4-4:30 p.m., Channel 4 . . . Charlton Heston, in for "55 Days at Peking," guest experting on Louise Morgan's WNAC-TV "Expert Opinion" show . . . WNAC radio picked gendarme Paul K. McCarthy of MDC as "most sociable policeman" tying in with its new slogan of "Sociable Sound" . . . WBZ radio skedding weekend traffic reports and marine weather starting Friday (24) . . . B.U. is unifying its two radio stations beginning with academic year 1963-64 with WBUR-FM and closed circuit WTBU-AM utilizing common facilities.

IN DETROIT . . .

WKXYZ-TV and WWJ-TV have gone on a "salute Michigan" kick and find themselves doing similar shows. WXYZ-TV draws first blood with its first in a documentary series "Michigan—Unlimited" on scientific and technological research being aired this Sunday . . . WWJ-TV's "Research Means Business" follows the next day and will cover much the same ground . . . Karl Haas' "Adventures in Good Music" heard over WJR will be beamed overseas by the Armed Forces Radio Service . . . WWJ-TV's new documentary is "Michigan Story: State of the Freeways" is narrated by Britton Temby and sponsored by the Automobile Club of Michigan . . . Dave Diles, WXYZ-TV personality, investigates the custom of tipping to see how givers and receivers view the practice . . . for the eighth consecutive year WXYZ will bring Detroit-area listeners exclusive coverage of the Indianapolis 500 Mile Auto Race on Memorial Day.

IN CINCINNATI . . .

It was business as usual for WCPO radio and tv staffers while top brass of the parent Scripps-Howard Broadcasting Co. shared the facilities for two days in setting stock dividends and meeting with shareholders. Cincy chief Mort Watters hosted President Jack R. Howard and other fellow board members . . . Daylight station WZIP has joined the Mutual Broadcasting System, permitting Harold Perry, veep and general manager, to increase its news coverage with global reports . . . Affiliates here of the major tv networks carried maximum outputs of Major Cooper's space flight coverage . . . Taft Broadcasting Co. directors declared a quarterly dividend of 15 cents a share, payable June 14 to shareholders of record May 15.

IN ST. LOUIS . . .

Jack Murdock is the author and star of "The Unlying Corpse," a comedy set for KMOX-TV's "Repertoire Workshop" on Wednesday (22). Cast will include Mychel Paul, Genevieve Bierman, Ed Brown and Dave Allen . . . Russ David has called it quits as host of KSD-TV's "Tonight In St. Louis" series. The local followup program for NBC's "Tonight" will henceforth be handled by deejay Jim Burke, nightclub operator Jay Landesman and assorted guest hosts . . . KSD radio has signed quarterback Charlie Johnson (of the football Cardinals) for a daily sports program . . . Former heavyweight champ Rocky Marciano will guest on Friday's (24) edition of KSD radio's "Playhouse Party" . . . "In Mortal Combat," a local tv special produced, written and directed by Richard Heffron, has been given an Albert Lasker Medical Journalism Award . . . KSD-TV's Charlotte Peters grabbed off Bob Hope, George Raft and George Jessel for guest stints on her daily program. Hope was in town for a Children's Hospital benefit and Raft and Jessel were headliners at a Teamsters Union charity shindig.

IN CLEVELAND . . .

Gary Ritchie, WRON, has joined the WDOK news staff . . . Bruce Charles, WHK, and Art Schreiber, KYW, were in the Metromedia and Westinghouse report teams from Cape Canaveral . . . Ken Armstrong, WJW-TV news and public affairs director, cited by World Federalists for providing forum for advancement of ideas on world peace . . . KYW's news editor, Mike Brobeck hospitalized . . . WJW-TV summer skedding 7 a.m. educational series across the board with John Carroll U., Ohio State and Baldwin Wallace . . . Dan Meckle, WEWS newscaster, named chairman and Nan Bernheimer, Canton newsgal, named officers of newly organized Northern Ohio Columbia U. journalism grad chapter . . . Ken Armstrong, WJW-TV news director, gave state department (18) two-hour briefing on Laos with films shot recently . . . KYW-TV partied Westinghouse promo men on preview of Mike Wallace show.

IN PITTSBURGH . . .

Both WIIC and KDKA radio have established news bureaus in the state capitol of Harrisburg to cover state news. Vet capitol observer, Frank Mathews, will divide efforts between Post-Gazette and WIIC. Mark Forrest will head KDKA's operation . . . Al Marsico and his Polka band have recorded "970 Polka" for locally based Gateway Records. Tune is certain to get plenty of plays on WWSW, whose all-night show is called "970 Club" . . . KDKA-TV helped the Variety Club raise over $80,000 for its various charities in a telethon last weekend . . . "Twixt Twelve and Twenty" will have over 120 teenagers on its annual formal prom show on Saturday (25). Jack Purcell will play for live dancing . . . A year ago, "KDKA-TV Reports" made its debut with "The Dying Towns," dealing with the plight of the miners in an area south of Pittsburgh. On Wed. (22) Tom Finn, the star and writer of the show, will present a seg which deals with the area as it exists today . . . "The Saturday Night Instead of The Movie" show on WTAE goes off next week for the summer and will return in the fall.

IN BALTIMORE . . .

WISZ, first new fulltime standard AM station in Baltimore area in 12 years, went into business Monday at 5:30 a.m. B.J. Bennett, general manager, says station will operate until midnight. Primary area of coverage will be Glen Burnie and norther Anne Arundel county but signal will reach other communities . . . Newton Minow, outgoing chairman of the Federal FCC appeared on "Adler Invites" Sunday on WJZ-TV. Session was taped at Minow's Washington office . . . Ernie Boston, part-time news editor at WJZ-TV, has received a Harold E. Fellows Scholarship to American University . . . WBAL-TV newsman Rolf Hertsgaard was honored at luncheon by Lions Club of Baltimore as area's outstanding tv personality . . . Herbert B. Cahan, general manager of WJZ-TV was elected secretary of the ABC-TV Affiliates Advisory Board of Governors . . . More than 150 local ad men attended WJZ-TV seminar, focusing on tv commercials, at One West.

IN MINNEAPOLIS . . .

WCCO-TV will carry a special documentary report tomorrow (22) on the recent gathering of Nobel Prize winners at Gustavus Adolphus College. Program titled "An American Memorial to Alfred Novel" was written and directed by pubaffairs director Jim Dooley . . . Here to attend the Guthrie theatre preem and to appear on KSTP-TV's daily colorcast, "Treasure Chest," Pernell Roberts of the "Bonanza" cast denounced the NBC-TV western in an interview with St. Paul Dispatch radio-tv editor F. M. Clepper. Roberts said that "Bonanza" is based "on a sick premise. It's NBC's idea of family togetherness and parental respect at any price." Roberts also told Clepper that when he leaves "Bonanza" he "won't ever get involved in another continuing series no matter what money is offered" . . . NBC commentator Bryan Houey in town last week to cover Guthrie theatre opening and to interview Tyrone Guthrie. WCCO cameraman Gordon Bertsoch did the shooting for Houey . . . WDGY will stage two-and-half hour music spectacular at Parade Stadium here July 10 as part of the city's annual Aquatennial. Singers Peggy March, Tommy Roe, Ray Stevens and Mike Clifford will headline the show . . . WCCO Radio will air first three rounds of St. Paul Open golf tourney Aug. 1-3 plus cut-ins during final round Aug. 4. CBS affiliate is stymied in carrying windup because it's committed to broadcast Minnesota Twins-Kansas City baseball game same afternoon. Sports director Paul Giel is handling arrangements for the links coverage.

Hottest Ghoul in Town

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said prior to "Shock Theatre" the ratings were 10.9, and the "first rating book in which "Shock Theatre" appears, Jan. 27, there is an immediate increase to an average 16 rating, then a hike to 19.4 and in our latest Nielsen a 20.7; double our ratings in three rating periods."

As host for the shockers, Anderson let his imagination carry him along, applied a fake mustache and beard with a liberal use of rubber cement, put on a third eye, utilized lighting effects, echo chamber; and ad-libbed whenever and wherever he felt the time was opportune.

"Like crazy, man," the gimmick approach clicked. His third eye kept falling off, or when superimposed at the wrong time, brought howls and letters. When he casually remarked about a non-existent club called The Ghoulasteers, he received more than 3,000 letters. Some fans, he says, have sent him "Ghoul Scout Cakes, a dead bat, etc." to go along with his fake bloody hand Ghoulardi sweatshirts, cardboard skeletons and his favorite greeting "Stay Sick" to his audience. He also incorporates old film clips.

"I don't get it," said Anderson, "I can't figure it, but I love it. I never imagined the show would catch on. Thanks, though, to Bob Soinski, the man who's furnished me so many wonderful old film clips, and Chuck Schodowski, whose camera work for offbeat effects are so effective, we're clicking."

To find a name for the program, Saltman invited those who attended the recent Boat Show to submit entries. Over 17,000 responded and Ghoulardi won, with Ghoulardi being the adaptation. Already, a "Ghoul-Aid" soft drink is being considered by a bottling company, Ghoulardi shirts, souvenirs, including a rubber skull that bounces, are being planned.

Recently, the Radio Television Council of Greater Cleveland in a poll of kiddies found Ghoulardi number two on their hit parade, and school officials are wondering why parents permit their youngster to stay up Friday night to watch the 11:20 p.m. horror show.

Commercially, it's SRO.

Anderson started at WSKI, went to Troy, then to WHK, then joined Tim Conway (Ensign Parker of McHale's Navy) at KYW and is now at WJW. He recently made a comedy album for Columbia Records with Conway with release scheduled for this fall.

Radio Review

ROBBINS' NEST
With Fred Robbins
4 Hrs.; Sunday, 8 p.m.
PARTICIPATING
WNEW, N.Y.

Deejay Fred Robbins is back on the New York air and the new WNEW "Robbins' Nest" is much like the old WOV disk show with the addition of a number of taped talent interviews anent his syndicated "Assignment Hollywood" show.

Robbins' patter is slick and commercial, and so are the tasteful middle-range pop disks he plays, which match the station's format. Sex of the imitator, Sunday night (19), caught included records by Lena Horne, Benny Goodman (with large plugola for Basin Street East where Goodman is currently playing), Buddy Greco, George Shearing and the like.

Interviews with talent like Dick Haymes, Audrey Hepburn, Dion and Tony Curtis were done from various locations, or from a show biz locale where they are catching somebody else (as in the case of a couple of interviews from Basin Street East). Robbins, incidentally is this week off to Capri to tape interviews with Brigitte Bardot and Jack Palance on the set of the feature pic "Ghost at Noon."

Interviews were brief and for the most part interesting, and Robbins throughout the four hours smartly kept the emphasis on music.

Robt. Sarnoff

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felt that Mrs. Saarinen's appearance on commercial tv "prompted . . . a real sense of curiosity among some viewers to know more about art of this significant period (a half century ago)."

Continuing, Sarnoff asked: "What more logical an area for educational television than to respond to such an awakened interest with a series dealing with the artistic explosion of the early part of this century?"

"This capacity of educational tv to probe deeply and to develop in sophisticated detail subjects of special interest does not diminish commercial tv's function of serving and stimulating mass audiences with cultural and informational programs. On the contrary, commercial broadcasting itself can benefit from these experiments which educational television has unlimited freedom to conduct."

"Another area of educational television's potential is its enormous value as a teaching resource. At a time when all education is burdened by shortages of teachers and facilities, when educational requirements are outstripping conventional methods of instruction, the use of educational television as an integrated part of the educational system is not only indicated—but is imperative."

"In order for educational stations to realize their full potential in these areas of specialized need," Sarnoff said, "they must establish a base of financial stability. No broadcasting enterprise can plan its future soundly if compelled to divert its creative resources into a search for miscellaneous and uncertain benefactions. The high enthusiasm quotient propelling educational television is not in itself enough to assure the future; it must be accompanied by sound fiscal planning on a longrange and continuing basis."

At one point in the speech before the educational convention here, Sarnoff, the commercial broadcaster, declared: "Educational television is by its very nature a specialized service, as compared with commercial broadcasting. But within its own framework and purpose, educational television can be as broad as the needs it fulfills." He warned however against even his own "generalization" because it did "not clarify the question of whether" the two tv forms "are properly competitive."

Both forms, he said, do compete, "each in its own way, in seeking to engage the viewer interest." He said that in this respect they are "interacting" and mutually "enriching."

Bevins Frowns On British Committee To Sift TV Gripes

London, May 21.

Reginald Bevins, the Postmaster General, has adamantly shrugged off insistent prods chiefly from opposition members of Parliament, to set up a sort of tv gripes committee to advise him, via viewers' opinions on the suitability of shows and the maintenance of general standards.

This, he had told proposers, is all the responsibility of the governors of the BBC and the chairman and members of Independent TV Authority.

In the House of Commons last week (16) he told one Labor member who suggested a Television Viewers' Council: "The two broadcasting authorities ascertain public reaction to their services in various ways. There is the expression of opinion through Parliament, through the press and through letters which the public write to the broadcasters and various advisory committees, and audience research which is to be expanded."

And he added that to appoint a council to advise on what was good and bad tv could not be accepted as it might lead to interference with the independence of both the BBC and the ITA.

The PMG used a question concerning the BBC's use of plays which in content were detrimental to recruiting for the armed services, as a means of pointing out that his own power to interfere with the output of either broadcasting organization was a reserve power.

Censorship in tv, he added, was a very dangerous game. He was sure the authorities concerned would use their good sense.

Brit. Com'l TV's 60% April TAM

London, May 21.

The share of UK viewing racked up by commercial webs during April was the highest for seven months, 60%—a raise of 4% on the previous month, according to figures just released by TAM here. The figures relate to viewing in homes with a choice of channel right through each day. They are not restricted to viewing at specific times or of specific programs.

In among the regions biggest gap in figures between the indie channel and BBC-TV was in Central Scottish and Northeast regions where ITV took 66% leaving 34% to the BBC. In only two regions did the BBC take the larger share — Wales, West and North where the count was ITV 47%, BBC 53% and Southwest where ITV had 49% to the BBC's 51%. ITV also had big leads in North (62% to BBC's 38%) and the Midlands and Ulster where the figures were identical at ITV 60%, BBC 40%.

Others were as follows (ITV figure first): London — 57%-43%; South Wales and West—57%-43%; South—57%-43%; East Anglia—56%-44%; Border — 57%-43%; Northeast Scotland—59%-41%.

JOHN COURIC GETS A NEW NAB TITLE

Washington, May 21.

At first glance, it looks like National Assn. of Broadcasters is trying to stop "managing" its news.

John Couric, formerly "Manager" of Public Relations is now "Director of Public Relations."

"His new title," NAB prexy LeRoy Collins said, "will reflect more accurately the scope of his responsibilities as head of one of the Assn's divisions."

While losing one "manager," NAB apparently gained two others. Milton Magruder, formerly Asst. Manager of Public Relations, becomes Publications Manager. Arthur Stamler was upped from Audio-Visual assistant to Audio-Visual manager.

NAB also announced that Robert Hallahan, formerly with the Army Times Publishing Co., was signed on as a Public Relations Assistant.

Coop's Loops Get TV Whirl

By ART WOODSTONE

Even as he was manually operating his capsule, Faith 7, on reentering the earth's atmosphere, Gordon Cooper had time to help shoot down a canard. The tv coverage of the 22 orbits through space clearly shattered the fantasy perpetuated in some quarters that NBC News is only as good as Huntley and Brinkley.

NBC carried the most, in terms of time, about the Cooper flight, and also had the benefit of straightforward, unobtrusive and therefore competent reporting by a large team on which the standout bids were not members. Frank McGee and Merrill Mueller, who were prominent for NBC, had an enviable knack for holding attention. Not everybody on the network team was as good, but the fact is that, altogether, the shop was appealing enough to grab off the largest share of the tv audience for the Cooper affair. Huntley and Brinkley, however good themselves, could have done no more.

But the outstanding accomplishment by NBC last week came as Cooper neared the end of his 34 hour 20 minute stint. The astronaut was in trouble. Everybody now it; the machinery for automatic reentry was malfunctioning, so there was real tenseness, finally, NBC News' John Rich, who was in Tokyo monitoring the Cooper radio wavelength, repeated by closed circuit for the American audience Cooper's actual words upon reentry. Rich's scoop was legitimate, even beating NASA's release of this information and was the surest sign of difference between good reporting and great reporting.

Cronkite, Bate Performances

His overall unit was not as dogged or quite as ambitious as NBC's but Walter Cronkite of CBS News has a definite appeal of his own. In the moments before blastoff from Canaveral on Wednesday (15) his words were direct and dramatic. Another outstanding tv performance during the latest U.S. spaceshot came from Dick Bate of ABC. ABC News' had been scratching around for a strong anchor personality for sometime. Whatever Bate's abilities as a newsman—and he is evidently able—he is a personable gentleman, quick with a funny thought. He was particularly good in narrating a special film shown on ABC-TV Thursday morning. It was about Cooper's life. Prepared in advance of the flight, and used for fill by ABC, it was a cleverly rounded job in which Bate's lively narration was the key to success.

On the whole the tv coverage was excellent, save for some minor intrusions. Take, for instance, those moments on ABC-TV before this special Cooper bio. In the 30 minutes Thursday on ABC-TV before the bio was aired, there were three times when some mention of where Cooper was in orbit or how well he was faring could have been made—but was not. In N. Y., the ABC-TV flagship station gave a promotional plug, one minute in length, about how great Murphy Martin and his local news program were, instead of the plug it would have been easy to say how Cooper was doing at the moment. There were other opportunities to keep viewers in N. Y. up on vital statistics. The host of the local WABC-TV program twice mentioned, undoubtedly on instructions from the news operation, that a film biography of L. Gordon Cooper would be shown within a few minutes. Neither time, however, did he discuss what was happening then to the astronaut.

Signed, Joey

When Gordon Cooper was on his second orbit on Wednesday (15), NBC-TV veep David Tebet received this wire from a friend in Hollywood:

"Dear Dave. Do you honestly feel Major Cooper could get as many promos as he's getting? Such excitement over one spec. How many benefits has he done for NBC? . . . Wait until you get his bill for transportation and expenses. Signed, Joey Bishop."

Yet there were enough statistics available to prove to the audience that the bio they were soon to see had not turned into an obituary. And as fine as the bio turned out to be, there were no noticeable mentions during it of the actual flight news. That left some 30 minutes in which Cooper was mentioned plenty but not once in context.

On Friday (17), the afternoon of Cooper's splashdown in the Pacific off Midway Island, the pool films of the actual event reached the West Coast and were shown on all three webs. Taken by NASA and a motion picture company photographer, they were barely serviceable. Perhaps it was the fault of editing done hurriedly in order to get the pix to the public. But even ordinary news pictures could not truly nullify the excitement of the splashdown, what was seen of it, or of Cooper's emergence from Faith 7.

As hard as he sometimes was to hear, because of poor feed from the Kearsarge, Joe Campbell's pool description of the splashdown and recovery seemed sound, and was exciting.

The recovery film, as shown on NBC-TV, was accompanied by the quick-witted remarks of correspondent Bill Ryan, whose good humor and astuteness have lately made him a favorite with the web administration. Unfortunately, he, as well as some other NBC correspondents, has developed an uncanny vocal resemblance to Brinkley. It was disconcerting to hear Ryan distort the famous Brinkley inflections, with stress on relative pronouns and conjunctions, the uplift at the end of sentences. Ryan ought to stay strictly his own man; he did not always talk that way. By the way, NBC evidently could not resist bringing Huntley in for a bit. He made a brief, pleasant, if inconsequential, appearance during the film at Ryan's side.

If NBC tended to spend more time on the Cooper trip than either of its rivals, the tendency paid off, many ways, some not obvious. The network might, depending on one's journalistic point of view, be accused of overplaying the story to the point, sometimes, of being unduly repetitious. Yet the extensive coverage is understood to have stimulated a few complaints from the sponsor of the rival CBS-TV coverage. Metropolitan Life, like many sponsors, seemed as interested in getting as much exposure as Gulf Oil was getting in sponsoring NBC-TV's story development. Tuesday (14) morning, a few minutes after the original Cooper flight was scrubbed, CBS News chose to go back to regular commercial programming. NBC, on the other hand, chose to stay with Cooper for many minutes more. On a purely journalistic basis, CBS News was probably able to offer as good an argument for going off as NBC News could for staying on, but the CBS cutoff seemed to have annoyed Met Life. After all, the insurance company bought CBS News instant specials, the Cooper flight included, on the strength of Gulf's reported success with similar news programming on NBC-TV. And, it stands to reason, that Met Life wants all the same considerations Gulf seems to be getting, especially since Gulf and Met Life are handled through the same ad agency—Young & Rubicam.

Apart from the eccentricities of news judgment and of newsmen, this was a whale of a fine 34-hour show. It's known that many network newsmen and their executives, however, were too tired by Friday morning to stay up and listen to the plaudits. Most of them got less sleep than Cooper, who had seven-and-a-half hours.

A media joke which cropped up after Cooper landed safely was: "Seems there's been more time spent on space than space ever spent on time." Fortunately, the material used by most of broadcasting's newsmen in support of the Cooper flight was more worthy.

Craze for Sports Cues TV Yen For Billiards, Skiing

The consistently high level of audience interest in sports coverage on television is sparking interest in new events for regular sportscasting. Coming into tv focus are such sports as skiing competitions and billiard matches.

Chris Schenkel, the veteran sports commentator, is associated with the double pitch for more tv coverage of skiing and the introduction of billiards. Schenkel is already involved in a color film series of billiard matches which the Peter Dildet company is producing for a network sale. Billiard expert Willie Mosconi is working with the Schenkel on this narration.

In skiing venture, Schenkel is associated with Andrea Mead Lawrence, two-time Olympic skiing champion for the U. S. There working up a proposal for a tv series to cover the racing and jumping competition by the group of skiing professionals who tour the key winter sports resorts throughout the year. Schenkel said the idea stemmed from the fact that the CBS-TV coverage of the 1960 Squaw Valley winter games drew one of the all-time high sports ratings. He credited that tv coverage as being one of the major factors in the ski boom of the last couple of years.

Schenkel has seen bowling grow into a potent tv item over the past decade during which he's been commentator for the Pro Bowler's Tour carried on ABC-TV. About 10 years ago, he said, winners of the tour received $800; now they get $10,000. Not only are the tv ratings climbing, but the bowling alleys are drawing sellout crowds at $5 per head. Schenkel thinks there's a good chance that both skiing and billiards can duplicate bowling's pattern on tv.

Dick Berg to Helm Hope Anthologies

Hollywood, May 21.

Dick Berg has been named a key producer of "The Bob Hope Show," being telefilmed at Revue studios. Anthology films, which will be linked with Hope's monthly specs, will be on NBC-TV next season, with Hope hosting the anthologies. Chrysler is sponsoring.

Berg is currently readying several projects, including a Rod Serling original teleplay, "A Killing at Sun Dial," which will probably be the first episode shot, in June; "The Sojourner," a short story by Carson McCullers; "The Fifth Passenger," a novel by Edward Young, for which the producer is dickering Richard Murphy to teleplay; "The Lee Wiley Story," negotiations on now for acquisition of the rights from Miss Wiley.

Alan J. Miller, Revue production chief, is exec producer of the Hope series, and negotiations are on for other producers to develop projects for the show.

Medico Show Nominated For an Emmy Blasted In London as Mumbo-Jumbo

London, May 21.

The BBC-TV medico documentary "Your Life in Their Hands" which has been nominated for an Emmy Award, has just been roundly blasted publicly as ". . . inept, badly conceived, badly scripted, badly presented and badly produced . . ." by a medical magazine.

The editorial, in The Medical World last week (10), summed up the documentary: "Each program is a piece of medical mumbo-jumbo . . . cannot be understood and can give the public only a misleading picture of the various conditions dealt with. The 'Dr. Kildare' series gives a better insight into the nature and content of medicine than 'Your Life In Their Hands'."

The magazine goes on to qualify itself by commenting that it would not "waste our time attacking television medicine" if it did not believe that important issues were involved, claiming that medicine in the community was being ignored and the hospital being turned into ". . . a kind of 20th Century shrine."

The BBC refused to be drawn into argument. "'Your Life In Their Hands' was produced in close collaboration with the medical experts and hospitals concerned," said a corporation spokesman. "We have no further comment."

British TV Tint Decision in July

Belfast, May 21.

A final decision on color tv will most likely be taken in July by the British Broadcasting Corp. when engineers from West and East Europe meet in London.

Hugh Carleton-Greene, director-general of the BBC, admitted this here at a press confab.

The BBC, he said, was experimenting with three color systems—American, French and German. There would be considerable advantage in adopting a system common to all countries.

In the U. K., he said, the cost of a color set would be more than $600. He felt most viewers would settle for a rented set.

But he stressed that, for the BBC to carry out its full color program, the Govt. had said it would need a license fee of $18 from 1965.

Madigan's WBBM-TV Slot

Chicago, May 21.

John Madigan, onetime city editor of the Chicago American, has been named news director of WBBM-TV, the CBS anchor here. He succeeds Bill Garry who, after more than a decade with station during which he built the news operation in to the market leader, resigned because of illness.

Madigan came to the station two years ago.

31 State Governors Cook Out in WLIB Bid For Vox Pop on Negroes

When a politician turns down down free air time, that's news. And this is the story of 31 governors who can't find the time to Claghorn their own bailiwicks.

New York's Negro-oriented WLIB has been trying to put together a Sunday special, "Minorities in Perspective." Idea is to have the governors of 32 states with substantial Negro populations answer eight questions on the growth patterns—economic, social civic, educational and cultural—re the Negro communities in their states. Questions specifically asked for comparisons between consumer spendable incomes outside New York and the $3,250,000,000 New York's Negroes are estimated to spend annually.

WLIB general manager Harry Novik figured on 32 positive responses from the state houses queried. He got one. North Carolina Gov. Terry Sanford, through his press aide Graham Jones, sent an acceptance letter to Novik from his Raleigh, N.C. offices. Novik intends puting the Tarheel state's chief exec on WLIB as a special.

Series, otherwise, has been scrapped for now. From the rest of the governors Novik received 18 polite "too busy" and 13 haven't been heard from.

BUICK'S HOLE-IN-ONE SPECIAL FOR NBC-TV

Buick will pick up the tab on "Hole-In-One," a golf special slated for NBC-TV, Saturday, June 8, at 5 p.m., which will offer $92,500 in prizes—to both participants and home viewers—and $50,000 for any actual holes in one.

Created by Tom Naud Jr., prexy of Video Programs, "Hole" will have 15 professionals competing on the 156-yard 17th hole at Warwick Hills in Michigan. Each pro will have a home-viewer partner, picked out of postcard entries on the spot, who will share 50-50 in any prize money. Prizes range from $15,000 to $250 for the player closest to the pin in one shot. Producer, web and sponsor are covered by insurance on the possibility of one or more holes-in-one at $50,000 a piece.

volume 7...from Seven Arts...coming June 7

BBC 2: April '64 Target Date

London, May 21.

According to the present timetable, BBC-TV's second network will start transmissions in April, 1964. The service, in the first instance, will be confined to the London area, but will spread rapidly to all principal cities and eventually span the entire country.

BBC 2, as the new network will be known, will be on UHF, using the 625 lines transmission system. The existing BBC service (which will become known as BBC 1), and the commercial tv programs are transmitted on 405 lines.

Ever since the official confirmation that the new service would use the higher standard of definition, manufacturers have been making dual standard receivers, and, according to BBC researchers, there will be a substantial audience capable of receiving its alternative program when it goes on the air.

Plans for the launching of a color service have, however, been delayed for a year and that transmissions will now not start until April 1965, at the earliest. It is confidently predicted, however, that Britain will lead Europe in color services and it will be some little time before the other major countries such as Germany, Italy and, possibly, France, follow suit.

While programming plans for the new channel are still in the embryonic stage, BBC execs have made up their minds that this should be a complementary service, and not an alternative program in the strict sense of the word. It is intended to avoid the comparison on sound radio between Light and Home programs, but to provide viewers with the widest possible choice, and give each a distinctive character, featuring a wide variety of all grades of entertainment.

Oh Henry (That Ain't Candy)

Continued from page 35

"vital" to overall FCC policy, he added.

Henry predicted he wouldn't make as big an "impact" on the industry as his predecessor Newton Minow. "There is more contrast between Minow and his predecessors than there is between Minow and me," Henry averred.

Henry said he and Minow agree more than disagree "especially on major matters."

Seemingly eager to catch all the hot questions tossed him, Henry said broadcasters don't have absolute freedom to conform to majority tastes alone. This wouldn't include the public interest, he continued.

One of FCC's main tasks is to be alert to segments of the viewing public getting inadequate service, Henry said. Along this line, he pretty well repeated his remarks given two weeks ago in Nashville that "the public is not aware . . . of what they can expect from broadcasters."

FCC should also "keep broadcasters aware of where they underserve," he continued.

The 34-year-old Tennessean reiterated his suggestions that stations should carry regular announcements of their public interest responsibilities and call for public criticism and comment.

He's Tough

He said FCC should "promote broadcasters to be more responsible to public demand."

Henry said the misunderstandings of FCC's 1960 programming statement guidelines for sustaining and non-commercial time should be cleared up and resolved.

He called for more pubservice prime time programming saying it doesn't make any difference whether its sponsored or nonsponsored.

Henry noted some "green shoots in the wasteland." Among the greenery, he pointed to broadcasters' "increased awareness of increased concern with news programming and a "healthy move" towards station airing of controversial issues.

No further study of local ownership is contemplated, Henry said. Noting that more important matters are before FCC, he said the only possible problem is that 15 owners could control the 75 top markets.

He warned of possible overselling of UHF. Such stations might be licensed before a community is ripe for them, he cautioned.

He disclosed FCC doesn't want to regulate the rating services. The Commission staff is now preparing a statement for the Harris subcommittee which calls for giving the industry a chance to come up with its own answers to the imbroglio.

FCC is concerned with broadcasters' overemphasis on inaccurate ratings and their tendency to follow ratings "like lambs to the slaughter," Henry said.

He refused to disclose what programs he likes and doesn't like. He said he is a prime time and weekend viewer.

Henry said he has an open mind on web-station relationships and the option time issue, but "it is about time we got into this matter."

Asked about sponsor domination of programming, he replied "perhaps there is too much of this. I would like to see programs more independent of sponsor control."

One possible alternative might be more sources of control, he said. However, he noted he wasn't keen on the Minow backed magazine concept for advertising. Henry said broadcasting wasn't ready for that yet.

Henry backs the newspaper ownership statement which FCC presented at the recent Celler subcommittee hearings. The guidelines in that report are blander than Minow's statement which strongly favored newspaper ownership in two-paper towns. Henry, however, said his decisions on this question will depend on individual cases.

Like Minow, Henry plans to keep an eye on children's programming. He said there had been a definite improvement in kidvid since Minow's arrival. Noting trade press reports of some children's shows being cancelled, Henry warned the industry may be slipping. "This should be a major effort of all broadcasters," he added.

Henry has three children. Robert and Ethel Kennedy who have expressed interest in children's programming are expecting their eighth.

Down Mexico Way They've Also Got Rating Problems

Mexico City, May 21.

Edgar Sanchez Simoneen, president of the Mexico Association of Advertisers, pleaded for an end to radio rating disputes, and asked for a review of television rating techniques at last week's first monthly luncheon of the Mexican Section of the International Advertising Association in Mexico City.

The Advertisers group represents 115 firms who spend around 600,000 pesos ($48,000) on radio advertising alone.

"A small rating may reflect a quality market, but this does not reflect in survey results," Sanchez Simoneen pointed out. "Sometimes in Mexico a program has several hundred thousand listeners, but these are adolescents, who haven't enough money to buy anything more expensive than a soft drink," he added.

Guillermo Salias, president of the National Chamber of Broadcasters, replied that his organization is giving the matter serious study, and hopes for an early solution.

Until efforts were made to standardize procedures the situation with respect to ratings was chaotic. Last year in December,

(Continued on page 40)

CANADIAN SALE ON STEVE ALLEN SHOW

"Steve Allen Show," Westinghouse's 90-minute late-night entry, goes international in September when CHAN-TV, Vancouver, picks up the tape syndicated show. Three other Canadian stations are now dickering with Al Sussman, v.p. and general manager of WBC Program Sales, to carry the Allen stanza.

In addition to the Canadian sale, the Allen show has been sold in Texas to the following Trigg-Vaughn stations: KROD-TV, El Paso; KVII, Amarillo; and KOSA-TV, Odessa. That brings the total number of markets for Allen to around 40, more than double the lineup of stations which started with the show last June 25.

WPIX, N. Y., which has been carrying the Allen stanza from the outset, has renewed for another year. However, since the kickoff, three stations have dropped off: KOLO-TV, Reno; WNHC, New Haven, and last week WTVN, Columbus. Although the Allen show's ratings improved recently in Columbus, it still trailed in the three-station market. A WBC spokesman indicated that the reason for Allen's low ratings in Columbus was the station's failure to accept WBC's promotional and publicity assistance.

WNBQ'S $5 REWARD

Beating of Cameraman at Chi Relief Centre Prompts Action

Chicago, May 21.

NBC News and the Chi o&o, WNBQ, together have put a $5,000 reward on the heads of the state relief recipients who assaulted news cameraman George Lussow while he was shooting film at a southside food distribution centre last week. Lussow is hospitalized with a concussion and is also suffering from lapses into amnesia.

Although there have been no eyewitnesses to testify, police believe the cameraman was beaten and his camera stolen by persons who did not want to be photographed while standing in line for a handout of federal surplus food.

Lussow was part of a crew covering a story of national interest on the food emergency here for persons receiving state aid. Relief checks had been held up by a political wrangle in the state capital over the ceilings on payments, and the situation was made more distressing when the federal food supply arrived late.

Crosley's Murphy Cited

Columbus, May 21.

John T. Murphy, president of Crosley Broadcasting Corp., was presented with a special commendation for WLW-C by Mayor W. Ralston Westlake on the occasion of the station's completion of 14 years of telecasting.

"The mayor noted that the Crosley outlet is the first Columbus station to provide color programming and has shown unusual initiative in sending staff members to points as far away as Germany, Alaska and South America to bring back features in which Central Ohio viewers are interested."

Henry Jaffe in Swipe at Network 'Restrictions'; To Make Features

Hollywood, May 21.

Henry Jaffe has a distinct distaste for formula in tv and is expanding his sphere of operations to "get out of the straitjacket." An early pioneer of quality shows in tv, dating back to Producers Showcase of 15 years ago, he is so fed up with restrictive programming that he's branching off into theatrical pictures.

Says Jaffe, "I can no longer live with the restrictions of network television. If your show doesn't comply with the dictated formulae you're up against the wall. It's got to have a star, must deal with psychiatry, doctors or lawyers or adventure into the outdoors. The public taste for something better is severely underrated. It's like being among the eskimos; if you don't speak their language you're stopped." He has three or four properties he'd like to film theatrically and one in particular, which he is dealing for, would launch his new career. If not that one, then "Lie Down in Darkness," which he would produce on location in this country. As for financing, "I've got my own."

Jaffe will still have a stake in tv with 26 issues of "The Telephone Hour," which Barry Wood will continue to produce. "We won't be reaching for or lower our sights to any musical level," he promises. "All we want is the best, whether it's a rock 'n' roller or an operatic star." While Dinah Shore, whom he has handled for all her years on tv via his Hewanee Productions, may be lost for next season, he feels she would weaken if the right kind of special came along. Dinah's show last January with Ray Charles, the blind pianist, as guestar, achieved its highest rating, which Jaffe likes to believe reflects the public taste for something better than what now passes for quality entertainment on tv.

"I'm getting into theatrical production," says Jaffe, "because you don't have to abide by formula. You're given more latitude for expression and don't have to live with network or sponsor restrictions."

He'll film a few pilots for a projected regional network. Jaffe produced the Shirley Temple series, which along with some of the "Telephone Hours" will be sold globally. Jaffe denies that he's arty by nature because of his vast collection objets d' art. "I just want to give the people what they want and aren't getting on tv."

Tap Norman Ober For Press Info at CBS Radio

Norman Ober has been named director of program information for CBS Radio, a title which now embraces the functions of audience promotion as well as press information.

Ober had been director of audience promotion. In selecting a successor to Sid Garfield, who had been director of press information for CBS Radio, web reorganized the division to combine the functions of press info and audience promotion. Garfield is now with CBS-TV as exploitation director.

Union-Harried 'Harry's Girls' In Shift to Riviera

MGM-TV, beset by actors' unions here and abroad for planning to shoot its "Harry's Girls" series in Europe, resolved its difficulties with the thesps over the weekend by signing a deal with the French actors union, Syndicat Francais des Acteurs. Studio moved the series from England to France following insistence from British Equity that it sign a pact giving British thesps the equivalent of Screen Actors Guild minimums and residuals. First 13 in series will be shot on the French Riviera starting May 26.

It's understood that the agreement with the French gives French actors the guild base on residuals —100%—marking the first time European actors have gotten a pact whereby they will get reruns.

SAG and European actor guilds had charged the MGM-TV series was a "runaway" production, a charge hotly refuted by the studio. Metro said the series involves adventures of a song-and-dance act touring the European continent, that it will make heavy use of "authentic" continental background and performers.

A Metro source explained the studio refused to sign a deal sought by the British on grounds the company already has a pact with the British, and they felt demands asked were, in effect, abrogating the present pact. On the other hand, they have not had a pact with the French, so view that as a different situation, the source said. MGM-TV is more than annoyed at the union ruckus, not only because it does not consider "Girls" a runaway, but because the half-hour series constitutes a minute part of its production, with five hourlong shows being filmed at the studio, where, of course, Hollywood talent is employed.

Wolper's 470G For a 2-Parter

Hollywood, May 21

The two-part "Making of the President 1960" special has been allocated a budget of $470,000, according to Wolper Productions.

In the opinion of prexy David Wolper, the sum is believed to be the highest budget ever set for a single documentary. The two one-hour shows, based on Theodore H. White's book, is scheduled for completion Sept. 1.

White, who is scripting the special, has returned to N.Y., following confabs with Mel Stuart, who is producing and directing for Wolper.

W. Germany's 2d TV Network Running $18,000,000 in Red

Mainz, May 21.

West Germany's Second Television Network, which just got into operation six weeks ago on April 1, is already pleading poverty.

Stations officials at a meeting of the giant board of directors have announced that by the end of 1963, the network will be 70 million German marks (roughly $18,000,000) in the red.

The station got into operation in 1962, with some financing from the West German government through money collected by the federal post office, which levies a monthly $1.25 fee on each of the country's 7,000,- television set owners. In addition, since the station started broadcasting six weeks ago, it has raised a little more revenue through its 12 minutes of daily advertising (at the cost of about $6,000 per minute).

However, advised the network officials, there just isn't enough income to pay the station's mounting costs.

It is figured that for the 1963 operation the cost include $10,000,000 for programming; about $16,000,000 for personnel; and $8,000,000 for technical costs. Deducted from the income, that means a minus of $18,000,000.

First of all, the station is asking the West German government through the ministers of the various lands, for a better split of the fees raised by the monthly charge for every viewer.

Second, the station authorities have asked for permission to increase the commercial time from the current 12 to 20 minutes daily —which would be a big boon to West Germany's manufacturers and distributors and ad agencies, who cannot now get as much television time as they would like for the accounts.

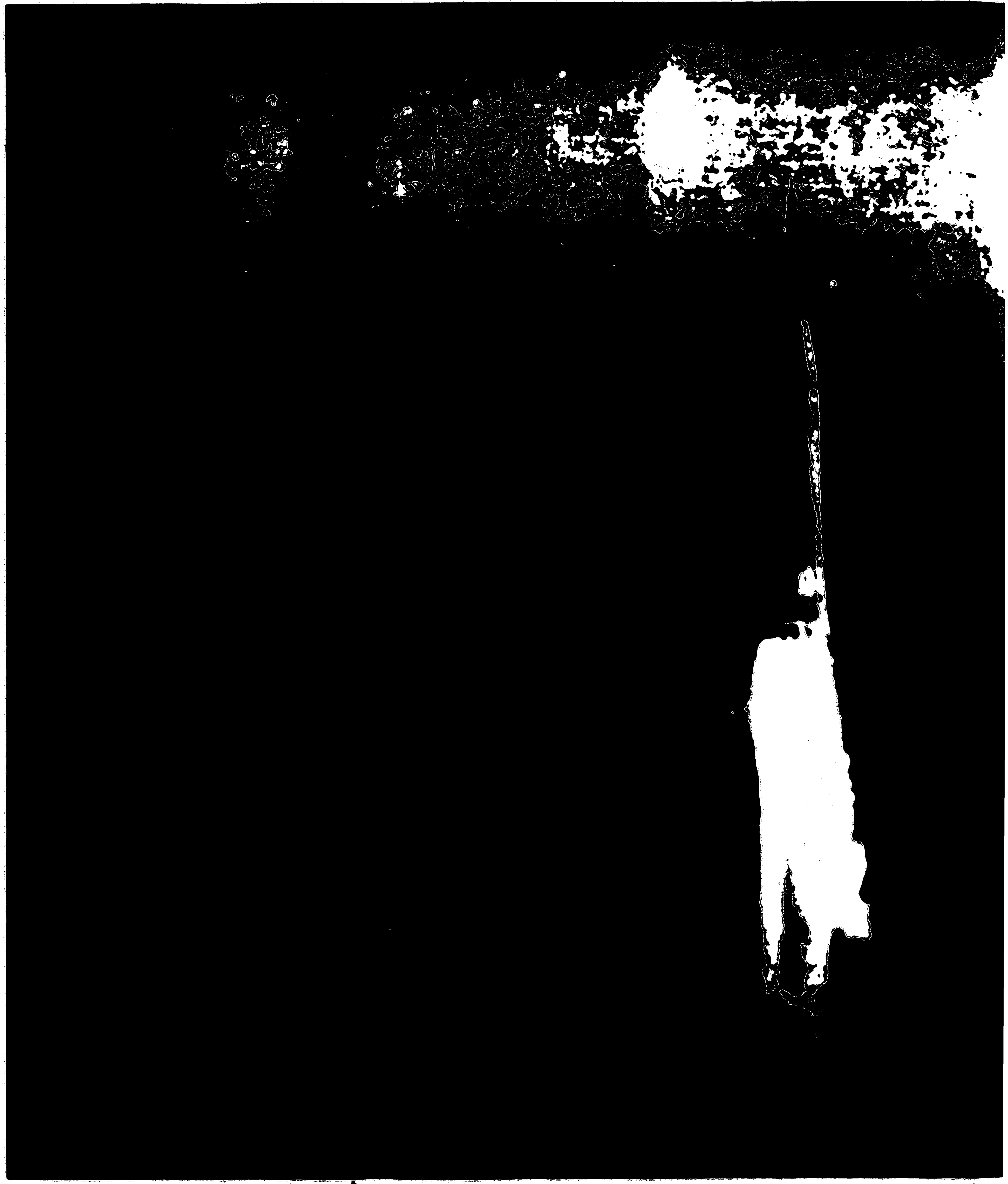
The station (which goes on the air at 6 p.m. Saturday and Sunday, continuing until about 10:30 and broadcasts the other five days from 6:40 p.m. until 10 p.m.) now has to support about 2,671 employees.

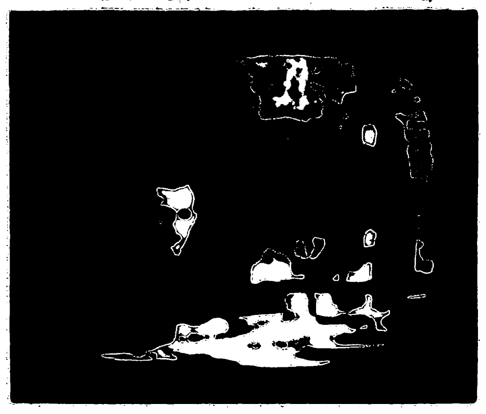
Betty Luster-Sidney Cohen Consultancy for Y&R

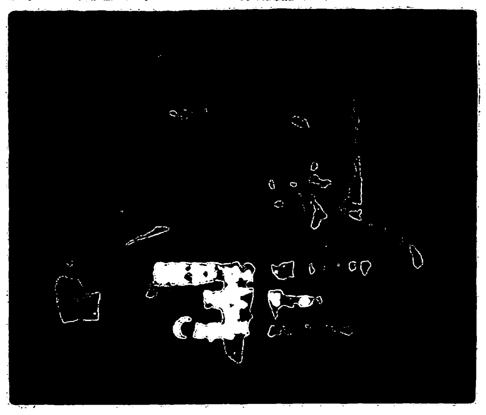
Young & Rubicam's media department has signed an exclusive pact with Film Service & Film Service International wherein the Betty Luster-Sidney Cohen firm will act as program consultants on syndication buys.

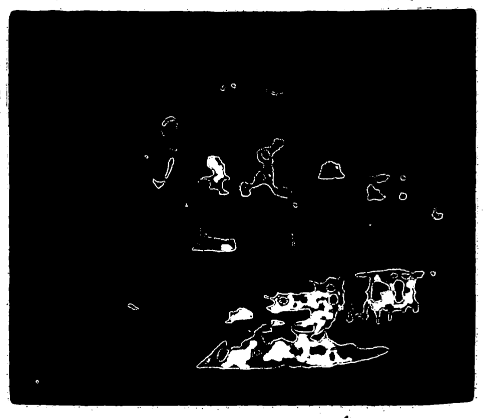
Beginning July 1, Film Service will be evaluating syndie properties and individual markets for the agency, working with Y&R execs Warren Bahr, Tom Lynch and Joe St. Georges.

It's the company's first (and exclusive) agency deal. Otherwise the show buyers rep about 40 stations with Miss Luster working out of New York and Cohen from Salt Lake City where he's an exhibitor with a string of 12 theatres.

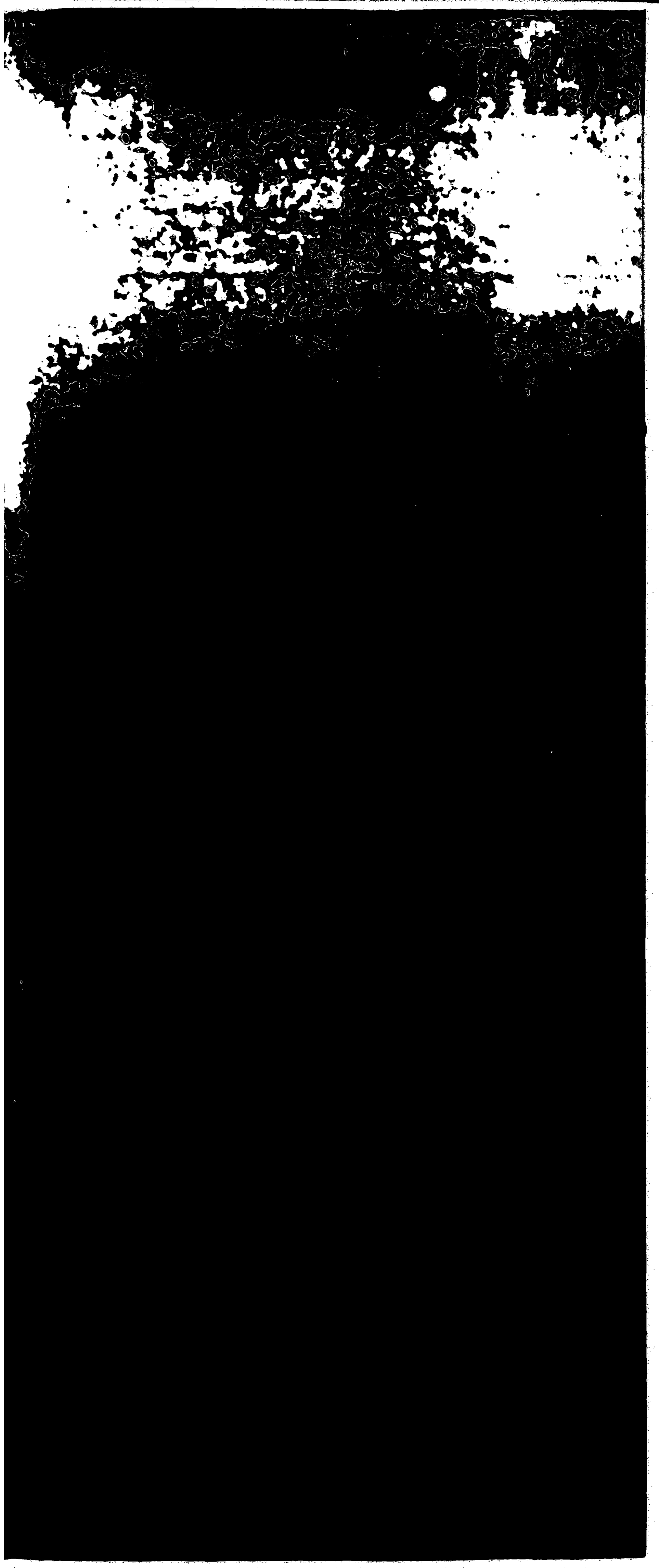


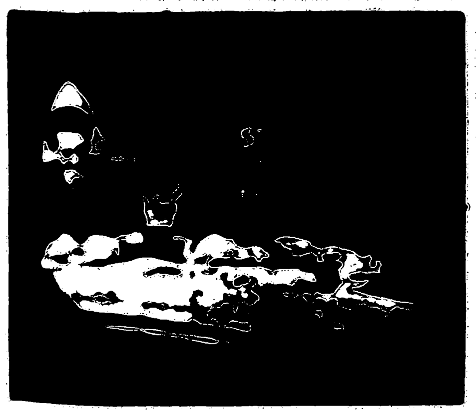






1 10:30 pm, Monday, May 13th – NBC offered a preview report on the 22-orbit flight of the Faith 7. During the first attempt, on Tuesday, NBC alone stayed with the story until Major Cooper emerged from the capsule. 2 On Wednesday morning, NBC was the only TV network to provide continuous live coverage throughout the flight's first orbit. 3 Then, the nation saw and heard frequent orbit specials up to one hour in length, throughout the day and night. 4 During NBC's regularly scheduled shows, up-to-the-minute reports were shown on screen by our exclusive "flashcaster." 5 On





Thursday the TODAY show went on the air at 1:15 am and stayed through the night, for continuous network flight coverage. ● NBC's coverage continued with full reports of the splashdown and recovery, concluding Thursday night with a full-hour special broadcast on Major Cooper's mission.

On Major Gordon Cooper's 22-orbit spin-through-space, NBC News was with him all the way...and not merely in spirit. No other network, declared the nation's newspaper critics afterward, covered the event with such thoroughness, devotion and skill. Here is a sampling of the reviews:

ON PREPARATORY PROGRAMMING *"Only NBC saw fit to give us a preview last evening. Fascinating stuff it was, too..." Harriet Van Horne, New York World-Telegram and Sun.*

"NBC got there first with a space flight special Monday night." Harry Harris, Philadelphia Inquirer.

ON TUESDAY'S CANCELLED FLIGHT *"Alone among the TV networks, NBC demonstrated concern for the human element... the only network to see Cooper safely out of his Faith 7 capsule." Bob Williams, New York Post.*

"While ABC and CBS switched to regular programming...NBC stayed right with the story..." Rick Du Brow, Denver Post.

ON THE FLIGHT ITSELF *"NBC's coverage of Gordon Cooper's space-orbiting seemed by far the best." Jack O'Brian, New York Journal-American.*

"NBC's 'Today' show stayed on the air all night to keep the nation informed." Arthur E. Fetridge, The Boston Herald.

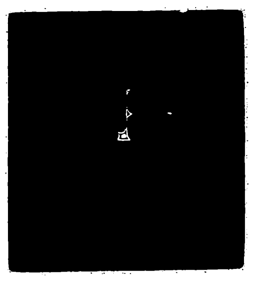
"NBC gave the viewers by far the lengthiest and most comprehensive report." Ben Gross, New York Daily News.

"For the second day in a row, NBC took the ball and ran away from other networks in covering astronaut Cooper's space flight." Al Salerno, New York World-Telegram and Sun.

"Coverage...was commendable, but NBC rates special mention." John Horn, New York Herald Tribune.

AND NBC RADIO COVERAGE WAS SINGLED OUT *"Much the most extended coverage of the flight came yesterday from NBC radio, and in many ways John Chancellor was the broadcasting star of the event." Jack Gould, The New York Times.*

Apparently, the general public feels as strongly as the reviewers about the consistent superiority of NBC's reporting, for more people kept pace with Cooper through NBC than through any other network. And NBC has continued to follow the astronaut's activities since his return-to-earth. Through both radio and television, we've covered his Saturday arrival in Hawaii; his Sunday press conference from Cape Canaveral; and yesterday's reception by the President, Congress and the Washington public. Today NBC will be giving the nation's viewers a better-than-curbside seat at Manhattan's ticker-tape welcome for the good major. As we've been saying, we're with him all the way.



Look to NBC for the best combination of news, entertainment and information.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 207 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

BAKERSFIELD, CALIF.

STATIONS: KERO, KLYD, KBAK. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Beverly Hillbillies	KBAK	40,800	45	1.	Ripcord (Mon. 7:00)	KERO	UA-TV	22,800	24	Amos & Andy	KBAK	13,800
2.	Bonanza	KERO	37,400	30	2.	You Asked For It (Wed. 7:00)	KLYD	Int'l TV	20,200	20	Amos & Andy	KBAK	14,700
3.	Dr. Kildare	KERO	32,400	33	3.	Texan (Sat. 7:00)	KERO	Desilu	16,600	16	Mr. Ed	KBAK	16,700
4.	Mon. Night Movies	KERO	32,300	38	4.	Yogi Bear (Wed. 6:30)	KBAK	Screen Gems	15,800	10	This Day 63; Hunt-Brink	KERO	22,800
5.	Disney's World	KERO	30,300	31	5.	Huckleberry Hound (Mon. 6:30)	KBAK	Screen Gems	15,100	17	This Day 63; Hunt-Brink	KERO	24,800
6.	Candid Camera; Carol	KBAK	30,100	33	6.	Biography (Tues. 7:00)	KERO	Official	15,000	14	Jetsons	KLYD	17,100
7.	Wide Country; Calif.	KERO	28,800	32	7.	Quick Draw McGraw (Fri. 6:30)	KBAK	Screen Gems	13,800	15	This Day 63; Hunt-Brink	KERO	24,800
8.	Dick Van Dyke	KBAK	28,300	33	8.	Dr. Burke (Thurs. 7:00)	KERO	NTA	11,200	11	Science Fiction Theatre	KBAK	23,700
9.	Sat. At The Movies	KERO	27,100	31	9.	Amos & Andy (Mon., Wed., Fri. 7:00; Sat. 4:00)	KBAK	CBS Films	14,800	13	Ripcord; Cinema Theatre	KERO	22,300
											Spts. International	KERO	7,800
10.	Andy Griffith	KBAK	25,700	30	10.	Rebel (Thurs. 7:00)	KLYD	ABC Films	8,700	14	Science Fiction Theatre	KBAK	23,700

LAS VEGAS, NEV.

STATIONS: KLAS, KSHO, KORK. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Bonanza	KORK	22,800	54	1.	Mr. Magoo (Mon.-Fri. 5:45)	KORK	TV Personal.	11,400	28	Three Stooges	KLAS	5,800
2.	Beverly Hillbillies	KLAS	20,800	46	2.	Superman (Mon.-Fri. 5:30)	KORK	Flamingo	10,700	24	Three Stooges	KLAS	4,800
3.	Red Skelton	KLAS	18,600	44	3.	Desilu Playhouse (Thurs. 9:00)	KORK	Desilu	9,700	18	Twilight Zone	KLAS	14,700
4.	Dr. Kildare	KORK	17,400	30	4.	[illegible] (Wed. 6:30)	KORK	NBC Films	8,800	18	Wagon Train	KSHO	16,400
5.	Gunsmoke	KLAS	16,800	46	5.	Highway Patrol (Fri. 7:00)	KLAS	Economee	8,800	20	Jack Paar	KORK	12,300
6.	Menace; Ed Sullivan	KLAS	16,800	30	5.	Mickey Mouse Club (Mon.-Fri. 5:00)	KORK	Buena Vista	8,800	20	Cinderella T/m	KLAS	4,600
7.	Dick Van Dyke	KLAS	16,300	38	6.	Assignment Underwater (Sat. 7:00)	KLAS	NTA	8,300	10	Sat. At The Movies	KORK	11,200
8.	Car 54	KORK	16,100	38	7.	True Adventure (Thurs. 7:00)	KLAS	Teledynamics	8,100	18	Andy Williams	KORK	14,400
9.	Defenders	KLAS	15,800	37	8.	Peter Gunn (Sun. 9:30)	KLAS	Official	7,300	17	Sun. Night Movie	KSHO	9,800
10.	Have Gun Will Travel	KLAS	15,800	38	9.	Biography (Wed. 7:00)	KORK	Official	7,000	16	Wagon Train	KSHO	11,200

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Red Skelton	KPIX	364,300	36	1.	Everglades (Wed. 7:00)	KTVU	Economee	184,300	17	One Step Beyond	KPIX	162,800
2.	Defenders	KPIX	350,400	32	2.	Ripcord (Mon. 7:00)	KPIX	UA-TV	180,800	16	Science In Action	KRON	122,800
3.	Dr. Kildare	KRON	348,100	28	3.	You Asked For It (Thurs. 7:00)	KTVU	Int'l TV	178,800	14	Californians	KRON	128,400
4.	Candid Camera; Carol	KPIX	317,200	36	4.	Sea Hunt (Tues. 7:00)	KRON	Economee	173,800	15	World of Adventure	KTVU	184,100
5.	Beverly Hillbillies	KPIX	317,200	25	5.	Man & Challenge; Movie (Sat. 7)	KRON	Economee	170,800	15	San Francisco Beat	KPIX	184,600
6.	Dick Van Dyke	KPIX	313,800	25	6.	One Step Beyond (Wed. 7:00)	KPIX	ABC Films	162,800	14	Everglades	KTVU	184,300
7.	Dick Powell	KRON	307,700	26	7.	San Francisco Beat (Sat. 7:00)	KPIX	CBS Films	154,600	12	Man & Challenge; Movie	KRON	170,800
8.	Bonanza	KRON	304,100	25	8.	Quick Draw McGraw (Thurs. 6:30)	KTVU	Screen Gems	152,800	13	Big Show	KGO	118,700
9.	Andy Griffith	KPIX	301,700	25	9.	Huckleberry Hound (Wed. 6:30)	KTVU	Screen Gems	146,700	11	Portrait; JFK	KRON	136,200
10.	Ben Casey	KGO	298,100	25	10.	Deputy (Fri. 7:00)	KPIX	NBC Films	133,300	11	Whiplash	KTVU	104,800

PORTLAND, ORE.

STATIONS: KATU, KOIN, KGW, KPTV. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Red Skelton	KOIN	178,800	40	1.	Hong Kong (Tues. 6:30)	KOIN	20th-Fox TV	100,300	21	Yogi Bear	KGW	72,100
2.	Candid Camera; Carol	KOIN	160,300	41							People Are Funny	KPTV	54,200
3.	Lassie	KOIN	148,800	33	2.	You Asked For It (Sun. 6:00)	KPTV	Int'l TV	91,400	23	20th Century	KOIN	68,800
4.	Menace; Ed Sullivan	KOIN	148,100	34	3.	Death Valley Days (Fri. 7:00)	KOIN	U.S. Borax	80,300	18	Detectives	KGW	56,800
5.	Beverly Hillbillies	KOIN	141,800	30	4.	Rebel (Thurs. 7:00)	KGW	ABC Films	80,800	22	Navy Log	KPTV	30,300
6.	Andy Griffith	KOIN	138,100	33	5.	Ripcord (Mon. 6:30)	KOIN	UA-TV	79,700	16	Quick Draw McGraw	KGW	68,800
7.	Lucy Show	KOIN	135,700	32	6.	Pioneers (Mon. 7:00)	KOIN	Roebuck	79,300	14	Groucho Marx	KATU	37,700
8.	Dick Van Dyke	KOIN	134,800	31	7.	Sea Hunt (Thurs. 6:30)	KOIN	Economee	77,700	13	Huckleberry Hound	KGW	61,300
9.	What's My Line	KOIN	127,200	36	8.	Yogi Bear (Tues. 6:30)	KGW	Screen Gems	72,100	10	Hong Kong	KOIN	100,100
10.	Password	KOIN	126,800	36	9.	Highway Patrol (Sat. 7:00)	KOIN	Economee	68,800	15	Fight of The Week	KPTV	80,200
					10.	Quick Draw McGraw (Mon. 6:30)	KGW	Screen Gems	68,800	10	Ripcord	KOIN	79,700

SACRAMENTO-STOCKTON

STATIONS: KCRA, KXTV, KOVR. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
					1.	Death Valley Days (Sun. 6:00)	KCRA	U.S. Borax	88,400	10	Movie Greats	KOVR	52,300
1.	Beverly Hillbillies	KXTV	163,300	42	2.	Sugarfoot (Mon., Wed., Fri. 6:30)	KOVR	Warner Bros.	79,000	16	Channel 3 Rpts.	KCRA	77,300
2.	Bonanza	KCRA	161,300	36							Cinema 3; Sea Hunt	KCRA	104,500
3.	Red Skelton	KXTV	156,700	44	3.	Biography (Sun. 7:00)	KCRA	Official	73,400	10	Lassie	KXTV	128,700
4.	Dr. Kildare	KCRA	147,000	34	4.	You Asked For It (Sun. 5:30)	KCRA	Int'l TV	72,800	10	Movie Greats	KOVR	35,300
5.	Lassie	KXTV	128,700	33	5.	Mickey Mouse; News (Mon.-Fri. 6)	KOVR	Buena Vista	71,300	16	Ch. 3 Rpts; Hunt-Brink	KCRA	63,800
6.	Donna Reed	KOVR	122,100	31	6.	Sea Hunt (Wed. 7:00)	KCRA	Economee	68,300	15	Sugarfoot	KOVR	73,700
7.	Andy Griffith	KXTV	122,300	33	7.	Across The Seas (Tues. 7:00)	KCRA	Crosby Prod.	63,300	14	Bronco	KOVR	65,800
8.	Dick Powell	KCRA	118,100	36	8.	Bronco (Tues., Thurs. 6:30)	KOVR	Warner Bros.	62,300	13	Channel 3 Rpts.	KCRA	74,300
											Perry Mason	KXTV	90,000
9.	Disney's World	KCRA	118,800	28	9.	Maverick (Mon.-Fri. 5:30)	KXTV	Warner Bros.	57,300	12	Captain Delta	KOVR	40,400
											Mickey Mouse	KOVR	71,500
10.	Flintstones	KOVR	117,000	30	10.	Divorce Court (Sat. 5:30)	KCRA	Storer	54,600	13	Sat. Eve. Movie	KXTV	44,800
											Wrestling	KOVR	66,800

FRESNO, CALIF.

STATIONS: KMJ, KFRE, KICU, KJEO. SURVEY PERIOD: FEBRUARY 15 - MARCH 14, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Beverly Hillbillies	KFRE	86,800	40	1.	Death Valley Days (Wed. 7:00)	KMJ	U.S. Borax	38,800	30	Rebel	KJEO	34,400
2.	Bonanza	KMJ	75,800	43	2.	Quick Draw McGraw (Mon. 6:00)	KFRE	Screen Gems	38,700	11	News	KMJ	32,800
3.	Virginian	KMJ	72,700	41	3.	Yogi Bear (Tues. 6:00)	KFRE	Screen Gems	37,300	18	News	KMJ	33,800
4.	[illegible]; Concert	KFRE	68,700	34	4.	Sea Hunt (Sat. 7:00)	KMJ	Economee	35,800	23	Fight of The Week	KJEO	46,700
5.	Disney's World	KMJ	66,800	42	5.	Huckleberry Hound (Wed. 6:00)	KFRE	Screen Gems	34,300	18	News	KMJ	32,100
6.	Empire	KMJ	60,300	28	6.	Highway Patrol (Mon. 7:00)	KMJ	Economee	34,100	21	Bachelor Father	KJEO	32,300
7.	Dick Van Dyke	KFRE	[illegible]	34	7.	Deputy (Thurs. 7:00)	KMJ	NBC Films	34,000	17	Picture of The Week	KJEO	40,500
7.	Laramie	KMJ	56,800	38	8.	True Adventure (Sat. 7:00)	KFRE	Teledynamics	32,700	20	Fight of The Week	KJEO	46,700
8.	Combat	KJEO	56,300	30	9.	Bachelor Father (Mon. 7:00)	KJEO	MCA	32,300	14	Highway Patrol	KMJ	34,100
9.	Mon. Night Movies	KMJ	55,800	30	10.	Three Stooges (Mon.-Fri. 5:00)	KFRE	Screen Gems	31,100	16	KMAK Kabaret	KJEO	17,000

GROUP W

A new name in broadcasting? Almost.

It is and it isn't. It's more suitable. The meaning is clearer. Westinghouse Broadcasting Company is a good name, but sometimes confusing. Some people think we're a network. A few even think we're the Electric Corporation. (We're actually a wholly-owned subsidiary.) We're a Group of six radio and five television stations in eight major U.S. cities.

Neither a network, nor an aggregation of individual stations, the Group is a new and significant development in the broadcasting industry. We are eleven local stations united by a common philosophy about broadcasting. We have financial, creative manpower and management resources greater than the individual station. We have the local operating flexibility no network can match. These resources represent an opportunity as well as a responsibility to serve our communities in ways neither individual stations nor networks are capable of doing.

If you've seen "The Steve Allen Show," or "The Children's Specials" on television, or heard "America Sings," or "Africa: Peace Corps Plus One" on radio, or listened to reports from our Washington and European News Bureaus, you have an idea of how Group projects augment local and network schedules and represent a new source of programming for the industry.

It was to emphasize the uniqueness of the broadcasting Group, as well as to clear up any existing confusion about who and what we are, that we decided to be known as Group W. So please call us Group W from now on. It stands for the same dynamic broadcasting that's always been associated with the Westinghouse Broadcasting Company.

GROUP W

WESTINGHOUSE BROADCASTING COMPANY

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KDKA • KDKA-TV PITTSBURGH • WIND CHICAGO • WOWO FORT WAYNE • KPIX SAN FRANCISCO

Educ'l TV's Fate Doesn't Rest On WNDT: White

John White, head of National Educational Television, warned tv educators against believing that the national cause of educational video would die if Channel 13 in N. Y. died.

He also took what was interpreted as a swipe at some of tv's commercial interests in a speech last Friday (17) before a N. Y. meeting of public relations men for ETV affiliated stations.

White declared that he had not previously commented on the problems of WNDT, N. Y., simply because they were strictly local and therefore none of his business. But, he explained to the p.r. men, that he ought to say something, finally, because of the "myths and misconceptions" and lessons arising out of the WNDT situation.

"I urge you," said White, "not to fall into the trap that too many people in this country do fall into—and that is to equate effectiveness with dollars. You need more money, of course. All of us do. But all the money in the world will not in itself get us where we want to go.

"The only way I know to get there is by delivering a service developed by people with imagination, skill and determination, by people who abhor mediocrity . . . It takes courage to depart from the safe and sterile, to experiment, to buck strong pockets of opinion. But if we don't have that courage, we don't belong in this business. Admittedly, our valor must sometimes be tempered with discretion. We live not in a vacuum but in a real world of pressures and forces potent enough to cripple or destroy us. But let us not destroy ourselves from within through timidity and fear."

White declared earlier in his speech that it is a myth to believe the failure of Channel 13 in N. Y. would lead to the ultimate failure of the rest of educational tv.

"For a number of years—long before the wheelers and dealers in N. Y. could get around to it—ETV had been going on in the hinterlands. Denver's KRMA has been considered one of the finest ETV stations—from a production standpoint—for quite a while, even though it too had had its financial problems. If WNDT folds, I know of no one who believes KRMA or any other ETV outlet will close shop.

"Some New Yorkers," continued White, "thought it highly unique when WNDT programmed not only instructional daytime courses for the school-age bracket, but also aired non-instructional, non-credit shows for adults in the evening. That format has been used a long time by other ETV outlets, but New Yorkers, so busy worrying about the problems of a wagon train's journey to the frontier, just never got around to learning what was on the other side of those monstrously tall buildings that stick out of Manhattan like dirty toothpicks on a soggy grapefruit . . . So what else is new in old New York?"

This was the thought related by observers as the one touching most directly on the WNDT money problems.

Scripps-Howard Dividend

Cincinnati, May 21.

A dividend of 25 cents a share on Scripps-Howard Broadcasting Co. stock was declared by the board of directors at a meeting here Friday (17), the first since the company's stock went on sale to the public in April.

President Jack R. Howard said the dividend, payable June 10 to share holders of record on May 24, is in the same amount paid for the first quarter.

Income for the year ended April 30 was approximately $4,446,000 or 27½ cents a share, up $106,000 from the previous year.

Stockholders elected Henry W. Slavick v.p. of the company. He is general manager of WMC, Memphis.

Charlotte—Richard Bradley, formerly with the New York Times and Times radio station WQXR, has joined [illegible] W[illegible]-TV here as a newscaster.

VARIETY ARB FEATURE FILM CHART

Variety-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Milwaukee • STATIONS: WTMJ, WITI, WISN, WUHF.
• SURVEY DATES: FEBRUARY 15 - MARCH 14, 1963.

WTMJ Total Area Homes: 96,800
Metro Rating: 21
Share of Audience: 31

MONDAYS 6:00-8:30
Program: MONDAY NIGHT AT THE MOVIES

Feb. 18 "HEAVEN KNOWS MR. ALLISON"
Deborah Kerr, Robert Mitchum
1957, 20th Century-Fox, 20th Century-Fox

Feb. 25 "KING OF THE KHYBER RIFLES"
Tyrone Power, Terry Moore, Michael Rennie
1954, 20th Century-Fox, 20th Century-Fox

Mar. 4 "HELL AND HIGH WATER"
Richard Widmark, Bella Darvi
1954, 20th Century-Fox, 20th Century-Fox

Mar. 11 "PRINCE VALIANT"
James Mason, Janet Leigh
1954, 20th Century-Fox, 20th Century-Fox

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
To Tell Truth 6:30-7:00	WISN 88,400
I've Got Secret 7:00-7:30	WISN 137,400
Lucy Show 7:30-8:00	WISN 162,300
Danny Thomas 8:00-8:30	WISN 168,700

WITI Total Area Homes: 87,900
Metro Rating: 13
Share of Audience: 46

TUESDAYS 10:15-12:30
Program: LATE SHOW

Feb. 19 "DALLAS"
Gary Cooper, Ruth Roman, Steve Cochran
1950, Warner Bros., Seven Arts

Feb. 26 "CALAMITY JANE"
Doris Day, Howard Keel, Philip Carey
1953, Warner Bros., Seven Arts

Mar. 5 "HOLIDAY INN"
Bing Crosby, Fred Astaire, Marjorie Reynolds
1942, Paramount, MCA-TV

Mar. 12 "I'LL CRY TOMORROW"
Susan Hayward, Richard Conte, Eddie Albert
1955, MGM, MGM-TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Editorial; News 10:10-10:30	WTMJ 102,800
Ripcord 10:30-11:00	WTMJ 44,300
Tonight 11:00-12:00	WTMJ 46,300
News; Movies 12:00-12:30	WTMJ 13,700

WITI Total Area Homes: 90,600
Metro Rating: 11
Share of Audience: 42

WEDNESDAYS 10:15-12:45
Program: LATE SHOW

Feb. 20 "SALTY O'ROURKE"
Alan Ladd, Gail Russell, Bruce Cabot
1945, Paramount, MCA-TV

Feb. 27 "THIS WOMAN IS DANGEROUS"
Joan Crawford, Dennis Morgan, David Brian
1952, Warner Bros., Seven Arts

Mar. 6 "BEAU BRUMMEL"
Elizabeth Taylor, Stewart Granger, P. Ustinov
1954, MGM, MGM-TV

Mar. 13 "THE GREAT SINNER"
Gregory Peck, Ava Gardner, Melvyn Douglas
1949, MGM, MGM-TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Editorial; News 10:15-10:30	WTMJ 134,600
Richard Diamond 10:30-11:00	WTMJ 90,800
Tonight 11:00-12:00	WTMJ 44,000
Tonight 11:00-12:00	WTMJ 14,000
News; Movies 12:00-12:45	

WITI Total Area Homes: 46,800
Metro Rating: 11
Share of Audience: 44

THURSDAYS 10:30-12:45
Program: LATE SHOW

Feb. 21 "THE BLAZING FOREST"
John Payne, Susan Morrow, William Demarest
1952, Paramount, Colorama Features

Feb. 28 "PURSUED"
Robert Mitchum, Teresa Wright, J. Anderson
1947, Warner Bros., Jayark Films

Mar. 7 "DREAM WIFE"
Cary Grant, Deborah Kerr, Walter Pidgeon
1953, MGM, MGM-TV

Mar. 14 "THE COBWEB"
Richard Widmark, Lauren Bacall, C. Boyer
1955, MGM, MGM-TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Editorial; News 10:15-10:30	WTMJ 110,300
Phil Silvers 10:30-11:00	WTMJ 38,100
News; Movies 12:00-12:45	WTMJ 88,300
	WTMJ 17,000

WITI Total Area Homes: 74,100
Metro Rating: 18
Share of Audience: 46

FRIDAYS 10:15-12:45
Program: LATE SHOW

Feb. 15 "ONE MINUTE TO ZERO"
Robert Mitchum, Ann Blyth, Charles McGraw
1952, RKO, U.A.A.

Feb. 22 "THE SEA CHASE"
John Wayne, Lana Turner, Tab Hunter
1955, Warner Bros., Seven Arts

Mar. 1 "DUEL IN THE SUN"
Jennifer Jones, Gregory Peck, Joseph Cotten
1947, David O. Selznick, Video Artists

Mar. 8 "THE BLACKBOARD JUNGLE"
Glenn Ford, Anne Francis, Richard Kiley
1955, MGM, MGM-TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Editorial; News 10:15-10:30	WTMJ 117,300
Tonight 10:30-12:00	WTMJ 35,800
News; Movies 12:00-12:45	WTMJ 20,700

(Continued on page 60)

WNDT

Continued from page [illegible]

doubted Sarnoff's proposals for a "permanent financial base" of support from schools as covering just one of the bases of station's financial support. He said it never occurred to him that Sarnoff might have meant for schools to provide the station's only backing.

As of May 1, 1963, Educational Broadcasting Corp. received $842,000 from commercial broadcasters, EBC Board chairman Howard Shepard told FCC.

On Jan. 30, CBS donated $400,000, Metromedia has given $12,500 and RKO General is adding $400,000 over two years. WPIX is under agreement to contribute $20,000 per year for four years. ABC, said Shepard, is still considering donating.

Sarnoff's Side

NBC chairman Robert W. Sarnoff objected to a statement in a letter by Howard C. Shepard to the FCC which referred to "an approach (by Sarnoff) which was never accepted by EBC." The paragraph, written by Shepard, the chairman of the Educational Broadcasting Corp., was to the FCC, which has been investigating alleged influence of educational tv by commercial broadcasters.

In a letter to Shepard, dated May 17, Sarnoff noted that he had received a copy of Shepard's FCC report and that it "clearly documents the fact as we have always known it — i.e., that NBC's contribution to EBC involved no understanding with regard to the programming of WNDT." WNDT is the N.Y. educationaler run by EBC.

"There is however," Sarnoff continued, "a particular passage in the 'Conclusion' section of the report which is so ambiguously phrased as to lead to possible misunderstanding . . . The passage to which I refer is as follows: 'The only suggestion made by any broadcaster with respect to WNDT's programming is that expressed in the third paragraph of Mr. Sarnoff's April 11 letter (but not in the oral discussion preceding it)—an approach which was never accepted by EBC.'"

Sarnoff suggested that the quoted statement in Shepard's letter might lead to "incorrect inferences." The inferences as the NBC chairman saw them were: "That in the third paragraph of my April 11 letter to Dr. Gould (prexy of EBC) I made 'suggestions' regarding WNDT's programming. That these 'suggestions' were not raised in the oral discussion with Dr. Gould preceding the letter, and that accordingly the letter did not accurately reflect the discussion. That I had urged an 'approach' to WNDT's programming which was rejected by EBC.

"The fact is that the third paragraph of my April 11 letter—characterized in your report as expressing 'suggestions' made by me with respect to WNDT's programming—expresses no such suggestions at all. It refers to the fact that I was impressed by Dr. Gould's 'outline of plans' for WNDT. The analysis of WNDT's problems and prospects made by Dr. Gould's discussion with me was made by him, and if these constituted suggestions, they were his suggestions, not mine, although I agree with the analysis he outlined to me.

"The fact also is that the third paragraph of my letter accurately reflected what Dr. Gould said to me in our discussion." Sarnoff also said that Dr. Gould, not he, had brought up a programming "approach," and that he merely had been "impressed" by it.

"I am sorry," said Sarnoff to Shepard last week, "that a general conversation I had with Dr. Gould in which he outlined a philosophy of operation for educational tv, and a polite reference in my letter to his views has caused such a [illegible] —but I felt compelled, in the interests of fairness and accuracy, to call to your attention the passage in your report that might result in clouding the facts."

Hartford—George Bowe, WTIC-TV production manager, upped to post of assistant program manager. E. Paul Albert, asst. production manager, promoted to production manager. William P. Dwyer, director, upped to asst production manager.

*A.C. Nielsen "Fast MNA's" of all new syndicated comedies.

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Sheldon Leonard in Tokyo Recalls Trick Dialog, Menacing Kisser Days

By DAVE JAMPEL

Tokyo, May 21.

"There was a phase when people simplified their conversation to communicate with me," said Sheldon Leonard, explaining the difficulties he encountered in trying to get people to take him seriously when he was breaking into tv about a dozen years ago as a writer, director and then producer.

Leonard's problem stemmed from the indelible image he had left from years of playing gangsters on the screen. So strong did his characterization become that in his more recent outings as an actor, the role was kidded. Leonard's big-city face and soft, but threatening voice was given a Runyonesque comic flair.

Now Leonard rarely steps before the camera. "Only enough to keep my face prominent so I can get good tables in restaurants," he says.

He is the exec producer for T & L Productions (the "T" belongs to Danny Thomas) and the "general utility man" for the outfit. T & L has three shows among the top-rated 10: "The Danny Thomas Show" in its 11th year, "The Andy Griffith Show" in its fourth year and "The Dick Van Dyke Show" in its third year. In addition, T & L produces "The Joey Bishop Show," the new "Bill Dana Show" and an upcoming series called, "My Favorite Martian."

Here with T & L music director Earle Hagen and their wives, Leonard is on the first leg of a 33-day world trip. He has been meeting with the Sony people seeking to iron out the wrinkles in their transistor mikes, which Leonard calls a kind of "wireless broadcasting." He pioneered last year in using them for filming when "The Danny Thomas Show" was locationing in Europe. This was a departure from the standard boom mike system.

The use of these mikes saved the costs of studio rerecording, which would have been prohibitive since the unit was moving too fast to transport non-starring actors. Leonard selected them because of their mobility. They can be worn unseen by the individual actors.

Better Than Ours

This is only one of the forward moves Leonard hopes to impose on American tv production procedures. "While shooting in Europe last year I got my nose rubbed in the facts of life," said Leonard. "I learned that the rest of the world is more technologically advanced than the U.S. in film. Except for lens changes, U.S. technological advancement stopped with sound. We have been using the same kind of sound booms, dollies, tracks and cameras.

"Recently I attended a convention of cameramen and asked why we don't use 16m for tv. They couldn't answer. It's an obvious way to reduce costs, but just from habit they are using 35m because that's what they were using 12 years ago. For tv you don't need it. Yet all of the equipment in the U.S. is for 35m. In the States, 16m is for home movies."

While traveling through the Far East for the first time, Leonard is becoming familiar with the territory for possible use as production backgrounds. He acknowledges the appearance of "foreign" productions, and is quite willing to take American crews overseas.

"I anticipate that before too long features and tv filming would be done concurrently," he continued. "When you go to a foreign country, you could also take extra actors and shoot tv episodes at the same time. There's no reason why you couldn't pick them up. Each year a tv show needs new elements to keep it fresh. The most effective and, I think, honest way is to change the locales—not from an apartment to the suburbs, but to take the characters traveling. We have outgrown the studios. We have never even made proper use of America, the Midwest, the prairie country. Feature films found this out. Now the tv shows have to go out."

Israeli Pix Prod.

Another high spot in Leonard's global swing will be Israel, where he will discuss with government officials the possibility of establishing a motion picture industry there. "They have made a couple of cracks at it, but have not scratched the potential of the export income that can be earned from films," Leonard offered.

Should that project jell, T & L would become coproducers of feature films. This would be the company's first venture in that field. "It's inevitable," Leonard said. "You acquire a studio, overhead and you keep going. We didn't plan it that way. But being in this business is like riding a bicycle—you have to keep riding or fall off."

Leonard regards his whole career—including his transitions from Broadway actor, film gangster and tv and radio comedian and then writer, director and producer—as "totally unplanned, accidental."

While he can now sit back and appreciate some of the humor of his professional bounces, the grating in his voice as he related the circumstances indicates that he did not always consider it with a smile.

"In the summer of 1929 I graduated from college," he began. "That fall I got a job as a customers man with a brokerage company." Allowing a pause for the significance of late 1929 on Wall Street to register, Leonard continued, "So I was out of work and had no experience. I had been in amateur theatricals and turned an avocation into a vocation. I got into legit in 1930, as it was starting downhill. I stayed on Broadway 10 years, making progress in a declining industry.

"In 1939 I went to Hollywood and history repeated itself. Again I was making progress in a declining business. Again I was running like mad to break even. Then I went into radio," he submitted with another meaningful pause.

"I decided that there was a thing coming up called television," Leonard added. "I decided to catch it on the rise. The industry then had a patronizing attitude toward this upstart medium and tv had a hard time getting scripts for the low prices it could pay. So I started pulling out half-hour scripts I had written for radio—mostly dramas—and selling them to tv. I had nothing to lose. I was selling everything I could and hustling myself on as an actor or director."

Reflecting on his [illegible] climb, Leonard said, "I now recognize that one of the factors that drove me into producing and directing was to combat the concept of me as a mug. It was not on a conscious level, but submerged. I wanted to demonstrate that I could work with other equipment than a trick dialog and a menacing kisser."

TV Critics

Continued from page 1

to the NBC brass and the boys responsible for the care & feeding of the out-of-towners was the realization that the tv critic/editor on today's daily, unlike his counterpart of 10 or 15 years ago, is a man of discernment, maturity and responsibility, for the most part well versed in the fundamental basics of broadcasting and alerted to the latest fashions and trends in program content and formating.

From this standpoint alone the round-robin of junketing proved an enlightening experience. For as one NBC executive put it: "Without a single exception, here was an illustration of man-at-work with a high degree of professionalism; some 70 men covering the tv scene with the same dedication and earnestness as a Capitol Hill correspondent."

Actually, the upgraded status of tv reporting and reviewing in the scheme of daily journalism is—and has been for some time—a growing reflection of readership requirements and response. Survey after survey has been undertaken by publishers in bids to achieve maximum effectiveness and spiraled circulation figures, and invariably the results come out the same: Next to Page One and the sports section, the readers dig tv the most.

And so the publishers have responded in kind. In contrast to the days when perhaps half-a-dozen from all over the country—and half of those in New York—could be singled out as critics/editors of responsibility, today most major cities boast at least one, in some cases two or three appraisers of the tv scene who bring to their job a knowledgeability, a style and a finesse worthy of their contemporaries on the Washington scene or at a political convention.

Back in the days of early tv and when bigtime radio was still flourishing, the average reviewer/editor was strictly run-of-the-mill or less, doubling over from obits, ship news or clerical work, particularly gifted as a paste-up artist. Today his breed is virtually extinct. And in his stead there are the Paul Molloys (Chicago Sun-Times); the Terry Turners (Chicago Daily News); the Cecil Smiths (L.A. Times); a syndicated Hal Humphreys; an enterprising Frisco trio (Terrence O'Flaherty of the Chronicle, Fred Sherm of the Call-News and Dwight Newton of the Examiner); a Larry Laurent (Washington Post); a Harry Harris (Philly Inquirer) and a Bob Williams (Philly Bulletin); the Jack Gould-Harriet Van Horne critiques & commentaries on the New York scene; a Larry Wolters (Chi Tribune); a Tony LaCamera (Boston Record American); a Frank Judge (Detroit News); a Del Carnes (Denver Post); a Donald Waltwering whose stylized and restrictive Christian Science Monitor yet knows and appreciates the meaningful role of tv in a leisure time society—these and others like them who set their journalistic standards high today typify the tv critic/editor on the American scene.

The aftermath of the recent New York dailies' strike provides an interesting footnote: Since the resumption of publication there have been evidences of staff pruning and retrenchments. But in not a single instance has there been a layoff from the tv sectors. In some cases, in fact, the departments have been expanded and revitalized.

KSTP-TV

Continued from page 25

cry from shocked state officials. Gov. Karl Rolvaag subsequently suspended Canfield from his post for 30 days, during which another investigation will be conducted.

In announcing Canfield's suspension, Rolvaag said that the doctor's testimony "has sorely distressed many citizens throughout the state and members of the medical profession as well. At this time it is not possible to ascertain whether these statements made by Dr. Canfield properly reflect his professional competence or judgment. If it does, common sense would suggest that Dr. Canfield is incompetent in his present role and profession."

"Commission hears of 'toilet bowl' therapy" was the way KSTP-TV, Twin Cities NBC affiliate, headlined the Civil Service Board hearing. KSTP news chief Bud Meier described Canfield's testimony as "truly fantastic" and noted, during the station's newscasts, that banning of KSTP cameras was "another serious denial of the people's right to know."

Commenting on the board's refusal to permit filming of the hearing, Bill McGivern, KSTP director of news operations, said, "It's the same old story, the public's right-to-know versus the bureaucrats. But we've always managed to get the story in the past and we always will in the future."

Since 20th-Fox's KMSP-TV uncovered the festering situation at Security Hospital in February, the hospital's officials have been on the hot seat almost continually. Various investigations have been probing the institution's administration, employes and inmates. While the toilet dunking episode was the only incident of cruelty definitely uncovered, there have been fresh charges of lack of medical and psychiatric treatment. In addition, 11 inmates were given conditional paroles by the State Parole Board three weeks ago.

AB-PT

Continued from page 25

votes. This was far below the total required to win a board seat but it was considerably more than the 30 votes received by Gloria Parker, whose name was also proposed by the board. Miss Parker was accompanied by Barney Young, a duo with a longstanding beef against BMI, in which AB-PT was, at one time, a stockholder. Goldenson noted that AB-PT sold its interest in BMI for $80,000 after Young allegedly failed to make good his offer to buy the stock for "around $1,000,000."

Foreign TV Followups

Continued from page 35

trick, of repeating the first shot of [illegible] conference and then following each pair to catch their comments, which did not come off. Alexis Kanner, Peter Birrel, and Tamara Hinchco headed the unfamiliar cast. Otta.

Man of the World

Returning to the schedules after a brief pause, Associated TeleVision's filmed skein, "Man of the World," reinforced its professionally slick, but emotionally barren, impression. Minor changes in format have deprived the photographer hero of his feminine sidekick in the dark-room—who was comely but irrelevant—also the feeble comic relief has had his come-uppance. Otherwise, the strength is still in the wide-ranging location work, which brought Sicilian backgrounds to this one, and the performance of Craig Stevens showed signs of loosening up a little.

The opener concerned the kidnapping of a movie star, Maria (Natasha Parry) by a card-playing bandit, Nicola (Sam Wanamaker). He whipped her away to his hideaway inside a derelict temple, and, when Mike Straight (Stevens) stumbled on the truth, took him prisoner, too. Thereupon the plot was aimed at their eventual escape, which was achieved after one false start. Nicola, who couldn't resist a game of poker, lost the gal to Straight, and having learned his courtesy code from the British, accepted the result.

The script, by John Pudney and Ian Stuart Black, was custom-built for the trade, and Charles Crichton's direction was smoothly efficient. Stevens, as indicated, was sturdy rather than effervescent, and was curiously allowed some mild romantic dalliance with Natasha Parry, maybe to give him a bit of an aura for distaffers. Miss Parry was wasted, having little to do but scramble over rocks, and Sam Wanamaker was a cardboard bandit. The Sicilian atmosphere may have been authentic in place, but it was decidedly comic-opera in sound. Otta.

Tempo

The day after BBC-TV's "This Was the Week That Was" had its final satirical fling before the fall, ABC-TV's "Tempo," a cultural skein which has gained poise and impact in recent months, reshuffled its schedule to satirize the satirists. With Kenneth Griffith as its impresario, it took the form of his interviewing thesp Tony Tanner as an embryo satirist, and the result was more innocuous than shrewd.

With Joyce Blair coarsely aping "TW's" resident thrush, Millicent Martin, its fault was the basic one that it was not as witty as the thing it was taking off. It made obvious points about the inexperience of the current crop of performers, about the easy yocks obtainable by merely mentioning the Queen and Harold MacMillan, and about the intellectual advantage of such literary predecessors as Dryden, Pope, and Jonathan Swift. Rose Hill, as the voice of the public, wailed that satire was not constructive—and this old chestnut seemed to be accepted as a valid criticism, when it is not.

In fact, everything said in the show has been said more cogently by one tv critic or another, and "Tempo's" ponderous imitation of "TW's" informal presentation was not focused sufficiently to make a sharp point. The implication was that the trend itself was a commercial gimmick that would go out of fashion, whereas the real issue would be to foster the true talents and debunk the false ones. Reginald Collin directed Lloyd Shirley's production with abrupt jumps from performer to performer, so that no flow was perceptible, and "Tempo's" host, Leonard Maguire, was not allowed to show his usual gift for crisp comment. Otta.

Play of the Week

Any play that circles around a gal with glasses, allergic to passes, tends to wind up with said female doffing her bifocals in order to trap a man. It was one of the minor merits of Leo Lehman's "Girl with a Difference," which made a pleasing segment of the "Play of the Week" skein from Associated-Rediffusion, that Harriet (Virginia Maskell) kept her bespectacled liberty to the end.

This was, in fact, the difference indicated in the title, for, while marriages crumbled and wolves prowled all around her, Harriet stated a sympathetic case for the gal to whom a bed was the consummation of true love, rather than a convenience. Gauche and fearful of men, Harriet was a source of concern to her colleagues in the travel agency where she worked. Carol (Christine Finn) and Roger (William Dexter), themselves imprisoned in a dead marriage, spurred on a dashing and woman-hungry guide, Gilbert (Walter Brown), to make a play for her. But Harriet rejected his amorous advances, and here Lehman provided a fine meaning for the girl, in which she haltingly stated her respect for spinsterhood and then ruefully heard Gilbert going upstairs to a more amenable chick.

The theme had other plot ramifications, rather loosely deployed. Harriet's sister was in the throes of a marital upheaval, leaving her husband for another man, and her super-platonic boy friend, Terry (Henry Davies), made his own bid for independence from his mother by moving to his own apartment.

The climax, which was too gentle and muffled to make much impact, was Harriet's reassertion of her self-confined existence, and the play's chief fault was a tendency to wander garrulously about its highly interesting topic. Virginia Maskell was first-rate as Harriet, skillfully dimming her natural looks and cleverly suggesting the pathos underlying her sincerity. Other thesps, too, were fine, with Christine Finn scoring as the frustrated Carol and Henry Davies surmounting the difficulties of the apron-tied Terry. William Dexter and Walter Brown, with less need, stayed in the picture.

David Boisseau's direction was also excellent, providing neat visual touches which established a convincingly real framework. Otta.

How Talent Was Born

Continued from page 35

Paar, Johnny Desmond, Fran Allison, Patti Page, Maguire Sisters and Julius LaRosa first were seen in the early stints, later graduating to a variety of work in entertainment fields. Don McNeill, the Daddy of them all in radio and later moving into television, like Rowe has presented numerous newcomers throughout the years who have gone into top work from his show.

When Rowe started his show, in November of 1952, he was the West Coast counterpart for Jack Paar. Paar, at that time, was also teamed with Betty Clooney. Later Will Rogers Jr. took the Paar spot, when he moved into other work. Carson went on from his five minute break to sub for Rowe on "Fun Fair" when Red went network with a daytimer. Moore, as with McNeill, first worked in Chicago on an early, early circuit called "Club Matinee," which formed the base for his New York call and future stardom.

In another area, Rowe noted the use of shows like "Fun Fair" to test new performers or product and to give known performers an opportunity to break in an act or material that may be a departure from their normal direction. For instance, Maureen O'Hara first went on the Rowe show when she turned to singing, prior to making recordings and doing a Broadway musical. Jazz organist Earl Grant and actress Miyoshi Umeki, additionally, made their first television appearances on the Rowe show, as did the individual members of the Williams Bros. when they separated their act.

Currently, Rowe is giving opportunities to other performers by booking several girls for two week stints as femcee of the show, replacing regular Gerry Johnson who last left. Barbara Franklin initiated the new schedule, followed by Ruth Warrick, Maria Cole, Gloria Lord and Lynn Castile. Rowe and producer Phil Benedetti, who also produced a similar show some time ago in Chicago, will later select one of the girls to appear as regular co-emcee with Rowe.

News Media Stirring Up Irish in Pre-JFK Background Shooting

Dublin, May 21.

President Kennedy's visit to Ireland in late June already has Irish news media all steamed up. Apart from heavy local coverage by radio and tv, requests are coming in from overseas for coverage and Telefis Eireann (Irish TV) will import additional mobile telecasting units to assist coverage in Dublin and at New Ross, hometown of JFK's grandfather.

Coverage has already brought one protest from New Ross residents. They claim that an American tv unit has been down to film background material and focused attention on the poorer aspects of the town and on tinkers (gypsies) in the neighborhood instead of presenting a "correct" impression of the area. Unit is not named.

In official quarters everything is being done to make the President's visit an impressive one and to keep everything formal and friendly. "The First Family" and "The President Strikes Back" recordings are currently tabu on Irish radio.

Brit. Court Tosses Out Libel Action Vs. A-R

London, May 21.

Associated-Rediffusion won judgment with costs in a High Court libel action brought against it by Omar Ahmed, owner of an East End club. In an A-R program, "This Week," two years ago, which dealth with vice in Stepney, East London, a photograph of Ahmed's club was screened.

Ahmed claimed that this suggested that prostitution was permitted on his premises. Jury found that the tv film and commentary were not defamatory to Ahmed and added a rider that the club owner had tried to run a decent club, but circumstances were against him.

Catholic TV Center Gets Hub Channel 38

Washington, May 21.

FCC awarded Boston's UHF channel 38 to the Boston Catholic Television Center Inc., a non-commercial educational outlet.

Station initially will present programs for in-school use on a sustaining basis but hopes for future sponsorship from business organizations.

Under FCC rules the sponsored programs can't promote products and services but can give a simple announcement of the sponsor's name, Commission said.

Foremost's 35-Market 'Fractured Flickers' Buy

Hollywood, May 21.

Foremost Dairies has signed one of the largest regional syndication deals in recent months with Desilu Sales on "Fractured Flickers."

Foremost bought one-minute in 35 markets, the roster including Los Angeles, San Francisco, Seattle, Albuquerque, Bakersfield, Chico, El Paso and Topeka. Time clearance for the Jay Ward-Bill Scott first-run series are now being made for Foremost through its agency, Guild, Bascom & Bonfigli.

KGLM's Simple Rate Card

Hollywood, May 21.

A simplified rate card trimmed down to 14 lines of two categories is being introduced by radio station KGLM. Rate cards now in practice contain more than 10 times this many classifications and discounts, according to Kevin Sweeney, station prez and former head of Radio Advertising Bureau. He contends that because of its low rates and small budgets, radio is expensive to administer.

"It takes as much time to buy a $20 announcement on radio as a $200 announcement on television," said Sweeney. Only categories on the new rate card are one-minute and 30-second announcements, with only even dollars specified.

Alter $50,000,000 British TV Tax Bill to Lessen Burden of Small Guy

London, May 21.

Postmaster General Reginald Bevins has been busy turning somersaults and putting teeth back into the TV Bill which he is in process of trying to get through the House of Commons. Latest amendments, which would give greater powers of program content control to the Independent Television Authority and alter the proposed tax conditions to shift the burden a little more off the shoulders of the small companies on to the four majors, go before the Commons in the report stage of the Bill's progress tomorrow (22).

It appears that the lobbies have not remained inactive despite the original shape of the new bill and that they have in fact succeeded in shifting the PMG on a number of points. His latest alterations—which he hinted might be possible when he defended the format in the recent Committee stage in the Commons—show concessions to the admen. He now intends that the assessment of the program contractors' revenue for the purposes of the levy will not include the 15% commission deducted by the ad agents for their services. Die-hard agency toppers, while sighing with the relief due to such a possible success, still refuse to forget that such a mistake was made in the first place.

The second change is hiking the "free slice" before taxation $700,000 to $4,200,000 which is intended to alleviate the regional companies. He is not making a governmental sacrifice however, because part of that change is to tax the next $16,800,000 of profits at 25% (instead of the next $32,400,000 at 22-1-2%) and all above $21,000,000 at 45% (instead of 40% on all over $25,000,000). This way he concedes to criticism that the small regionals would be squeezed too hard while still reckoning on raking in the more than $50,000,000 a year revenue he originally aimed at to curb profits that critics of commercial tv have long insisted were "bloated."

Labor opposition MPs are, as expected, more and more happy with the proposals but Conservative backwoodsmen with lobbies to rep, are in fact prepping for another battle in the debating chamber on the principle of basing the exchequer tax on receipts rather than on profits. One line of argument seems to be that while the new proposals seem destined to help the smaller companies, the expense to the majors will be such

(Continued on page 50)

Susskind, Lee Rich

Continued from page 31

such topical reviews as "Second City," "Premise," "Establishment" and others readily available.

Agency exec Weir blamed it on the timidity of the advertiser. He said his agency was high on "Second City's review troup, and tried to sell clients on a tv series. They were afraid and backed off, he said.

Rich told of an abortion-themed tv show that a Benton & Bowles client stuck with, only to receive 600 letters of complaint—the advertiser, not the network that produced it.

Countered Susskind, "You want all 60,000,000 (viewers) to love you? 600 wrote you; maybe 24,000,000 liked it. And—like a McCarthy witch hunt—you let those 600 letters drive you right up a tree."

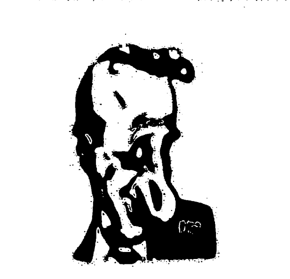
Rich was called up on a couple of other contentions. Stating that the webs totally controlled programming these days (with Susskind this time in agreement), ABC's Melnick argued that there are currently three networks with enough ad coin for two and a half, and that the buyers therefore are calling the shots in a lot of cases.

In answer to Susskind's charge that the networks were afraid to gamble, Dann said his web's go with Judy Garland an hour a week was a big gamble; Werner cited the Dick Boone drama anthology similarly; and Melnick said, "I have more pilots than Howard Hughes."

At the close, Susskind and Rich were at it again, this time on ratings with the moderator charging re the numbers, "No sane man in your position could buy it."

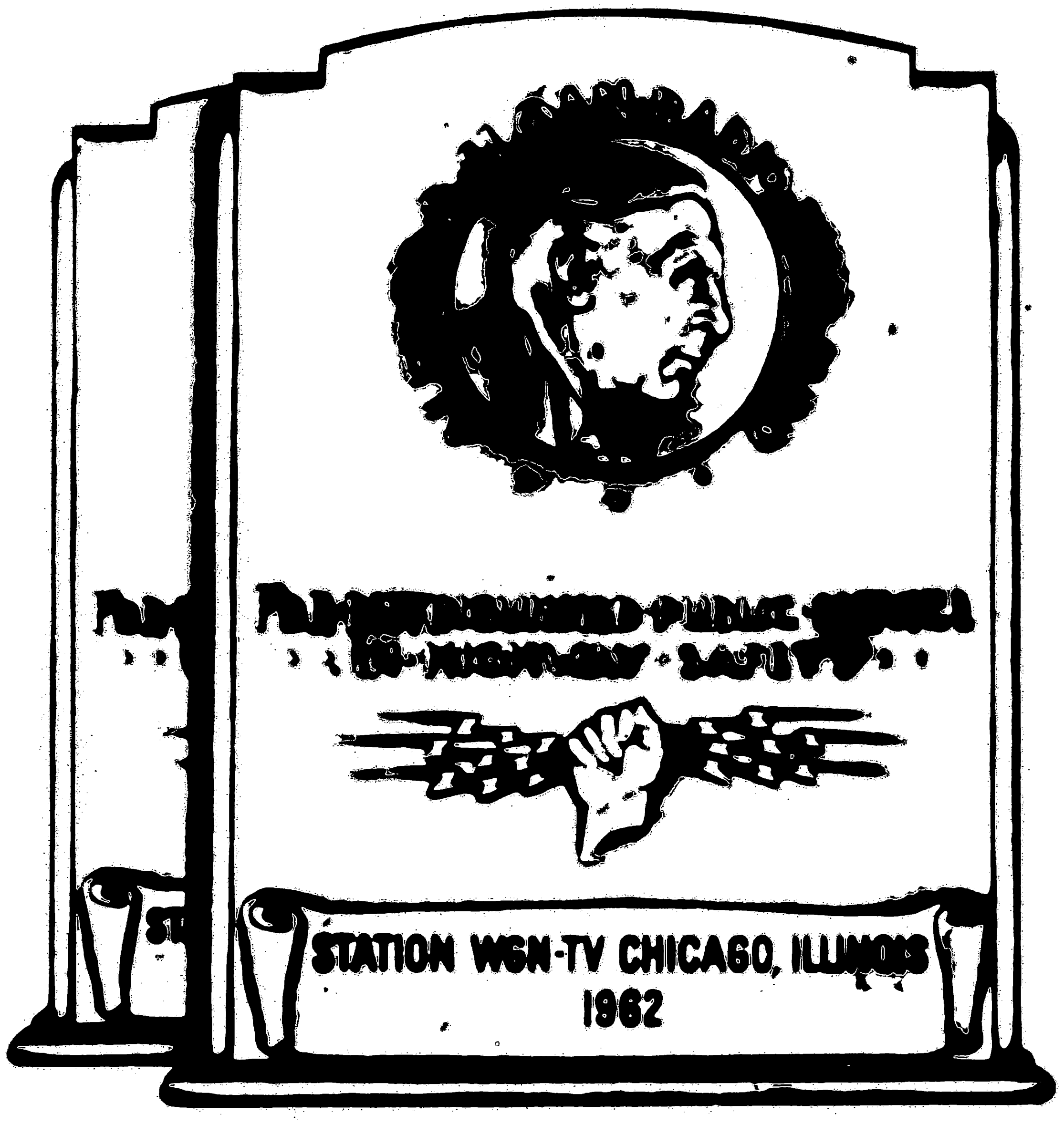
Rich countered that his agency's execs and the clients were not "idiots," that they used the ratings merely as an "indication" of a show's popularity (an indication of whether to take it off or leave it on the air, interrupted Susskind), that the agency spent $250,000 a year in various types of research, and one client of the agency over the years has spent $10,000,000 in research.

As examples of research in support of and or besides ratings, Rich told of a two-year blackout of tv in one market by a client (in a switch to Sunday supplemental) and yearlong experiments with blackouts of nighttime and daytime tv. In all cases, sales of the product, or products, involved, was the only criteria.



Mgt.: William Morris Agency

We were grateful and delighted last year—
Thank you, again*...



*We are especially gratified to receive this coveted recognition for two consecutive years.

To WGN-TV, Chicago, for continuous, year-around safety education programming with special reference to the series "The Other Guy," the "Morality in Driving" campaign and the series "Your Right to Say It."

WGN TELEVISION
—better programming through dedicated, effective community service

Monaster Tapped By Writers Guild

Hollywood, May 21.

Nate Monaster has been elected prexy of Writers Guild of America West, winning over Mel Shavelson in WGAW's annual election. Monaster the past year was prexy of the guild's tv-radio branch.

Allen Rivkin was reelected prexy of WGAW's screen branch, the winner in a race with James Warner Bellah. Christopher Knopf won over David Harmon for election as tv-radio branch prez.

John Lee Mahin was reelected veepee of the screen branch, and Michael Blankfort was elected secretary-treasurer. Barry Trivers was elected veepee of the tv-radio branch, and Doris Gilbert, secretary-treasurer.

Herbert Baker, Dan Taradash and Robert Presnell Jr. were reelected screen branch board members, and others voted in were Isobel Lennart and Shavelson. David Harmon was reelected to the tv-radio board, others chosen were Arthur Orloff, Donald Sanford, and Sherwood Schwartz. Schwartz and Howard Blake were tied originally, and Schwartz won in the recount.

Lima—James B. Lusk, now assistant program manager and manager of public affairs for WOWO, Fort Wayne, has been named manager of the new Lima radio station, WCIT, which expects to be on the air by Aug. 15.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 44)

WTMJ Total Area Homes: 139,300 / Metro Rating: 31 / Share of Audience: 44

SATURDAYS 8:00-10:30
Program: SATURDAY AT THE MOVIES

Feb. 16 "THE LONG HOT SUMMER"
Paul Newman, Joanne Woodward
1958, 20th Century-Fox, 20th Century-Fox

Feb. 23 "THE PRESIDENT'S LADY"
Charlton Heston, Susan Hayward, F. Bainter
1953, 20th Century-Fox, 20th Century-Fox

Mar. 2 "THE ROOTS OF HEAVEN"
Trevor Howard, Errol Flynn
Eddie Albert, Orson Welles
1958, 20th Century-Fox, 20th Century-Fox

Mar. 9 "IN LOVE AND WAR"
Robert Wagner, Jeff Hunter
1958, 20th Century-Fox, 20th Century-Fox

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lawrence Welk 8:00-9:00	WITI 138,500
Gunsmoke 9:00-10:00	WISN 102,800
Late News; Weather; Sports 10:00-10:30	WITI 87,000

WITI Total Area Homes: 118,400 / Metro Rating: 27 / Share of Audience: 36

SUNDAYS 7:00-9:00
Program: SUNDAY NIGHT MOVIE

Feb. 17 "TERROR IN A TEXAS TOWN"
Sterling Hayden, Sebastian Cabot, Carol Kelly
1958, United Artists, U.A.A.

Feb. 24 "TRAPEZE"
Burt Lancaster, Tony Curtis, G. Lollobrigida
1956, United Artists, U.A.A.

Mar. 3 "TIGER BAY"
John Mills, Horst Buchholz, Hayley Mills
1960, Modi Films (India, British), Sterling TV

Mar. 10 "THUNDER ROAD"
Robert Mitchum, Gene Barry, J. Aubuchon
1958, United Artists, U.A.A.

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Disney's World 7:00-7:30	WTMJ 135,000
Monaco; Ed Sullivan 7:30-8:00	WISN 121,300
Bonanza 8:00-9:00	WTMJ 157,000

Aug. 5 Premiere For Jamaica TV

London, May 21.

Television is coming to Jamaica on Aug. 5, the country's independence day, and already 17,000 receivers have been ordered by local dealers, according to Roy Lawrence, sales director of the Jamaican Broadcasting Corp., who arrived in London last week.

Opining that tv would change the country overnight, Lawrence said Jamaica has little in the way of evening entertainment and tv is bound to make a terrific impact. The Government only recently granted import licenses for receivers, and the order for 17,000 sets was only the beginning.

Lawrence, who is here visiting JBC's overseas sales reps, Television International Enterprises (Sales), Ltd., is also to act as one of the commentators of the West Indian cricket tour this summer.

There is also news of a television boom in Trinidad, where, according to a report from the director of statistics, 8,778 tv receivers were imported into the country up to Jan. 31 last. The Trinidad-Tobago Television Co. began transmissions last November and the programs are being received in Granada, where receivers are also being sold. The Trinidad outfit is also repped by TIE.

Charlotte, N. C. — Jefferson Standard Broadcasting Co., owners of WBT, WBTV, and WBTW, has adopted a policy of editorializing for the first time in its history. An editorial board will determine the content. Former Charlotte Observer Associate Editor Rupert Gillett will prepare the text. Alan Newcomb will deliver the editorials on the air.

WTCN-TV's Indie Status

Continued from page 37

its reach outside the metro area and to establish its call letters in the minds of a populace that had long ago committed KSTP and WCCO to memory.

Pro baseball also earned WTCN a slot on the CATV systems in such towns as Rochester, Mankato and LaCrosse, Minn. and Eau Claire, Wis. and became the foundation on which WTCN has been building a sports identity. In addition to professional wrestling (very big in the city where reading champ Verne Gagne resides), film retrospectives of the pro football Vikings, films of the olden "Golden Gophers" (1930-40 vintage) of the U. of Minnesota, the high school hockey tournaments and several high school basketball meets, WTCN's sports image might be said to encompass also such syndie shows as "Bold Journey" and "Adventures", the latter a melding of two off-network series, John Gunther's "High Road" and Jack Douglas' "Seven League Boots," back-to-back in a 6:30 p.m. strip they're claiming solid ratings and commercially are SRO.

The pair of studio wrestling shows packaged by Gagne have been notably successful on a year-round basis, the Saturday night opus getting 70,000-80,000 homes and consistently running second in the period behind Jackie Gleason, and the Monday night entry delivering over 60,000 homes opposite "Lucy," NBC Movies and "Rifleman."

Along with sports, the station has built an afternoon niche for itself with a kidshow block and maintains a first or second place status from 4 p.m. to 6:30. The shows include semi-live "Popeye" and "Dick Tracy" strips, "Mickey Mouse Club," "Superman" and "Whirlybirds." But probably most successful of all is the noontime kidshow, "Lunch With Casey," established before the affiliation switch, which often comes up with as high a rating as all the competition combined.

WTCN has a built feature film library of 1,000 titles and has been programming a total of 17 per week. With WCCO-TV going with "Steve Allen" and KMSP with the off-network hours against "Tonight" on KSTP, the Time-Life station has the weeknight late movie franchise all to itself and claims third place in the 10 p.m. to midnight sweepstakes on a per-on day basis.

But it is still baseball that has made the big difference and, as Swift phrases it, "kept us from losing our whole audience at once." Last year, the baseball audience went as high as 70% on a Sunday afternoon when the Twins were playing (who else?) the Yankees. That's according to an ARB coincidental. In prime time, the high share was 60% and 330,000 homes for a Wednesday night game with the White Sox. Average share on 12 coincidentals taken during the 1962 season was 55.6%, and that's without the gravy of two pre-game shows and one post-game.

The story would seem to contain a trade secret for all ailing independents. Get somebody to bring professional baseball to town and, by all means, grab the rights.

20TH-TV'S $500,000 ON OFF-WEB SALES

20th-Fox TV has wrapped up $500,000 in syndicated program sales over the past couple of weeks.

In addition to pre-release sales on the "Dobie Gillis" series, 10 additional markets picked up the show recently. "Bus Stop," meantime, has been sold to KHJ-TV, Los Angeles; WHIO-TV, Dayton; WFLA-TV, Tampa; and KGGM-TV, Albuquerque. "Follow The Sun" has also been sold to WNHC-TV, New Haven; KHJ-TV, L.A.; and WNYS, Syracuse. "Adventures in Paradise" has been sold to WTVC, Chattanooga; WSB-TV, Atlanta; and WTAR-TV, Norfolk, bringing the total number of markets sold on this series to 83.

Cascade Blarbery

Continued from page 31

ing, flourished as a tv commercial company.

Seawright contended that the differences stemmed from Carr's desire to head sales and manage the studio, and asserted both functions can't be handled satisfactorily by one man without one of them suffering. He declared "I put a policy into effect that he could only handle sales. I had control of the board at that time. But Carr got the necessary proxies, and at the last board meeting, I was fired. I am the largest individual stockholder in Cascade."

Seawright said his position was "completely untenable," that he is now out of the company on a "forced leave of absence." "They will say I am retiring. It's not true. I'm fired," he said.

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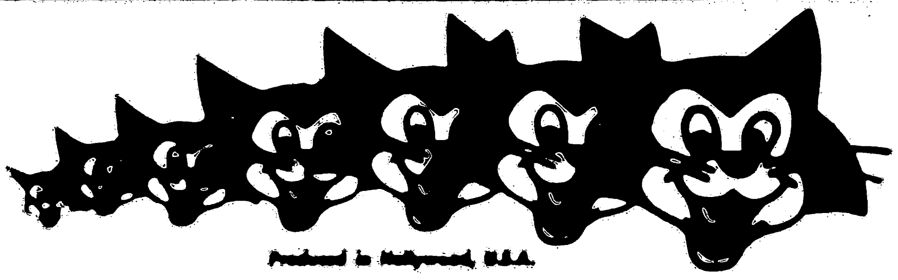


COURAGEOUS CAT
CARTOONS
"JUST GREAT"
WXYZ-TV ABC, Detroit, Michigan

Inside Stuff—Radio-TV

Ben Holman, CBS News reporter beaten up by Black Muslims in Harlem last week, is back on his job.

Holman was treated for cuts and x-rayed following the beating he took while covering an assignment at Harlem's Theresa Hotel. Holman, a Negro, joined the CBS News staff about three months ago. He had previously worked for the Chicago Daily News, where he did a series of articles on the Black Muslims.

Holman apparently had been recognized by some zealous Muslims who objected to his newspaper articles. He was in Harlem to cover an outdoor Muslim meeting and to interview the Rev. A. D. King, brother of Martin Luther King and himself a leader of the anti-segregation movement.

The International Radio & Television Society today (Wed.) holds its 1963 "Broadcasting Follies" at the Hotel Roosevelt. Jack Sterling of WCBS Radio, N. Y., will emcee the spoof, this time of the ad biz.

Produced by Tony Faillace and Howard Reukin, the "Follies" will feature singers Dick Williams, Nancy Radcliffe, Kevin Gavin, Betty Colby and Gene Steck and comedy dancer Lou Wills Jr.

Luncheon in the grand ballroom of the hotel will also see installation of new IRTS officers. Sam Cook Digges, administrative veep of CBS Films, is prexy.

Sen. Jacob K. Javits (R.-N.Y.) has proposed a compromise in the longstanding effort of television to cover Senate sessions.

Javits introduced a resolution to allow live coverage of the Senate chamber when "great debates" on major issues are underway. The Senate Rules and Administration Committee would decide whether individual issues were sufficiently "major" to merit letting the tv cameras in.

Javits noted there are only about 300 seats for the public in the Senate gallery. "The right to witness public business should not be confined only to those whom the Senate chamber will hold.

Author-producer Allan Dowling is producing one-hour tv special based on the 25-year-old international music contest for violinists and pianists sponsored by Queen Elisabeth, Queen Mother of Belgium. Dowling obtained permission to televise the event from the Queen, who consented to appear on tv for the first time on this show.

Dowling, producer of such films as "Donovan's Brain" and coauthor of the recent CBS-TV cantata, "Cabeza de Vaca," said he was negotiating for the American presentation to be shown on NBC or CBS, both of whom are interested in the show. The program will feature winners of the contest and established musical artists. Dowling is filming the show in Belgium this month. It has already been set for telecasting on German tv.

Sen. Warren Magnuson (D.-Wash.) will give the keynote luncheon address at the National Community Television Assn. convention June 11.

Also speaking during the June 10-14 NCTA meet in Seattle will be Dr. Royal L. Garff, professor of marketing and speech at the Univ. of Utah, and Loren B. Stone, manager of the Univ. of Washington's educational tv station KCTS.

NCTA has also announced three judges for its 1963 National Awards Program.

They are Henry J. Kaufman of Henry J. Kaufman & Associates ad agency in Washington, D.C.; Bryson Rash, WRC-AM-TV and NBC and Robert K. Richards, president of Richards Associates public relations firm.

International Telefilm Show, slated for Berlin from June 24 to June 28, has drawn pledges of participation from 16 countries at this time.

Show, organized in technical cooperation with the broadcasting and television station, Sender Freies Berlin, will feature a variety of awards including a topical event award for the tv production corresponding best to the ideals of "Freedom and Justice."

Speakers at the summer meeting of Wisconsin Broadcasters Assn., June 27-28, will include FCC commissioner Frederick Ford and Radio Advertising Bureau prexy Ed Bunker. There will also be a session on WVBC, Mt. Carmel, Ill. Conclave is being held this year at the Northernaire and programs conducted by John Hurlbut, owner-manager of ernaire Hotel, Three Lakes, Wis.

NAB has hired the handicapped to monitor stations subscribing to its Radio and Television Codes.

NAB Code Authority reached a monitoring agreement with Air Check Services which has tape monitoring facilities in over 400 cities in 50 states.

Approximately 50% of the firm's employees are disabled and 10% are visually handicapped, NAB said.

NBC's Long Tinted Summer

Continued from page 30

these days. Film generally shows up better in color, and this, now, seems to please RCA. And film, not live, makes it easier to summer color repeats.

The NBC-TV schedule on nights reads big on tint: On Sundays everything is colorized, save for the half-hour "Grindl"; Monday it's the movies (at least 75% of the 32-weeks, including repeats, will be color-fed), and Mitch Miller at 10. Only the half-hour David Wolper "Hollywood Story" documentaries won't be in color.

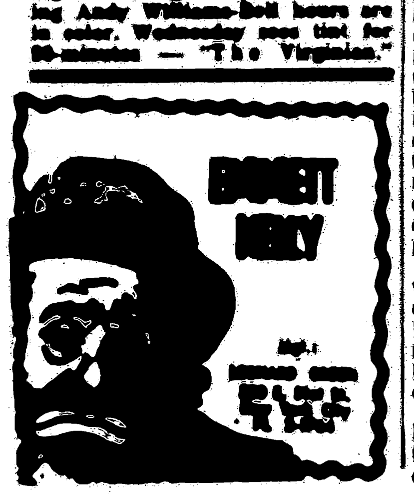
Tuesdays is the worst color night NBC has: Only the alternating Andy Williams-Bell hours are in color. Wednesday sees tint for 90-minutes — "The Virginian." Thursday "Hazel" and Kraft-Como are in color, and, incidentally, "Hazel" is the only tint program on the sked for '63-'64 that will not be seen in the summer; sponsor Ford replaces it with another color half-hour, possibly "Lively Ones" next year too.

Fridays the Bob Hope-Chrysler hours (save for the six variety stanzas) are in color. Saturday, Joey Bishop and the movies (over 75% here, too) will be tinted.

It's interesting to follow NBC's philosophy about the programs which will not be seen in color. Bulk of them come at 7:30, a tough nighttime hour under any circumstances. Most of them, also, are new shows. Web execs feel that the heavy expense of tint merely becomes an extra financial burden in the case of programs, which not only have to fight a time slot but the very characteristic of being new. If the show has to be cancelled, in mid-season, then the color investment can never be paid off.

The Hope and Como dramas, which will be new, are, on the other hand, firm 32-week deals. Under these terms, NBC feels the risk has been taken out and color becomes worthwhile, hopefully for everybody concerned.

There are also some programs, like "Espionage" and "11th Hour" that the network feels are aesthetically better in monochrome.



Mex Ratings

Continued from page 30

over 300 of Mexico's 400 radio stations asked for a suspension of all surveys and ratings pending standardization of techniques. Situation grew out of too many surveys being made, all under different formulas, and all with different results.

Suggested solutions are that the Chamber of Broadcasters take over the ratings and surveys as a specific function. Another suggestion is that they at least supervise ratings and lay down guide lines and procedures. Another point, illustrating the fruitlessness of current methods, is that International Research Associates publishes El Radiometro, but that stations listed are not identified, at owners request. It was pointed out that identification would shut off cooperation in surveys and ratings especially in Spanish speaking countries.

Television ratings and surveys are scheduled next for scrutiny by both groups.

Columbus—Jack Denton, whose "Jack Denton Show" has been aired on WLW-C tv here for 10 months, has been replaced by the "AM Show" in the 90-minute 9 a.m. Monday through Friday slot. Walter Bartlett, station manager, said the change was made so that the program can be aimed more directly to women.

FCC Takes Wraps Off Plan To Lick AM-FM Population Explosion

Washington, May 21.

FCC unwrapped its many pronged plan for solving the AM and FM population explosion.

Finalization of the proposed rule making would lift the AM freeze.

Overall effect of the AM plan, according to the commission, would be to bring service to AM-less areas and to conserve assignments for later parcelling to new communities. Existing services would also be protected from "substandard encroachment."

This is to be brought about by so-called "go-no go" prohibited overlap system applied to future daytime AM assignments. No application would be accepted unless it met contour criteria and provided service to 25% of the contour area. It would also have to come under a ceiling imposed by the commission on the number of stations in each community according to population.

Nighttime applications would have to meet the 25% area service requirement and could not raise the RSS limitation of other stations.

To solve the FM problem and begin a crackdown on AM-FM duplication the commission proposed a plan under which FM stations in cities of more than 100,000 population could not devote more than half their broadcast time to programs duplicated on AMs in the same city.

The rule would apply only to cities with no FM channel vacancies.

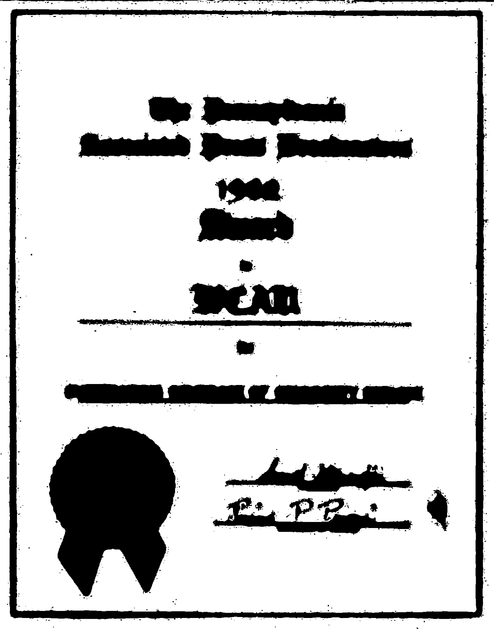
The commission also declared it intends at some future date to begin discouraging AM-FM ownership, but doesn't now feel FM is economically viable enough for present action.

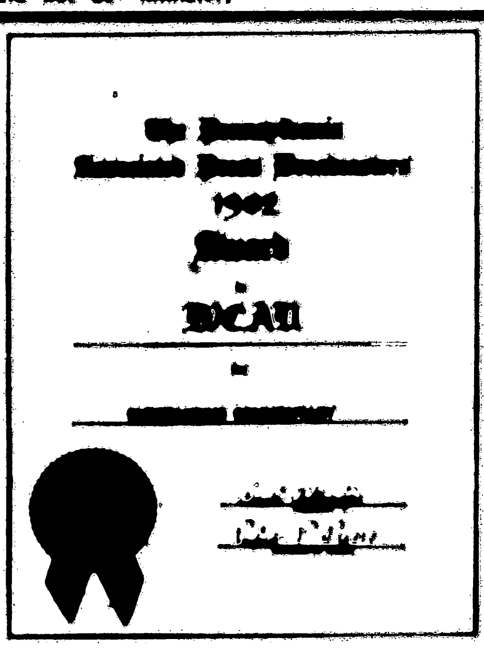
Looking again to future pronouncements, FCC said it plans additional rule making on applicants' financial qualifications; city signal requirements; dual city identification and studio location; and additional engineering data on applications.

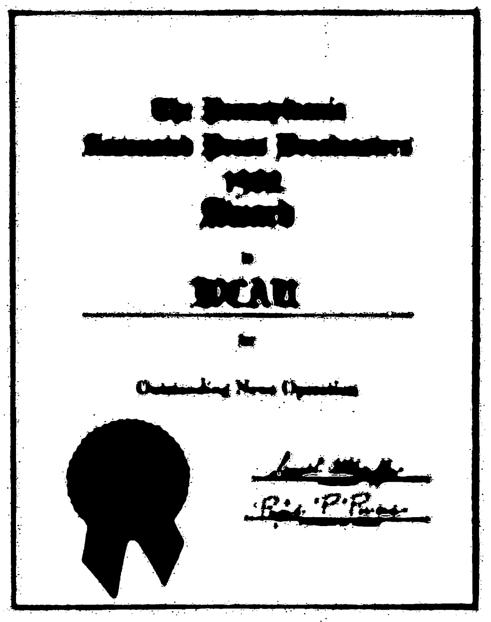
Comments are invited on the proposed rules by July 17.

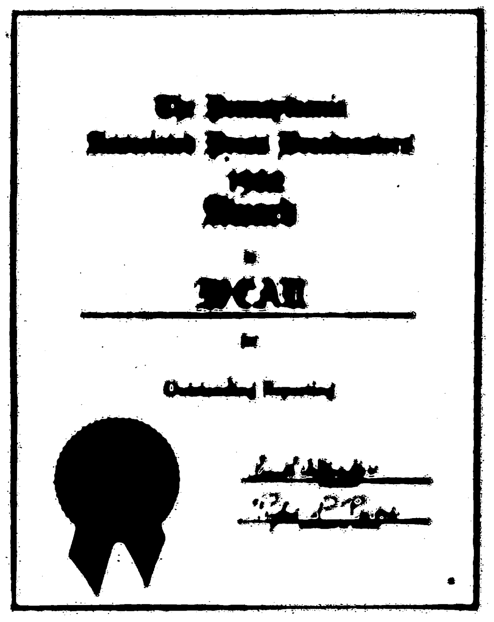
Commissioner Rosel Hyde dissented to the action; Robert T. Bartley concurred in part and dissented in part; Frederick Ford issued a separate concurring statement.

Schenectady—Mrs. H. M. Rosendaal, of suburban Niskayuna, a sister of Pennsylvania's Governor William Scranton, has been elected president of the Mohawk-Hudson Council on Educational Television, operating WMHT. She succeeds the Rev. William Gold, Unitarian minister.









WCAU RADIO NEWS WINS 5 MORE MAJOR AWARDS!

WCAU RADIO EXCELS OVER ALL OTHER PHILADELPHIA STATIONS IN THE PENNSYLVANIA ASSOCIATED PRESS BROADCASTERS ASSOCIATION ANNUAL CONTEST IN NEWS EXCELLENCE*

WCAU RADIO 1ST in "Outstanding Coverage of Community Service"
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WCAU RADIO 2ND in "Outstanding Reporting"

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*Radio stations serving over 100,000 population

WCAU RADIO THE CBS OWNED STATION IN PHILADELPHIA REPRESENTED BY CBS RADIO SPOT SALES

Television Reviews

Continued from page 28

market place with little or nothing to sell. He learned that the dropout is the last to be hired, the first to be fired and why they represent two-thirds of this country's 4,000,000 unemployed.

Then comes the thought: "If I can't get a job I can always go into the Army."

Palmer then visits the Army Induction and Examining Center. Dropouts find the Armed Forces qualification test a high hurdle.

Palmer concluded on this note: "The dropout is the great failure of our educational system . . . the solution is slow, too slow and it's taking an unbelievable toll in a nation and state that can ill afford it." This documentary was not a glossy or flossy picture. Palmer took the camera into the key spots where the dropouts are found and talked to the people who know the seriousness of the problem.

And, most important, his subject—or rather "victim"—realized his plight and in telling his story in his own way pointed up the necessity for taking steps—at whatever cost—to combat this evil.

This program was another in a series of documentary specials produced by WSB-TV's News Department. *Luce.*

CRACKER BASEBALL
With Ed Thilenius, Randy Jackson
Producer: Ray Gabor
Director: Bob Doty
Mon., 7:30 p.m.
PARTICIPATING
WAGA-TV, Atlanta

Atlanta baseball fans (the kind who stay home) will get to see their diamond heroes, the Atlanta Crackers, on 20 television outings this year, via WAGA-TV, CBS outlet and Storer chain outlets here.

Ed Thilenius, station's sports director and a topnotch sports spieler along with it, does the play-by-play and is abetted by Randy Jackson, who supplies technical aspects and what's going on on field of play, plus color and anecdotes.

Thilenius and Jackson make an excellent team and work with four cameras in Ponce de Leon Park, home of the Crackers. They occupy a booth with the Zoomars, which scans the entire field. First base line "wing" camera also is equipped with zoom lens. Third base camera has a long lens and the fourth one is the standard job behind home plate.

On the whole camera work, rates a nod, but in one recent instance, there were eight players. Ninth guy, unseen, was busy camping under a fly ball. Things like this are bound to happen, of course.

While game time at Ponce Park is 7:30 p.m., Thilenius and/or Jackson go to work at 7 p.m. with 15 minutes of inside baseball, an unsponsored instructional session featuring Harry (The Hat) Walker, manager of the International League Crackers, who have a tieup with the St. Louis Cardinals. They use film clips and Walker, an oldtimer, gives tips on batting, pitching, sliding and playing different positions, using his young ballplayers to demonstrate.

This is followed by a 10-minute Warmup Time, during which prominent guests are introduced along with outstanding ballplayers, both hometowners and visitors. This segment is sponsored by Findley Automatic Transmission Co., which also picks up tab for a 10-minute post-game Scoreboard, including recap of Cracker game, other IL scores and big league game results.

Crackers have been doing quite well and are getting good turnstile support. All televised games are designated Ladies Nights, when femmes are admitted for a 50c service charge. On night caught, 3,000 fans were in the stands. *Luce.*

CALLAGHAN
With Morley Callaghan, Nathan Cohen
Producer: Daryl Duke
30 Mins., Sun. 10:30 p.m.
CBC, from Toronto

"In the '27-'28 period Hemingway went to Spain, Fitzgerald went to Hollywood and you went into silence," remarked Nathan Cohen to Morley Callaghan in this interesting straight interview by Toronto Star's entertainment editor with the Toronto writer U.S. critic Edmund Wilson considers "one of the living masters of the short story." He was an expatriate in Paris with Hemingway, Fitzgerald, Joyce. He's published 13 novels, three books of short stories and the current reminiscence "That Summer in Paris."

"Those were the spiritually depressed years," replied Callaghan. "Hemingway didn't do himself any good fooling around there. He was ridiculous as a political thinker. . . . I became cynical, inert and unpopular with my friends."

Asked "Is your fatness of style not a hobble to you?" Callaghan retorted, "I think my writing in 'That Summer in Paris' ripples along as freshly as if I were still 22. If you have the impulse in your heart you won't need to go in for a lot of fancy writing. . . . I never look back. My only ambition now is to write a good book. . . . I like a fight but I separate attacks into dumb, stupid but honest ones such as some written about me here in my native city, and malicious attacks. . . . like a fool I rise to that bait."

Noting that stories he wrote at 22 are now being published in England, Callaghan remarked, "I've been lucky, I've always had about four people (referring to critics) who liked my work." That ended a fairly revealing seah, well piloted by Cohen and producer Daryl Duke. *Gard.*

TV Followups

Continued from page 30

Miss Connell carried it off with such skill that it didn't seem stale.

The silent movie that occupied the rest of the show perhaps came closer to being memorable than anything Caesar has done this season, but he was unable to sustain the light touch and made it too often apparent that he'd accept a laugh on any level. The supporting cast of Miss Connell, Gordon Connell and Karen Morrow played it in the proper mock serious spirit.

Situation had Caesar evolving from the Barrymore type to the Durante through over-indulgence in champagne, and the basic failing of the skit was that he handled the first guise better than the second. His silent movie routines give Caesar the justified latitude to play his comedy broadly, and he had a peak moment drinking champagne from one slipper and slurping spaghetti from another. *Les.*

Danny Thomas Show

Songwriter Harry Ruby is one of the "best loved men in Hollywood", a cliche though this may be it's not often applied but in the frustrated ballplayer's case it's sincere. It's assumed that Danny Thomas, sparked by that affection for the songsmith-cum-first baseman, wanted to demonstrate his fraternal regard for Ruby and thus the latter played himself on the Instant Maxwell pitchman's Monday nighter over CBS-TV. As a thesp, Ruby's a great songwriter.

His tiptop catalog was the fulcrum of the plot, such as it was, which quite obviously achieved two things—it gave Ruby a showcase and his catalog excellent ASCAP performance credits. Fact is that any show-wise viewer—and they're more hip than ever—would know that Thomas didn't have to make such a Federal case out of singing Ruby's songs. This is a tipoff on the plot weakness. A saloon star like Thomas or a 4-F lamminster from Major Bowes may perform any pop song in any properly licensed environment; Thomas of all people didn't have to cajole or plead for the "privilege" thereof. But sans that premise there'd be no Ruby showcasing. And as the man said, he's genuinely one of the best liked gents in the business—and Thomas, Sheldon Leonard et al. wanted Ruby to get a plug. What's wrong with that; it was a pleasant enough interlude, albeit not socko. *Abel.*

Houston—Bill Jay news director of KNUZ, and prez of the Texas Associated Press Broadcasters Assn., and Dave Ward, KNUZ newsman, arrangements committee chairman, are at work on preparations for the group's 14th annual convention, set for May 30 through June 1 at Galveston.

Breslau TV Show

Continued from page 26

a group of refugees which claims 700,000 members, and the Former Residents of Over-Silesia, a similar group claiming over 100,000 members, both protested to the station that such personal queries were not of the business of the documentary maker, and would stir up animosities and resentments among the former Silesians, and might even make them think that it would be possible to regain their homelands shortly.

(The organizations, which generally collect dues from their members, try to keep awake memories among the people who have been expelled or have had to flee from East Germany, have get-togethers locally and usually one big annual reunion, and also exercise some political power since they try to sway their members for whichever party they feel will do most for the former refugees in getting them jobs, houses, pensions, etc.)

Neven-du Mont, backed by his Hamburg outlet for the pair of documentaries to be aired over the First Television Network, went ahead with the project.

With a crew of only four, the combination reporter-filmmaker went to Breslau and spent six weeks shooting the first part of the documentary, titled "Poles in Breslau—Portrait of a City."

This initial part was aired for 45 minutes on May 7 over the first German TV Network — and the furious protests are being heard all over Germany.

It's claimed that the show presents Breslau "as the Communists would like to see it"—the true study revealing that in 18 years since East Germany turned the city over to the Poles, over 60% of the residents are Poles who were born there, that the city has a Polish instead of a German character, even though the Poles have tried to retain the familiar landmarks of the once-renowned German center.

The same two refugee organizations have protested again that the show is "Communist propaganda" and that it implies that the 17 million Germans living behind the Iron Curtain will be swallowed up and lose their identity with the free West Germans.

Even the association "Indivisible Germany" has protested that the documentary shows a too attractive picture of Breslau as a Polish city today.

Neven du Mont has retorted that he has only shown an accurate portrayal of the city as it exists today—and that he plans to go ahead with the second part, which will show the lives of former Breslau residents now in West Germany, in spite of all the objections.

So far, he noted, 85% of the letters, 80% of the telegrams, and 90% of the press has backed him in telling the story of Breslau and its ex-inhabitants today.

Also, he concluded, most of the questionnaires he has received from the former Breslau residents have been filled in by people who say they do not belong to either of the protesting refugee organizations anyhow.

British TV Tax

Continued from page 41

as to make possible their going into the red within a year or two. To avoid this, goes this argument, the major companies might find themselves forced to cut down on programming expenses.

Other changes the PMG is proposing will give the Independent TV Authority direct powers to ban programs which do not abide by the code governing the use of violence on tv. He also proposes disciplining companies which allow, not only too much ad time, but ads in spots which "detract from the value of the programs as a medium of information, education, and entertainment . . ."

Rule 3 of the newly-enlarged code lays down certain programs which shall not, under any circumstances, be broken by ads. Religious items will most certainly be included in this category, although at time of writing the full list of such programs is still to be worked out by the PMG in concert with the ITA.

Clear Educ'l TVer In News Funneling

Hollywood, May 21.

KVIE, the Sacramento educational tv station accused of violating its status as an ETV channel by funneling news tapes to commercial stations, has received a clean bill of health from the FCC. The formal charge against KVIE had been filed with the FCC by Herbert Aller, business rep of IATSE cameramen's local 780.

KVIE had disclaimed any violation of its standing as an educational tv station, asserting it supplied tapes of certain news events such as the Governor's press conference, as a service and to defray part of the cost involved.

Ben F. Waple, acting secretary of the FCC, notified Aller an investigation had been conducted, and the commission saw no violation of regulations governing non-profit corporations, in the activities of KVIE.

Atlanta—WSB Radio was presented with eighth annual Brenda Award, given by Atlanta professional chapter of Theta Sigma Phi, national fraternity for women in journalism.

Award, a statuette symbolizing Brenda Starr, comic strip series newspaper reporter, was presented to Elmo Ellis, WSB program manager at chapter's Matrix Banquet, held at Druid Hills Golf Club.

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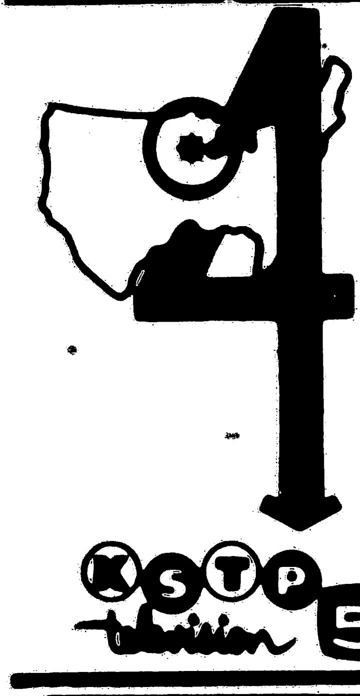
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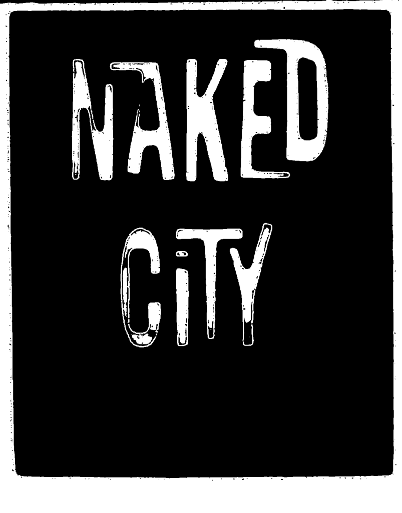

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BRITISH INVADE YANK MARKET

WB Label Drops 200G on 'Hot Spot,' Abandons Original B'way Cast LP

Despite its $200,000-plus investment, Warner Bros. Records' enthusiasm for the Broadway musical, "Hot Spot," has cooled off. The diskery, which came up with half of the financing for the tuner, has decided against doing the original cast album. The tuner is scheduled to end its Broadway run Saturday (25).

The show, which stars Judy Holliday, opened on Broadway April 19 to generally unfavorable notices. The score was written by Mary Rodgers (music) and Martin Charnin (lyrics).

It's not yet been determined whether WB has a clean out on the commitment. The show has already passed the 21-performance mark which usually requires a diskery to fulfill its obligation on an original cast album grooving. In this case, however, WB is a 50% partner in the show so who's going to sue who? "Hot Spot" would have been the WB label's first original Broadway cast album.

In an almost similar instance, Capitol Records, last year, recorded "Kwamina" after the show had closed on Broadway.

The "Hot Spot" issue is a reverse of "Tovarich," another current Broadway tuner, which opened in New York without an original cast album deal. The album rights were finally picked up by Capitol Records after the show was in its 10th week on Broadway. Cap recorded the album Sunday (19).

Another original Broadway cast album dropout this past week was "The Beast In Me." The musical, an adaptation of James Thurber's fables with music by Don Elliott and lyrics by James Costigan, closed Saturday (18) after four performances. Columbia Records had the original Broadway cast album rights and a $30,000 investment in the show.

RCA Suit Asks Injunction Vs. Premier, Coronet To Halt TD Disk Distrib

Radio Corp. of America filed suit in N.Y. Supreme Court last week against Premier Albums and Coronet Records seeking an injunction to enjoin distribution of a recording using the name of the late Tommy Dorsey or his orchestra. Justice George M. Carney, however, denied RCA's motion for a preliminary injunction which the plaintiff is appealing.

The defendants made a general denial of all allegations and asked dismissal of the suit. In defense, they claim that under a November 21, 1962 agreement with Jane Dorsey and State Amusement Corp., they purchased certain masters and right to record. They claimed they entered the agreement in good faith without having knowledge of RCA's rights.

The defense further claims that by allowing 20th-Fox Records to record two albums of the late Dorsey and by failing to notify either Jane Dorsey or State Amusement to stop the recording of the Dorsey music between 1955 and 1956, and by permitting them to retain unreleased TD records, RCA permitted to be invested in State Amusement ownership of the masters which Premier bought from State Amusement and Jane Dorsey and are stopped from bringing action.

George Avakian To Manage Orch U.S.A.

George Avakian is back on the music business scene as manager of the recently-formed Orchestra U.S.A. The orch, under the musical direction of John Lewis, consists of 30 musicians, both classical and jazz.

Avakian, who has a non-exclusive independent producing agreement with RCA Victor, recently expanded into music publishing and has begun producing masters for release by another label.

Ormandy Wielding Guest Baton at Cont'l Concerts

Philadelphia, May 21.

With the windup of the Philadelphia Orchestra season, conductor Eugene Ormandy is flying to Europe for seven dates, the first of which will be with the Danish Radio Orchestra, Copenhagen, Thursday (23).

The trip marks Ormandy's first guest conducting in Europe since 1957. He was skedded to make a number of appearances in 1961, but the trip was cancelled because of injuries the maestro suffered in an auto accident.

His other conducting dates overseas include the London Philharmonic, May 27; the Nord Deutsche Rundfunk, Hamburg, June 6; the Vienna Philharmonic, June 9; a second London Philharmonic concert, June 14; the Tonehalle Orchestra, Zurich, June 18; and the Residentie Orchestra, Scheveningen, Holland, June 22.

RIAA Reelects Most Officers At Annual Meeting

Most of the officers of the Record Industry Assn. of America were reelected to serve another term at the organization's annual meeting in New York last week.

Holding on to their posts are Glenn E. Wallichs, chairman of the board of Capitol Records, as RIAA president; Dave Kapp, head of Kapp Records, as first vice president; Sam Clark, president of ABC-Paramount, veepee; James Johnson, of Disneyland, veepee; and Ira Moss, of Ambassador Records, veepee. Newly elected veepee is Rose Rubin, head of Monitor Records. She replaces Jac Holzman, head of Elektra Records.

John Stevenson, head of the Childrens Record Guild, holds as RIAA treasurer; and Henry Brief remains exec secretary. Counsel for the RIAA is Ernest S. Meyers.

The term of office for the 1963 slate will run until the third Tuesday in January when the RIAA will hold its annual meet. A recent regulation switched the election time from May to January.

At the meet, the RIAA board of directors created an associate membership classification for manufacturers of phonographs and sound reproducing equipment. The aim is to build a closer liaison between the record producers and the equipment manufacturers.

MONTR'L BENEFIT FOR PIANIST BILLY ECKSTEIN

Montreal, May 21.

A benefit is being held Monday (27) in Her Majesty's Theatre, here for Billy Eckstein, onetime "boy Paderewski" who toured the U.S. and played the White House golden piano for President Teddy Roosevelt.

He'll be 75 come Dec. 6 and until a couple of years ago still played ricky-tick piano in Montreal nightspots. American Guild of Variety Artists members reportedly have permission to appear cuffo at the benefit.

Eckstein played Broadway at 14, billed above Elsie Janis (and later above fellow Canadian Eva Tanguay) and was reviewed in one of VARIETY's earliest issues. He played for Beatrice Lillie's first stage appearance and for 20 years accompanied silent films at the Montreal Strand.

Eckstein, also a composer, collabed with Gene Buck on a 1910 Ziegfeld Follies tune, "Goodbye Sunshine, Hello Moon," and later with Mitchell Parish on "Take My Heart."

CLIFF RICHARD NEXT IN LINE

By MIKE GROSS

The British invasion of U.S. show biz is spreading into the record field. According to tradesters it's beginning to shape up like a repeat of the beachhead established by the Britishers in the Broadway legit area this past season.

Spearheading the new British assault on the U.S. disk market is Cliff Richard, Great Britain's top disker, who, last week was signed to an exclusive pact by Epic Records for the U.S. release of any of his British recordings as well as any records he makes in this country.

Richard is not the first of the Britishers to shoot for a foothold on the American disk scene but he is probably the first to arrive with so much spinning ammunition. His world-wide record sales are reported to be greater than any other United Kingdom artist. The 22-year-old singer already has been awarded two gold disks for sales exceeding 1,000,000 copies of two singles and 14 silver disks for sales exceeding 250,000 copies of singles.

The 'British Sound'

In the past several years the U.S. disk market has opened up to the "British sound" via the recordings of Vera Lynn, Ted Heath, Mantovani, Lonnie Donnegan, Laurie London and, more recently, Acker Bilk, Keny Ball and Shirley Bassey.

The original Broadway cast album field is currently getting its licks in, too, with the packages of "Oliver" and "Stop the World—I Want to Get Off" and "Beyond the Fringe." All have British casts.

In addition to the projected U.S. push on Richard, Epic is planning another drive on Helen Shapiro, and London Records is working on a buildup of Georgia Brown. Latter, who is in the Broadway cast of "Oliver," already has two albums released by London Records this year.

Epic is planning to continue its drive on Miss Shapiro even though her first release here late last year was disappointing on the sales end. For her next time out, Epic will release her first U.S.-made recordings. She had a series of recording sessions in Nashville under supervision of American artists & repertoire director Al Kasha, and Norrie Paramor, her own British conductor and general musical director.

Epic also has a big push going on Rolf Harris, an Australian

(Continued on page 54)

Mathis to Merc After Exiting Col

Johnny Mathis has settled for Mercury Records as his new record company affiliation when his pact with Columbia Records winds up in early July. The singer and his manager, Helen Noga, had been shopping around for some time now and several disk companies were pitching for the Mathis deal.

Foremost among the diskeries in the competition was Warner Bros. Records. Up until the Merc announcement came through, WB thought it had Mathis in the bag. Contracts had already been drawn, all basic issues had ostensibly been settled, when Mike Maitland, WB president, "severed all contract negotiations when it was learned that other recording companies were being solicited."

Mathis recorded his last sessions for Columbia in New York last week. It's expected that from now on he'll produce his own dates and Merc will distribute them. For this disk-producing venture, Mathis has set up Global Records which will own the masters.

An unusual aspect of the Mathis tie with Mercury is that the diskery is in the Columbia Record Club with its top product. So, Mathis may not be completely through with Col after all.

Col Racks Up 13 Out of 39 Grammy Awards, Victor Takes 7, Cap Gets 5

With Tony Bennett and Vladimir Horowitz pacing the field in their respective pop and classical categories, Columbia Records romped in with 13 of the 39 Grammy awards at the fifth annual competition sponsored by the National Academy of Recording Arts & Sciences (NARAS) last Wednesday (15). RCA Victor pulled up with seven and Capitol took home five.

The comedy honors went to Vaughn Meader, of course, whose "The First Family" album on Cadence set a sales peak of more than 4,500,000 copies. The package was voted "Best Album of The Year" and Meader was named for "Best Comedy Performance."

Even though NARAS is continually searching for remedies to straighten out the category separation and the voting methods, this year's awards still spotlighted some odd bits. For example: Robert Goulet copped the "Best New Artist of 1962" honor but there was no record award to substantiate that accolade. In fact Goulet didn't even have a disk nomination among the 240 platters in the competition.

Also, "What Kind of Fool Am I," the Leslie Bricusse-Anthony Newley showtune from "Stop The World—I Want To Get Off," was voted "Song of The Year" but had no disk award to go along with it although it did garner several performance nominations. Moreover, Burl Ives' "Funny Way of Laughin'" was named "Best Country & Western" disk but the Decca execs consider it a pop record.

However, NARAS' track record on the Grammy affair is one of steady improvement and it's expected that by the time next year's voting rolls around, more gremlins will have been eliminated.

As far as Columbia's pacemakers go Bennett scored with "Record of The Year" and "Best Male Solo Performance" for "I Left My Heart In San Francisco." The tune also won a "Best Background Arrangement" award for Marty Manning. Horowitz nabbed "Best Classical Album of Year" and "Best Classical Instrumental Soloist or Duo" Grammys for "Columbia Records Presents Vladimir Horowitz." It was the pianist's first release for Col since switching from Victor.

In last year's Grammy competition, RCA Victor paced the field with 13 awards. Capitol followed with 10 and Columbia came up with 8.

Merv Griffin emceed the New York affair which was held at the

(Continued on page 58)

Ball Helps Slash Mpls. Symph's $380,000 Deficit

Minneapolis, May 21.

The Minneapolis Symphony Orchestra is seeking to raise $380,000 to cover the past season's deficit. And, as customary, nearly all of it will come from individual donations. The amount is about the same as usual.

Such special events as an annual ball contribute to the orchestra financial fund. It costs $40 per couple to attend these balls. Per usual, success crowned last week's ball.

The symphony played waltzes the first hour to give guests an idea of what it's like to terp to that sort of voluminous music. After the first 60 minutes, a Meyer Davis orchestra took over for the dancing.

The ball drew 1,500 payees at $20 each for an estimated $30,000 gross. Net profit will go to the orchestra fund.

Harry Fox Files Novel Suit Over Unlicensed Disks

A novel action involving the sale of unlicensed records of copyrighted musical compositions through the medium of radio stations and a telephone service is now in the courts. The complaint was filed yesterday (Tues.) in N.Y. Federal Court for Harry Fox, publishers' agent and trustee, by attorney Julian T. Abeles.

The defendants are Mark-Fi Records Inc., the alleged manufacturer; Tony Alamo, under whose direction it is alleged its acts were perpetrated; Metlis & Lebow Corp., the ad agency who, it's claimed, arranged for such exploitation; Stanley Lebow and Monte Bruce, under whose direction its acts were committed; WMCA (N.Y. station) and Westinghouse Broadcasting Corp., over whose stations it's charged such records were advertised.

It is understood that the telephone service will be joined as a party defendant, after its name is ascertained through an examination of the advertising agency.

The plaintiffs are Columbia Pictures-Screen Gems Music, Travis Music, Sea-Lark Enterprises and Figure Music.

Purpose of suit is to establish a legal precedent, by obtaining an adjudication of the liability to the copyright proprietors of all who participate or are concerned in such activities, and to thereby discourage the future exploitation of unlicensed recordings through such channels.

COL ADDS TOM WILSON TO ITS POP A&R DEPT.

Tom Wilson has been added to Columbia Records' pop artists & repertoire department. One of Wilson's first assignments will be to act as producer for the recordings made at New York's new gospel nightclub, "The Sweet Chariot."

Most of Wilson's activities will be concentrated on the production of jazz, folk and gospel products. He'll also work in the development of new artists in these areas.

Wilson has been working in the jazz, folk and gospel field since 1954. At Transition Records, which he founded, he discovered and recorded Odetta, Cecil Taylor and Curtis Fuller; he also waxed such artists as John Coltrane and Cannonball Adderley.

He has been a producer for United Artists, Savoy Records and, most recently, Audio Fidelity where he created its subsid Dauntless label.

Lorna Music's Paramor Gets 24 LPs, 350 Tunes Of Late Charlie Parker

London, May 21.

Lorna Music topper Alan Paramor, who is also mentor to singer Helen Shapiro, is sorting the first consignment of about two dozen albums and 350 music copyrights belonging to the late Charlie Parker's disk and publishing companies. After a year of litigation in the U.S. courts they have finally been freed to him for use in the U.K. and the rest of the world outside America and Canada.

Paramor handled the music copyright deal directly with Aubrey Mayhew and Parker's widow Doris. The albums have come to him via MGM Records. The albums—which include "The Connection" show LP and disks by Alan Williams and Barry Miles—were originally controlled by the Verve label here but they have not yet been issued outside North America.

Paramor expects EMI—which handles the MGM label in the U.K.—to be issuing the first of these tracks within the next two or three months. The 350 music copyrights brought together under the banner of Charlie Parker Music Co. include about half what the jazz man wrote himself.

Nelson's 'Sweet Love,' Faith's 'Lovers,' Dick & Dee Dee's 'Love' Top New LPs

RICK NELSON: "FOR YOUR SWEET LOVE" (Decca). Rick Nelson opens his LP career for Decca with a bang. The package is a potpourri of the various melodic moods currently holding forth in the pop market and he handles 'em with a savvy of the youthful tastes and desires. He's a versatile vocalist as evidenced by the zingy treatment given "Gypsy Woman" and the authentic blues feel presented in "I Got A Woman." The other items are varied in mood but come over with similar impact. All sides are good programming bets, and the package is sure to run at a hot sales pace.

PERCY FAITH ORCH: "THEMES FOR YOUNG LOVERS" (Columbia). The tunes collected for this package have already made a good score on the pop single circuit but they all take on a new dimension in Percy Faith's handling. He gives an importance that most of them didn't have in their original showcasing by adding some rich melodic sound. None of the youthful zest is taken away from the tunes in this sort of presentation and, in fact, it makes them sound like songs that can make it over the long pull and even attract adult appreciation. The kids will remember "I Will Follow You," "Up On The Roof," "The End Of The World," "On Broadway," among others, and it will be a new and rewarding experience for the older folks.

DICK & DEE DEE: "YOUNG AND IN LOVE" (Warner Bros.). A bright young vocal duo, Dick (St. John) & Dee Dee (Sperling) have hit the disk market successfully via the singles market and, with this outing, go after the LP crowd as well. From the sound of this session, the twosome seems likely to repeat their previous success. They have developed a nice and effective rock style that is not just belting but has some more subtle values as well. The duo's style has elements of rhythm 'n' blues, religious and straight rock, all blended with a touch of straight pop styling for a can't miss presentation. Their material is as varied as their style and this LP effectively showcases their versatility in grooves that should grab a good piece of the current pop disk action.

"MONDO CANE" (United Artists). Just as the moods and themes of the film "Mondo Cane" are vastly assorted, so is the musical score composed by Riz Ortolani and Nino Oliviero for the pic. There are samplings of many musical forms included on this track, each one suited for a different segment of the many-locationed documentary. Moods range from sombre to gay and the music likewise reflects these changes in everything from haunting and pieces to swinging jazz. Each musical seg gets a spot of its own and the result is a fine showcase for the varied talents of the composers. Those who have seen the film will doubtless be affected by its impact and this disking could well catch on. At least one cut has already taken hold, "More."

VALENTINE PRINGLE: "I HEAR AMERICA SINGING" (RCA Victor). Valentine Pringle, a Harry Belafonte discovery, impresses as a singer with unusual power and sensitivity. In this debut set, he concentrates on folk and spiritual material, delivering each song with a deep feeling that communicates. If Pringle would unbend just a little, he would even more effectively. In this set, he is outstanding on "500 Miles From Home," "Didn't It Rain," "Battle Hymn," "Red Rosey Bush" and "Goin' Down That Road."

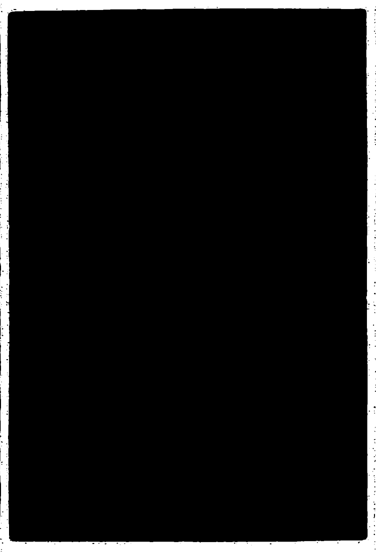
"CRAZY FINGERS" MOE & HIS RAGTIMERS: "OLD SONGS ARE GOOD SONGS PLAYED ON HONKY-TONK PIANO" (RCA Camden). As the title indicates, this is a set of honky-tonk piano items, played with appropriate fancy by "Crazy Fingers" Moe & His Ragtimers. Fans of this musical groove will be well pleased by the LP for the group's playing is slick and spirited in its idiom and the tune selection will give the folks cause to sing along and maybe even do some terping should the mood strike. There's loads fun here for diggers of this groove as the group essays the likes of "12th Street Rag," "After the Ball," "In the Good Old Summertime," "A Bird In The Gilded Cage," "You're a Grand Old Flag" and others.

VICTOR FELDMAN ALL-STARS: "SOVIET JAZZ THEMES" (Ava). This is a fascinating exploration into the hip mind behind the Iron Curtain. In this offering, Victor Feldman's combo dishes up a collection of ideas that are circulating in Soviet jazz circles. Much of this material sounds like it was invented in Russia by way of American inspiration, but that is only the reflection of the fact that in jazz, there's only one world. It would have been more interesting to hear how the Soviet musicians handle these themes, but this combo turns them into hard-driving, tightly knit conceptions.

"CHILDREN SING AROUND THE YEAR" (Decca). This is a collection of original kiddie ditties by Helen Horn, a Connecticut kindergarten teacher and columnist-radio-tv commentator on children's activities. As the title suggests, the material covers activities pegged to various times of the year like Thanksgiving, Christmas, birthday, summertime and other occasions. Sung by Rosemarie Jun and Robert Spira, the tunes come across very effectively and the LP emerges as a pleasant and entertaining kidisk. The melodies are light and simple and the lyrics are fun and instructional. It all adds up to an effective session both from the education and entertainment points of view.

LUIZ BONFA (Philips). Perhaps best known to Yank audiences for his "Black Orpheus" title song, Luiz Bonfa has also become known to bossa nova buffs in the past year. A skillful guitarist and able vocalist, Bonfa here exhibits his skills in both categories as he essays a collection of bossa tunes in smooth and authentic style. His guitaring has a restrained drive and rhythmic pulsation sure to delight bossa buffs and his singing has a quiet emotion that sells the tunes with lotsa Latin charm. The tunes move nicely under his command and this session should do well in the bossa market place.

DIAN & THE GREENBRIAR BOYS (Elektra). The spirited and authentic bluegrass sound of the Greenbriar Boys gets an added dimension for this waxing with the addition of femme country singer Dian to their ranks. For the occasion they demonstrate their country stylings in a variety of moods, on all occasions turning in an exciting and skilled performance which pleases folk and country buffs and the more discriminating ethnics with equal effectiveness. The expanded unit displays strong drive on the speedier numbers and a nice emotional quality on the slower tunes. Throughout there runs an understanding of the material and feeling for its message that makes for a consistently entertaining and hip session. Dian delivers with skill and zest and the Boys present their song in polished instrumental and vocal style.



LAWRENCE WELK
In His Newest Dot Album
Salutes "1963's EARLY HITS"

BBC-TV Show to Tune In on Pic-TV Composer Grainer's Success Story

London, May 21.

Top film and tv music writer Ron Grainer is to be given another accolade to add to the awards he has won over recent years for his tv and film scores: a 30-minute BBC-TV program going out Saturday (25) which will be devoted to him.

It is being handled by the "Tonight" team, headed by Cliff Michelmore, who will attempt to put his finger on Grainer's prolific success writing background and mood music for both kinds of film. A 15-piece orchestra, which Grainer himself will conduct, will supply the illustrations.

Grainer, an Australian resident in the U.K. for some years now, has a formidable record of top program music to his credit. On BBC-TV alone he has been responsible for the hit themes of "Maigret," "Steptoe and Son," Michael Bentine's "It's a Square World" and numerous documentaries.

Longplay Shorts

Now it's Zsa Zsa Gabor who's going to take a crack at the album biz. She's scheduled to record an LP for Earle Doud & Bob Booker, the team that produced Vaughn Meader's "The First Family." The deal was set for Miss Gabor by Frank Cooper Assoc. . . . Stan Musial, baseballer for the St. Louis Cardinals, has belted out a premium for RCA Victor's Premium Record Sales Division. The recording, titled "Stan-The-Man's Hit Record," is being distributed through Phillips 66 service stations throughout the U.S. Aided on the disk by former big league catcher and sports commentator Joe Garagiola, Musial offers baseball tips and instruction . . . Clint Eastwood, CBS-TV's "Rawhide" star, in New York last week to cut a country & western LP for Cameo-Parkway.

As part of a special experiment in foreign marketing, Warner Bros. Records will release through Teldec/West Germany, two LP's previously unreleased in the U.S. and especially geared for the foreign market. One set features pianist Buddy Cole with jazz violinist Svend Asmussen. The other spotlights John Buck, who has already clicked in Germany, Switzerland and Austria with his recordings of "Juliana," "Old Chi," "Tool-Oley" and "Copenhagen Carousel" . . . Decca Records will hold a national sales meeting of all its branch and division managers at New York's Hotel Astor Friday and Saturday (24-25). In addition to receiving details of the label's June album promotion, and future single and album product, the managers will be introduced to the new line of Decca phonographs for 1964.

The Anti-Defamation League of B'nai B'rith is releasing the soundtrack package from the CBS-TV adaptation of Stephen Vincent Benet's Pulitzer Prize-winning poem, "John Brown's Body." It's narrated by Richard Boone and features Douglas Campbell as John Brown . . . Decca is running a special promotion through May 31 on Earl Grant's entire catalog of 12 LPs including his just released "Yes Sireee" . . . Colpix Records has scheduled a June release for "Let Freedom Ring," an album which features Fredric March narrating the Declaration of Independence and identifying famous bells and carillons across the nation, and Burgess Meredith reading the Bill of Rights. The disk was conceived as a result of efforts of Eric Sloane and Eric Hatch to revive the pre-Civil War custom of ringing bells in celebration of Independence Day . . . John Pastini, tv actor-narrator who recorded "Love Letters" on the Jubilee label, will appear on the Catskill Mountain circuit this summer . . . The Highwaymen will turn the Bell Sound Studios in New York into a hootenanny tomorrow (Thurs.) with invited guests on hand for their recording session of "Hootenanny With The Highwaymen" to be released by United Artists.

Top Singles Of The Week
(The 'Best Bets' of This Week's 100-Plus Releases)

LITTLE PEGGY MARCH . . . . . I WISH I WERE A PRINCESS
(RCA Victor) . . . . . My Teenage Castle
Little Peggy March's "I Wish I Were A Princess" (Atrium†) follows her "I Will Follow Him" click with a teen-slanted belter that will leave its mark on payoff brackets. "My Teenage Castle" (Pheast†) is a torcher for teeners but it won't set the turntables on fire.

* * *

PAUL & PAULA . . . . . FIRST QUARREL
(Philips) . . . . . School Is Thru
Paul & Paula's "First Quarrel" (LeBill-Marbill†) continues their clicko dialog formula with a lyric angle and beat that will make lots of young friends. "School Is Thru" (LeBill-Marbill†) beats out a schoolager's story about term's end with a persuasive beat and a familiar juve lyric idea.

* * *

THE HIGHWAYMEN . . . . . MIDNIGHT TRAIN
(United Artists) . . . . . All My Trials
The Highwaymen's "Midnight Train" (Dorsant†) chugs along a folk line carrying lots of spinning freight for the programmers. "All My Trials" (J. Shinks†) has soothing lullabye characteristics that will charm enough spinners to give it an okay spinning ride.

* * *

THE BLUE SONNETS . . . . . THANK YOU, MR. MOON
(Columbia) . . . . . It's Never Too Late
The Blue Sonnets' "Thank You, Mr. Moon" (Blackwood†) showcases a new vocal group with a catch-on harmony styling that gives the ballad a spinning pickup that will take off. "It's Never Too Late (To Fall In Love)" (Grand Canyon†) is still another topnotch display of their harmony work which will soon become quite familiar to the teen trade.

* * *

ROLF HARRIS . . . . . TIE ME KANGAROO DOWN, SPORT
(Epic) . . . . . The Big Black Hat
Rolf Harris' "Tie Me Kangaroo Down, Sport" (Beechwood†) has jumped out of his "Sun Arise" LP because of the strong novelty accent which should help give this Australian singer another lift up here. "The Big Black Hat" (Beechwood†) is another novelty item with a highly rhythmic beat to attract attention.

* * *

ROY ORBISON . . . . . FALLING
(Monument) . . . . . Distant Drums
Roy Orbison's "Falling" (Acuff-Rose†) will rise high on the spinning circuit because of the highly dramatic reading and stimulating orch backing. "Distant Drums" (Combine†) bangs out a fair ballad entry for moderate spinning results.

* * *

APRIL STEVENS & NINO TEMPO
(WE'LL ALWAYS BE) TOGETHER
(Atco) . . . . . Baby Weemus
April Stevens & Nino Tempo's "(We'll Always Be) Together" (Daddy Sam†) blends an insinuating dueting style with a fetching musical sound that will attract plenty of spinning interest. "Baby Weemus" (Daddy Sam†) has a free-wheeling rhythmic drive that will work especially well around the jukes.

* * *

BERT KAEMPFERT ORCH . . . . . DANKE SCHOEN
(Decca) . . . . . Give And Take
Bert Kaempfert Orch's "Danke Schoen" (Roosevelt†) spells out a romantic theme in a continuous melodic vein that will command spinning attention all over. "Give And Take" (Roosevelt†) springs at a lively instrumental pace with a trumpeting highlight to please many programmers.

* * *

DARRELL McCALL . . . . . HUD
(Philips) . . . . . No Place To Hide
Darrell McCall's "Hud" (Famous) is the title number of the upcoming Paramount pic and has the western song saga style down pat which should give it major action on all spinning levels. "No Place To Hide" (Pamper†) has a slow country-blues quality that has a chance to win over some somber-minded citizens.*

* * *

BILL EVANS ORCH . . . . . 55 DAYS AT PEKING
(Verve) . . . . . On Broadway
Bill Evans Orch's "55 Days At Peking" (Bronston) has a hip beat and a highly melodic bossa nova flavor and its pic title tie will help the spinning action. "On Broadway" (Screen Gems-Columbia Pictures†) takes the clicko tune, previously vocalized by The Drifters, for a neat instrumental ride.*

* * *

THE EXCITERS . . . . . GET HIM
(United Artists) . . . . . It's So Exciting
The Exciters' "Get Him" (Mellin†) will get top spinning action because of their driving vocal buildup on the lyric angle that the teeners will find pertinent. "It's So Exciting" (Trio†) gives them an opportunity to shout up a storm and it should stir up the spinning circuit.

* * *

NICK NOBLE . . . . . GEE LITTLE GIRL
(Liberty) . . . . . A Rose and a Star
Nick Noble's "Gee Little Girl" (Bourne) is a ballad pitch to the bluejeaners and the vocal delivery should woo 'em for a spinning payoff. "A Rose and a Star" (Ransom*) follows a simple ballad line in a comfortable vocal groove for pleasing results.*

* * *

LEE CLARK . . . . . ALL ALONE IN MY LONELY ROOM
(Atco) . . . . . As Long As You're In Love With Me
Lee Clark's "All Alone In My Lonely Room" (Cotillion-Doonat†) is furnished with the rocking beat and the blues shout quality that guarantee turntable action. "As Long As You're In Love With Me" (Cotillion-Doonat†) has a slow feel but the vocal punch could stir up the play.

* * *

JERRY WALLACE . . . . . JUST WALKING IN THE RAIN
(Challenge) . . . . . San Francisco Mama
Jerry Wallace's "Just Walking In The Rain" (Golden West†) pours out an old Johnnie Ray click with a similar vocal attack that could drive it to the top again. "San Francisco Mama" (4-Star Sales†) follows honky-tonk blues line with lots of spinning spirit.

Gros.

**ASCAP. †BMI.*

Csida Reactivates 3-Way Operation; Publishing, Act Mgt., Disk Making

After a two-and-a-half month hitch on jury duty after selling his Trinity Music operation to Bobby Darin, Joe Csida has begun reactivation of tri-pronged operation of music publishing, talent management and record productions and is expanding in three major areas.

The first expansion area is that of facilities. Csida will represent a new, modern pressing plant in the eastern territories, primarily, of course, in New York. His initial client in this phase of his operations is the Standard Record Pressing Co. in Nashville. The plant began operation Friday (17) and will have an immediate capacity of between 5,000,000 and 10,000,000 records per year. J. D. Tyner is president of Standard. Eddy Arnold, A. O. Beck and C. M. Everhart are officers. Kelley Pace will be superintendent of operations.

The second area of Csida's expansion is in specialized record service. He has organized a new firm called Record Representatives, Inc. Its purpose is to represent personalities, producers, writers, and even other talent managers in the area of their record activities only.

Seven New Clients

In this phase, Csida is representing seven new clients, among whom are The Kingston Trio. Csida assists the trio's longtime manager, Frank Werber, in the recording areas only, and has no connection with any other phase of the group's activities. The new firm also represents comedian Phil Leeds, writer Herb Hartig, and folk singer-writer Mark Spoelstra.

The third area embraces a service for accounts in foreign countries. Negotiations for the first of what will be a number of international representations are now in progress.

All the foregoing are in addition to Csida's basic music publishing, talent management and record producing operations. Csida's BMI firm (which he owns with Eddy Arnold), Davidson County Music, has hired Paul Wyatt as professional manager in Nashville. An ASCAP firm is now being organized. The talent management operation continues to represent Eddy Arnold and radio-tv personality Jim Lowe. The record producing wing already has sessions scheduled with several producers.

May Head New Diskery

Commenting on recent reports that he was going to become president of a new Nashville record company, Csida said, "I am a good friend of veteran securities man Frank Poole and the other key people who are planning to launch a major record company, substantially based in Nashville.

"I believe that they have every chance of financing and launching a major record operation. I have had extensive talks with them on the question of becoming president of the company when its financing is completed. The financing will no doubt take some time. While these plans go forward, I am reactivating and expanding my present operations.

"If the time comes when it seems advisable for me to become president of the new company, I will make whatever adjustments are necessary in my present operations. I will certainly see to it that none of the people I am now representing or serving in any way, will suffer from any move I make."

Meantime, Csida is seeking personnel for his new operations.

Brascia & Tybee Join Cugat Lane O'seas Unit

Hollywood, May 21.

Brascia & Tybee, dance team which closed stand with Nat King Cole Saturday (18) at Cocoanut Grove, joins European tour June 12 with unit Xavier Cugat and Abbe Lane are taking abroad. First stand is in Rome, followed by dates in Madrid, London, Trieste and Venice.

While in London, Cugat lineup will tape two segments for inclusion in CBS-TV Ed Sullivan shows next season.

Dr. Oldberg, Chi Symph Prez, Won't Run Again

Chicago, May 21.

Dr. Eric Oldberg, prexy of the Orchestral Assn., sponsoring body for the Chicago Symphony Orchestra, for the past 11 years, has disclosed that he will not stand for election next season.

Dr. Oldberg, a neurosurgeon, has headed the Assn. during some of the orchestra's finest years. Last fall he negotiated a three-year contract with the Chicago Federation of Musicians through the summer of 1965. Son of Midwestern composer Arne Oldberg, he has been a member of the Symphony board for 21 years.

Disneyland's 265G For Bands & Acts To Lure Nite Biz

Hollywood, May 21.

Disneyland again this summer season will place great emphasis on music to attract nighttime park prowlers and to this end will spend approximately $265,000 — possibly more, as all bookings aren't set — on tooters and acts.

Summer season begins June 1 with four name orchs as topbands of Les Brown, Gene Krupa, Lionel Hampton and Charlie Barnet. On top of that one-niter a flock of other regular orchs and combos will be on hand, too.

In addition to the Disneyland marching band of 40-odd pieces, other regular fixtures to be working park this summer will be the big band of the Elliott Bros., Harvey Brooks-Johnny St. Cyr oldtime Dixie combo on the riverboat; another Dixie crew billed The Strawhatters; Kay Bell & The Spacemen, an upbeat combo; Dapper Dan Quartet, Gonzalez Trio, Firehouse Five Plus Two (on weekends) and The Royal Tahitians (8).

Acts booked as summerlong regulars include Andre Tahon's "Marottes," French puppet-like act which played Las Vegas in a "Folies Bergere" edition.

Name bands booked for stands to date include Count Basie, June 28-July 4; Tex Beneke (with Paula Kelly & The Modernaires as well as Bob Eberle) July 22-27; Harry James, Aug. 27-Sept. 1.

Two vocal aggregations also are set summerlong — The Yachtsmen Quartet and the Gertrude Ward Singers. Latter is the gospel turn. Climax comes with annual Dixieland Nights, Sept. 27-28, with Louis Armstrong and Dukes of Dixieland set along with Teddy Buckner's orch.

Last summer Disneyland spent overall around $240,000 on acts and musicians during the four-month span and the year before — first time it was tried on vast scale, around $200,000 was dished out, it 's estimated. Returns have paid off to date.

Stewart to Victor As Creative Planning Mgr.

A new post at RCA Victor — manager of creative planning — will be taken over by Larry Stewart. According to Ben Rosner, manager of Victor's pop artists & repertoire department, Stewart will be responsible for the conception and planning of new ideas for albums and aid in coordination of creative activities in the New York, L.A. and Nashville offices.

Stewart, who will be based in N.Y., has a long list of show biz credits that includes work as a singer, actor, writer-producer in tv and radio and disk jockey. He was also the vocalist who replaced Dick Haymes with the Tommy Dorsey band. He also sang and recorded with such bandleaders as Ray Noble, Leo Reisman and Freddy Martin.

In recent years, Stewart has added to his administrative background by devoting much of his time to management consultant work.

Combo Review

DON ROTH TRIO
The Elms, Excelsior Springs, Mo.

Since the Sheraton organization took over the Elms Hotel at the Excelsior Springs spa and began to revitalize it about a year ago, music for dancing has been a nightly policy in the Southwind Lounge, except on Friday and Saturdays when the crew moves into the Garden Room for dinner dancing. The hotel goes in for better aggregations, and for the spring and summer season has the Don Roth Trio.

The threesome is led by Roth on accordion and vibes, with Bill McPherson at the Hammond, and John Lancaster on drums. They have played most of the key spots in this area, and now primarily are dividing their time between the Sheraton Elms and the Kansas City Club (fall, winter).

Their music is smooth for dancing with Roth alternating the lead from accordion to vibes, McPherson emphasizing the versatility of the organ and Lancaster providing the rhythms. There is a solid following for this crew that helps to bring tourists from the metropolitan centres.

They oblige with standards, as the tourists desire, but also can chime in with Latino rhythms, a Twist or swing. Oddly, Roth reports that while the crew is prepared for the bossa nova, it's a seldom request, bested by the cha-cha 10 to one and by the rhumba five to one.

Saturday nights the Elms adds a floor show in the Garden Room, bringing in an act or two from K.C. or Chi for the occasion. This time (May 11) it was Ron & Jeanne Highley, a singing duo. They warble mostly from musical comedy and light opera. Ron, a baritone, and Jeanne, a soprano, are a good looking couple and they play the sweetheart bit for strong response. The Roth Trio adds a display piece, "The Enchanted Sea," and the 40-minute show is highly apropos for the occasion.

Quin.

Lotsa Dealers, 2 Disk Mfrs. Praise Col Disk Club at FTC N.Y. Hearing

A flock of record dealers and a couple of disk manufacturers last week helped Columbia Records fortify its stand that the disk club has generally helped the industry. Their testimony was heard in New York during the second week of the Federal Trade Commission's investigation into the Columbia Record Club operation. (The investigation hearings moved to L.A. Monday (20) and are scheduled to resume again in N.Y. for a three-week run on June 3.)

Presenting the dealer views that the club was not in competition with the retailers and the club's hefty advertising schedule broadened the base of consumer awareness of records were George Prince, of Doubleday in N.Y.; Ben Karol, of King Karol in N.Y.; Louis del Padre, of Springfield, Mass.; Bertram Inden, of Chicago; Don Blincoe, of Louisville. Irving Arlen, of the Merco Enterprises rack jobbers; Milton Dulan owner of a retail shop in Oklahoma City and Eliot Leonard, of Harvard Cooperative Society, a college retail store chain.

Backs All Disk Ads

One of Leonard's main points was that any advertising of records is good no matter who does it. Along similar lines, Dunlap said, "The club has helped business in that it has been the medium of getting people started in buying records who might not have started otherwise."

Presenting the manufacturer views were Dave Kapp, head of Kapp Records, and Don Pierce, owner of Starday Recording & Publishing of Nashville.

In giving his reasons for putting some of his disks into the Columbia club, Kapp said, "We felt that the kind of records which we represented needed a market which we were not getting through the normal sources, which was the record dealer. It was an additional outlet, a very important outlet for what we wanted to sell."

In a more lengthy statement, Pierce said of the club, "I think it represents plus business that a record manufacturer needs and I think that in the competitive field of obtaining artists and good material, it assumes importance. I think that the particular type of product that I make needs outlets other than the traditional record dealer because country music buyers are often rural or they live in small towns.

"They are people that are used to buying from mail order houses, like Sears, Roebuck, Montgomery-Ward, or houses like that, and they don't often get to a town, and when they do get to a town it is often a small one which doesn't support a dealer. If it does have a dealer, it may not be a real active dealer with an adequate inventory.

Prefers Mail Order Disks

"I think, too, that the country music buyer is often shy and sometimes a little bit reluctant to speak up and ask for his preferences in music and often prefers to order his record in the privacy of his home."

Regarding the effect of the record club on business, Pierce declared, "I think they have broadened the base and helped to make it a larger industry for more people to participate in. I think that it might be compared somewhat to the situation that prevailed before BMI. There were vested interests that had a monopoly on all the licensing of performing rights and certainly they didn't want to see any changes in the setup.

"But when BMI came into being it became possible for hundreds and thousands of new writers and new publishers to engage in the music publishing industry. In recent years the industry has grown tremendously and BMI is accepted and ASCAP, although they originally opposed it, is taking in more money than ever before as a result of a greatly expanded industry.

"By the same token, the music industry undergoes a change. As rack jobbers came into operation and chain stores, more people became conscious of phonograph records and the entire industry got bigger and created more opportunity for more people to engage in it. I consider that record clubs are only one of several changes in a changing pattern."

Jerry Johnson Quits Ava for Indie Promo

Jerry Johnson, who has been head of national promotion for Fred Astaire's Ava Records, has left the company to go back to independent promotion.

No replacement for Johnson has been set yet. Ava's promotional men around the country are Luis Fields (Coast), Pete Wright (Chicago), Bert Haber (N.Y.), Dave Segal (Ohio) and Ed Penny (Mass.)

Pickwick Buys Tops, a Pioneer Lowprice Label

Cy Leslie, president of Pickwick International, has added another diskery to his combine with the acquisition of Tops Records last week. The purchase price was undisclosed but no stock was involved in the transaction, which did not include Tops' payables or receivables, or Coast factory.

Tops, a pioneer in the lowprice disk field, had gross sales in 1962 of over $4,000,000. For the fiscal year ended April 30, 1963 (now being audited), Pickwick estimates its own sales at approximately $5,000,000 and earnings about 60c per share.

The Tops catalog includes such artists as Mel Torme, David Rose, Percy Faith, Duke Ellington, Frankie Laine, Kay Starr, Lawrence Welk and Sarah Vaughn. It also has LP's of Broadway show scores and film scores.

Pickwick will completely reorganize the Tops executive and sales staff and incorporate its clerical billing and production

(Continued on page 54)

Inside Stuff—Music

Dave Brubeck was in Milwaukee recently with his quartet and disclosed that while there in 1961 he was nearly dropped from musicians' union because of an unpublicized dispute. "I was interviewed on WTMJ and sat at a piano, without playing it," he said. "Because I hadn't asked a certain union official for permission to appear, he threatened to blackball me. That would have prevented me from playing with union musicians anywhere. And they can make it stick.

"Milwaukee's the only city in the country that tough," Brubeck said. The president of the Milwaukee musicians' local, Volmer Dahlstrand, said he did not recall the incident.

Pianist Randy Weston, Colpix disker, left last week on a 10-day trip to Lagos, Nigeria, where he'll take part in a series of panel discussions to be held in the West African Center there. His trip is being sponsored by the American Society of African Culture. Shortly before leaving for Africa, Weston recorded an album of African highlife, for Colpix. The LP, titled "African Highlife and Music of the New African Nations," has been scheduled for release early in June. The highlife is a dance and rhythm which originated in nations on the west coast of Africa. It resembles the calypso and samba in tempo.

Glenn Gould, Canadian pianist who records for Columbia Records, is moving into semi-retirement as far as his concert schedule is concerned. He's now going to limit himself to six concerts a year (he had been doing between 20 and 30) to concentrate on composition and recordings. Meantime, his LP of the "Goldberg Variations," released by Columbia about six years ago, is selling at a 3,000-a-year clip, and his "Well-Tempered Clavier," released three months ago, has already sold 10,000 copies exclusive of the club. The June issue of Hi Fi Stereo Review features a piece on Gould by Robert Offergeld, mag's new editor.

The 1963 Laurel Leaf Awards of the American Composers Alliance was presented last Thursday (16) to Claire R. Reis, head of the League of Composers, and Carl Haverlin, president of Broadcast Music Inc. The annual award, now in its 13th year year, is for "Distinguished Achievement In Fostering And Encouraging American Music." The presentations were made at the Contemporary Music Society's concert given in honor of the 25th anni of the Alliance at New York's Museum of Modern Art.

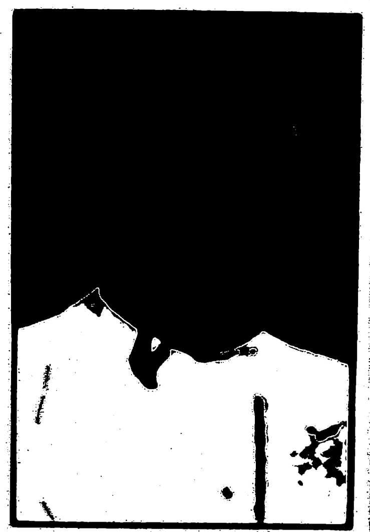
The Indianapolis Speedway now has an official song. It's "It's A Grand Old Day (Out At The Old Speedway)" and was written by Hoagy Carmichael. Mills Music is publishing. It will be featured at the various fests before the May 30 race and at the Speedway Parade in which 30 to 50 bands from throughout the state take part.

Paul Heinecke, president of SESAC, received a plaque last Sunday (19) from Music for the Blind, Inc. at the Musicthon in New York's Carnegie Hall. The plaque was accorded Heinecke for SESAC's service in aiding the musical education of the blind. The presentation was made by Albert G. Gordon, president of Music for the Blind.

Richard Himber, maestro-songwriter, has written words and music of "At The Top Of The Fair," dedicated to the official restaurant of New York's 1964 World's Fair. George Hyam, who will operate the eatery, assigned the cleffing job to Himber, who also made a demo record of the tune with 50 musicians and a choir of 15 vocalists featuring Jean Martin.

VARIETY
ALBUM BESTSELLERS
(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	7	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
2	2	10	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
3	3	12	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
4	6	17	HENRY MANCINI (Victor) Our Man in Hollywood (LPM 2604)
5	5	8	KINGSTON TRIO (Capitol) Kingston Trio No. 16 (T 1871)
6	4	81	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
7	7	8	TONY BENNETT (Columbia) I Wanna Be Around (CL 2000)
8	13	42	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
9	16	6	JOHNNY MATHIS (Columbia) Newest Hits (CL 2016)
10	12	36	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
11	9	14	FRANK FONTAINE (ABC-Par) Songs I Sing on Jackie Gleason Show (ABC 442)
12	10	6	LAWRENCE WELK (Dot) Early 1963 Hits (DLP 3510)
13	11	5	ELVIS PRESLEY (Victor) Happened at World's Fair (LPM 2697)
14	16	17	RICHARD CHAMBERLAIN (MGM) Richard Chamberlain Sings (E 4088)
15	20	10	ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
16	15	11	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
17	8	19	JOE HARNELL (Kapp) Fly Me to the Moon (KL 1318)
18	17	5	ROBERT GOULET (Columbia) Wonderful World of Love (CL 1888)
19	24	11	BILLY VAUGHN (Dot) 1962's Greatest Hits (DLP 3497)
20	27	36	STAN GETZ—CHARLIE BYRD (Verve) Jazz Samba (V 8432)
21	23	6	CANNONBALL ADDERLEY (Riverside) Jazz Workshop Revisited (444)
22	32	31	BENT FABRIC (Atco) Alley Cat (33-148)
23	—	1	BEACH BOYS (Capitol) Surfin' U. S. A. (T 1890)
24	14	7	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
25	21	32	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
26	22	13	BRENDA LEE (Decca) All Alone Am I (DL 4370)
27	36	5	BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2007)
28	35	6	NANCY WILSON (Capitol) Broadway My Way (T 1828)
29	31	10	ROY ORBISON (Monument) Greatest Hits (M 8000)
30	28	10	ALLAN SHERMAN (Warner Bros.) My Son, The Celebrity (W 1487)
31	33	4	EYDIE GORME (CL 2012) Blame It On the Bossa Nova (Columbia)
32	—	1	JIMMY SMITH (Verve) Hobo Flats (V 8544)
33	—	2	SMOTHERS BROS. (Mercury) Think Ethnic (MG 20777)
34	38	26	OLIVER (Victor) Original Cast (LOCD 2004)
35	42	4	BYE BYE BIRDIE (Victor) Soundtrack (Loc 1081)
36	25	28	KINGSTON TRIO (Capitol) New Frontier (T 1809)
37	—	25	ANDY WILLIAMS (Columbia) Warm and Willing (CL 1879)
38	—	26	MUSIC MAN (Warner Bros.) Sound Track (W 1459)
39	19	7	PETER NERO (Victor) Hail the Conquering Nero (LPM 2638)
40	47	5	ARTHUR FIEDLER & BOSTON POPS (Victor) Jalousie (LM 2661)
41	30	14	STEVE LAWRENCE (Columbia) Steve Lawrence Winners (CL 1953)
42	40	3	STEVE ALLEN (Dot) Gravy Waltz (DLP 3515)
43	36	4	JOHNNY MATHIS (Columbia) Greatest Hits (CL 1133)
44	39	8	PETE FOUNTAIN (Coral) Plenty of Pete (CRL 57434)
45	30	40	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
46	43	10	DAVE BRUBECK QUARTET (Columbia) Bossa Nova USA (CL 1998)
47	41	15	FRANK SINATRA & COUNT BASIE (Reprise) Sinatra and Basie (R 1008)
48	46	12	STAN GETZ Big Band Bossa Nova (V 8494)
49	45	8	THE SHIRELLES (Scepter) Greatest Hits (507)
50	37	128	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)



Music...by George
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Al Siegel Authors Good Basic Primer in 'How To Become Pro Pop Singer'

Al Siegel, who has tutored Ethel Merman, Mary Martin, Lucille Ball, Lisa Kirk, Vivian Blaine and Carol Channing among others, has written an authoritative book, "How To Become a Professional Pop Singer" (Citadel; $3.95) which should be a good basic primer for all aspirants. Pros, too, may pick up some pointers.

Siegel, who has been a songsmith and arranger before vocal coaching, spells out realistic advice on phrasing, acting, song interpretation, styling, what do with your hands, personality, attire, breathing, pronunciation. There are practical analyses of ballad, rhythm, torch, rock 'n' roll and kindred styles. Songsmith-producer Jule Styne who used to work for Siegel, wrote the brief intro.

Abel.

British Invade

Continued from page 51

singer who now lives in London. Harris has already clicked in the U.S. with "Sun Arise" and Epic is starting to roll with his latest release, "Tie Me Kangaroo Down, Sport."

The deal for Richard's Epic tie was negotiated by Nat Shapiro, director of Columbia-Epic's international artists & repertoire and creative services; attorney Paul Marshall, representing Electric & Musical Industries (EMI), and Ronald Bennie of EMI.

Epic is releasing a new single by Richard, "The Next Time," and has plans to release the soundtrack of his film, "Summer Holiday" when it opens in this country in the fall.

Pickwick

Continued from page 51

procedures into Pickwick's headquarters in Long Island City and warehouse and offices in L.A., Atlanta, and their European subsidiary, Pickwick International, Inc (Great Britain) Ltd. in London.

Leslie will act as president of the new affiliate which will be called The Kimberly Corp.

Two years ago, Tops added the recordings of the late Eli Oberstein's estate: Rondo, Rondolette, Ultraphonic, Hudson, Evon, Allegro, Acorn, Hale and Galaxie Records to it's own Kimberly, Golden Tone, Craftsman, Design and Mayfair Records. These 14 lines will now be reduced to three selected from the bestselling and highest quality material in the entire catalog.

Kimberly's sales will be under the aegis of Louis Capone and creative packaging will be supervised by Abbot Lutz, who will also continue as product director for Pickwick International. Both men will report directly to Leslie.

VARIETY
SINGLE RECORD T.I.P.S.
(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	2	7	IF YOU WANNA BE HAPPY / Jimmy Soul	S.P.Q.R.
2	1	9	I WILL FOLLOW HIM / Little Peggy March	Victor
3	7	5	TAKE THESE CHAINS FROM MY HEART / Ray Charles	ABC-Par
4	10	7	TWO FACES HAVE I / Lou Christie	Roulette
5	8	8	SURFIN' U.S.A. / Beach Boys	Capitol
6	13	6	I LOVE YOU BECAUSE / Al Martino	Capitol
7	6	4	ANOTHER SATURDAY NIGHT / Sam Cooke	Victor
8	3	6	LOSING YOU / Brenda Lee	Decca
9	18	2	IT'S MY PARTY / Lesley Gore	Mercury
10	4	10	PUFF / Peter, Paul & Mary	Warner Bros.
11	3	6	REVEREND MR. BLACK / Kingston Trio	Capitol
12	20	3	DA DOO RON RON / Crystals	Philles
13	15	7	HOT PASTRAMI / Dartells	Arlen
14	22	5	STILL / Bill Anderson	Decca
15	9	12	CAN'T GET USED TO LOSING YOU / Andy Williams	Columbia
16	11	5	FOOLISH LITTLE GIRL / Shirelles	Scepter
17	16	3	YOU CAN'T SIT DOWN / Dovells	Parkway
18	12	10	PIPELINE / Chantays	Dot
19	14	13	HE'S SO FINE / The Chiffons	Laurie
20	24	10	DON'T SAY NOTHIN' BAD / Cookies	Dimension
21	37	2	IF YOU NEED ME / Wilson Pickett	Double-L
22	33	3	SUKIYAKI / Kyu Sakamoto	Capitol
23	17	10	BABY WORKOUT / Jackie Wilson	Brunswick
24	27	2	LET'S GO STEADY AGAIN / Neil Sedaka	Victor
25	29	2	LOVE OF MY MAN / Theola Kilgore	Serock
26	19	8	LITTLE BAND OF GOLD / James Gilreath	Joy
27	36	2	EL WATUSI / Ray Barretto	Tico
28	41	3	THIS LITTLE GIRL / Dion	Columbia
29	—	1	LAZY CRAZY, DAYS OF SUMMER / Nat King Cole	Capitol
30	21	7	WATERMELON MAN / Mongo Santamaria	Battle
31	23	6	CHARMS / Bobby Vee	Liberty
32	32	6	HEART / Wayne Newton	Capitol
33	25	8	MECCA / Gene Pitney	Musicor
34	38	2	AIN'T THAT A SHAME / Four Seasons	VeeJay
35	46	7	ON BROADWAY / Drifters	Atlantic
36	31	7	KILLER JOE / Rocky Fellers	Scepter
37	34	3	SHUT DOWN / Beach Boys	Capitol
38	—	1	EIGHTEEN YELLOW ROSES / Bobby Darin	Capitol
39	—	1	PRISONER OF LOVE / James Brown	King
40	28	9	YOUNG LOVERS / Paul & Paula	Philips
41	30	2	TWO KINDS OF TEARDROPS / Del Shannon	Big Top
42	—	1	HELLO STRANGER / Barbara Lewis	Atlantic
43	—	1	DON'T MAKE MY BABY BLUE / Frankie Laine	Columbia
44	—	1	PUSHOVER / Etta James	Argo
45	36	15	END OF THE WORLD / Skeeter Davis	Victor
46	—	1	SWINGIN' ON A STAR / Big Dee Irwin	Dimension
47	—	1	BLUE ON BLUE / Bobby Vinton	Epic
48	38	6	TOM CAT / Rooftop Singers	Vanguard
49	—	1	THE GOOD LIFE / Tony Bennett	Columbia
50	30	4	WHAT A GUY / Raindrops	Jubilee

In Proud Acknowledgement Of
The Many Talented People Whose Outstanding Performances Earned

13 NARAS AWARDS

Columbia Records 1962 "Grammy" Awards—
National Academy of Recording Arts and Sciences

1. RECORD OF THE YEAR
I Left My Heart in San Francisco—Tony Bennett
(Produced by Ernie Altschuler)

2. ALBUM OF THE YEAR (Classical)
Columbia Records Presents Vladimir Horowitz
(Produced by Thomas Frost)

3. BEST SOLO VOCAL PERFORMANCE (Male)
Tony Bennett—I Left My Heart in San Francisco

4. BEST BACKGROUND ARRANGEMENT
Marty Manning, Arranger For "I Left My Heart in San Francisco"—Tony Bennett

5. BEST PERFORMANCE BY A CHORUS
Presenting The New Christy Minstrels

6. BEST CLASSICAL PERFORMANCE (Orchestra)
Stravinsky: The Firebird Ballet—
(Igor Stravinsky Conducting the Columbia Symphony Orchestra)

7. BEST CLASSICAL PERFORMANCE (Instrumental Soloist or Soloists With Orchestra)
Isaac Stern—Stravinsky: Concerto in D Major For Violin
(Igor Stravinsky Conducting the Columbia Symphony Orchestra)

8. BEST CLASSICAL PERFORMANCE (Instrumental Soloist or Duo Without Orchestra)
Columbia Records Presents Vladimir Horowitz

9. BEST CLASSICAL PERFORMANCE (Vocal Soloist With or Without Orchestra)
Eileen Farrell—Wagner: Götterdämmerung—Brünnhilde's Immolation Scene Wesendonck Songs
(Leonard Bernstein Conducting the New York Philharmonic)

10. BEST CLASSICAL COMPOSITION BY CONTEMPORARY COMPOSER
Stravinsky: The Flood

11. BEST RECORDING FOR CHILDREN
Leonard Bernstein Conducting The New York Philharmonic—Saint-Saens: Carnival of the Animals/Britten: Young Person's Guide to the Orchestra

12. BEST GOSPEL OR OTHER RELIGIOUS RECORDING
Mahalia Jackson—Great Songs of Love And Faith

13. BEST NEW ARTIST OF 1962
Robert Goulet

COLUMBIA RECORDS

'No Exit' Track With Viveca Lindfors Rescues Electronic Music Recital

By LEONARD L. LEVINSON

An evening of oddball music, mixed with snap, crackle and pop, along with a soupcon of bubble and squeak provided by various onstage soloists and combos, backed by three electronic tapemachines (9 channels) giving out over 10 loudspeakers scattered throughout McMillin Auditorium and balcony, opened the three-nights of new music and dance presented by Columbia U's music department in cooperation with the Arts Center Program and the Columbia-Princeton Electronic Music Center.

Program was rescued from the typical futility of an electronics-cum-modern-music ear assault by a brilliant demonstration of effective usage of this fledgling medium, a top-notch, professional half-hour performance by Viveca Lindfors and Vladimir Ussachevsky's tape, excerpted from the film "No Exit."

Jean-Paul Sartre as Hell is an apt subject to background on tape and Miss Lindfors in the first concert performance of these scenes turns in a virtuoso performance, playing the two femmes and one male character with a wide range of voice, dynamics, humor and storytelling. Strengthened with additional off-beat material, or lengthened, this is a refreshing and intriguing candidate for concert booking here and abroad. Text adaptation by George Tabori was most effective in pointing up the Sartre dialog and sync between Miss Lindfors and Ussachevsky at the tape machines was flawless. The actress was backed by the evening's only attempt at production.

"No Exit" segment opened second half of evening and so overshadowed what went on before and after that the other items, lacking in form and frame, seemed, stumbling, evolutionary steps along the way to a wedding between electronic sound and conventional musical instruments. Electronic Study No. 2 with Contrabass, by Charles Whittenberg, with Bertram Turetzky on the bull fiddle, opened evening's program and would be most acceptable to a Broadway audience with Zero Mostel as soloist and title changed to "Night Under Grand Central Station." "Fantasia For String Trio" by the late Irving Fine was a 13-minute study in dissonance played with fluency and verve by a student trio, Kenneth Goldsmith, violin; Pamela Goldsmith, viola; and Joel Krosnick, cello. Maybe this kind of music should always be played by young musicians with their lack of inhibitions about changing tempi, unusual entrances, offbeat bays, etc. These three seem to perform with much greater grace and comfort than their older colleagues. Third item was a substitution: Mario Davidovsky's Study No. 2 for Luciano Berio's "Tramonti," withdrawn by the composer to make further revisions. The Davidovsky work was straight tape recording and the audience sat looking at a stark, dark stage while being attacked at the back of the neck, and at the sides, by the 10 loudspeakers, each with its own amplifier, erupting with what must be termed "non-directional music."

Charles Wuorinen's Second Trio for Flute, cello and piano sounded to this auditor like bad cacophony. Hardly a better report can be given for "Sonority Canons" for four live and 33 recorded flutes by Otto Luening, for the 33 were so scattered and ineffective that their pipsqueaks could have easily been produced by the four onstage flautists. Closer, Music for String Quartet and Tape by Roland Arel (first performance) presages better things "sounds" for Ampex, as it achieved a closer integration between live strings and electronic sound than any of the other pieces.

Composer sat centre stage, dialing his tape machine, flanked by Camerata Quartet (the Goldsmiths, Krosnick, and Doris Allen, violin) and each section was cued, either by Arel flipping a switch or one of the live musicians looking off. They all ended together, which was better than the triumph of the machine in several of the other works, where the live musicians stood, egg on face, as the tape took the coda. Incidentally, a visitor from another planet might wonder at the concentration of energy on attempting to approximate musical sounds by electronics, while no effort is made to solve the old, awkward, messy problem of page-turning. Now, if someone would only perfect an electronic music teleprompter.

Viet Nam's 'No Dancing'

Continued from page 1

land, Josie Dwyer; and Miss California, Merylyn Tindall. The event, duly noted by the Times of Viet Nam, was sponsored by the Lion's Club—"a men's club."

Among the other features: Ralph Lombardi was at the piano at the Majestic Hotel; Cao Thai and Patty Pink, both singers, were holding down at the Au Baccara, one of the better-known night spots.

In bars and night spots, American troops are the best customers, and former dancing girls, singers and hostesses are all switching from French to English. The charming Vietnamese lassies will sidle up to the American, and after addressing him in her best Americanese as wishing to become his "Number One Girl," will hold his hand to prove a point. The young ladies are particularly intrigued by the hairiness of the Yankee forearm and before long the charmer is inquiring "How long you be here," and, at the same time trying to braid those hairs into conversation pieces.

That's What They Think!

Government officials would have you believe that the no-dancing edict — and this applies to your apartment, too—and other strict regulations within the moral code promulgated by the sister of the bachelor head of state, have proved effective. But, they will allow that the mores and habits of men and women haven't changed despite the ban.

The 15 biggest dancehalls, they say, have become theatres and restaurants. In theatres, acts are being booked and extend over three hours per evening. Most acts revolve around various singing performances, with American tunes on The Twist theme, the overwhelming favorites.

Music combos are popular, too, and performers are paid according to the theatre management's judgment. It is not infrequent that an act will hit several different theatres per night. Average stay, one or two numbers and a repeat if the audience whoops it up. At the Anh-Vu, for example, the talent would have sparked the heart of Major Bowes, or any lover of the true amateur hour. There's no admission charge, but your first drink costs approximately 40c American, and you can stay as long as you like, sipping one or more libations, generally of the soft drink variety.

TV has made its debut, but there is only a half-hour session at 7:30 a.m.; another half hour at 1 p.m.; and a 90-minute session at 9 p.m. that is heavy on the news, talk, and documentary side.

Yank Pix Still Big

TV apparently has not hurt the film business. The GI's have a three-a-week change at their PX, and the natives frequent the major 17 Saigon shows that are overwhelmingly American with dubbed subtitles. American movies lead by a 4-to-1 margin, according to distributors and Westerns are the favorites—the influence of shootings and right-and-wrong guys are quite evident.

The Vietnamese are stepping up their output of films. Thran Van Bao, director of National Motion Pictures, who is assisted by a staff including two Americans, Jules and Mirian Bucher, are turning out full-length films, along with many independent producers. Last year, over 30 film productions were completed, and an even more aggressive program is underway this year. Among the projected items—a weekly tv news show, 10 minutes long, to be distributed to all theatres. The Vietnamese newsreel is translated into English and French for limited showing in embassies overseas.

Rough Language

Continued from page 1

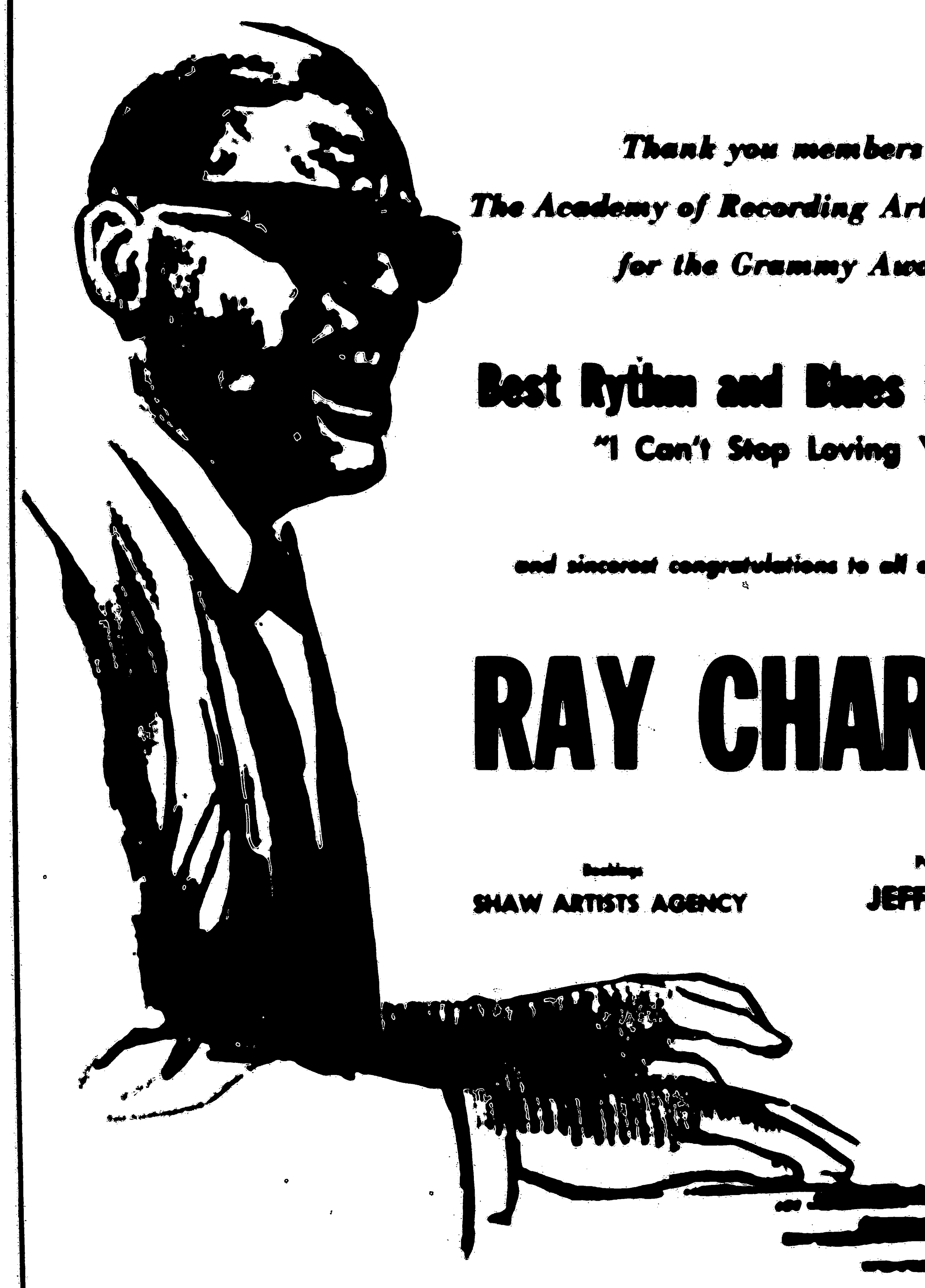
that might be expected of the delinquent denizens of an asphalt jungle.

This substantiated the point being made by Ritt. There can be a suggestion of foulness in talk, if befitting the character on screen, without being out and out foul.

Ritt, a veteran in acting and directing legit and television, in addition to his film work, was engineered into a little discussion of show business blacklisting. VARIETY's reporter asked him about it.

Ritt said, yes he was a victim of a very real blacklist some years ago when someone on Aware identified him as being with a theatre group that was supposed to have been too left of centre. He found it impossible to get a tv job as a result, but couldn't fight back because there wasn't any kind of direct accusation which he could deny. Also, "it costs money to sue."

He thinks there still is a blacklist in "limited, sensitive areas in tv"—sponsors being what they are—but it has been largely "muted as a result of Peter Faulk's libel victory, via attorney Louis Nizer, over Aware.



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The Academy of Recording Arts & Sciences

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"I Can't Stop Loving You"

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BMI is extremely proud of its affiliated writers, composers and publishers who have been honored this year with eleven distinguished NARAS AWARDS

BMI salutes these talented award winners and takes great pride in the fact that their music is licensed for performance through BMI.

- ***Song of the Year***
  WHAT KIND OF FOOL AM I?
  from "Stop the World—I Want to Get Off"
  Composers: Leslie Bricusse and Anthony Newley
  Publisher: Ludlow Music, Inc.
- ***Album of the Year***
  THE FIRST FAMILY — Vaughn Meader
  Writers: George Foster, Earle Doud, Bob Booker
- ***Best Jazz Performance—Soloist***
  DESAFINADO — Stan Getz
  Composer: Antonio Carlos Jobim
  Publisher: Hollis Music, Inc.
- ***Best Original Jazz Composition***
  CAST YOUR FATE TO THE WINDS
  Composer: Vince Guaraldi
  Publisher: Friendship Music Corp.
- ***Best Country & Western Recording***
  FUNNY WAY OF LAUGHIN' — Burl Ives
  Composer: Hank Cochran
  Publisher: Pamper Music, Inc.
- ***Best Rhythm & Blues Recording***
  I CAN'T STOP LOVIN' YOU — Ray Charles
  Composer: Don Gibson
  Publisher: Acuff-Rose Publications
- ***Best Folk Recording***
  IF I HAD A HAMMER (The Hammer Song) — Peter, Paul and Mary
  Composer: Lee Hayes and Pete Seeger
  Publisher: Ludlow Music, Inc.
- ***Best Rock & Roll Recording***
  ALLEY CAT — Bent Fabric
  Composer: Frank Bjorn
  Publisher: Metorion Music Corp.
- ***Best Performance by a Vocal Group***
  IF I HAD A HAMMER (The Hammer Song) — Peter, Paul and Mary
  Composer: Lee Hayes and Pete Seeger
  Publisher: Ludlow Music, Inc.
- ***Best Classical Performance***
  (Instrumental Soloist With Orchestra)
  Stravinsky: CONCERTO IN D FOR VIOLIN — Isaac Stern
  Igor Stravinsky, Columbia Symphony Orchestra
  Publisher: B. Schott's Söhne, Mainz
- ***Best Comedy Performance***
  THE FIRST FAMILY — Vaughn Meader
  Writers: George Foster, Earl Doud, Bob Booker

BMI also salutes the following artists whose Grammy-winning albums include these BMI-licensed compositions:
MAHALIA JACKSON: Whither Thou Goest, Crying in the Chapel; PETER NERO: Yellow Rose of Texas, Black Is the Color of My True Love's Hair, Journey to Red Rocks; STAN KENTON: Turtle Talk, Malaguena, Waltz of the Prophets; THE CHRISTY MINSTRELS: This Land Is Your Land, Don't Cry Suzanne, Wellsbrook Waltz; ELLA FITZGERALD: Georgia on My Mind, My One and Only Love.

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On the Upbeat

New York

Michael Kapp, veepee of Kapp Records, writes regarding last week's VARIETY story, "Pop Singles' Adult Audience": "Kapp Records, in 1954 I think, was the first company to take advantage of a hit single and the album released at that time (our second) was titled 'Hey, Mr. Banjo'" . . . Meyer Davis to Strasbourg, France, on May 27 to attend wedding of son, Gary, to Mrs. Esther Peters . . . The new Night Watch Supper Club, at Thwaites Inn, City Island, has extended the engagement of the Teddy Charles New Direction Trio and thrush Judy James for an additional two-weeker . . . Eddie [illegible], singer-guitarist, set for the Town Tavern, Toronto, May 27 for two weeks.

Fred Marks, head of Festival Records, ABC-Paramount's Australian affiliate, in town last week for huddles with ABC-Par president Sam Clark and other execs . . . Songwriters Al J. Neiburg and Al Frisch have written "Have A Big Heart For Little Hearts" for the National Children's Cardiac Hospital, which, in association with the AGVA Youth Fund, will share the proceeds of the benefit showing of "Cleopatra" at the Rivoli Theatre on June 24 . . . Martial Solal, French jazz pianist, has been pencilled in for the July 7 bash at the Newport Jazz Festival . . .

Mahalia Jackson will headline the New York City Gospel Music Festival at the Coliseum on June 8-9 . . . The Bossa Tres will make their second New York nitery appearance at Birdland May 23 for a two frame. They were at the Village Vanguard several weeks ago . . . Clay Cole, who is hosting "Prom Time U.S.A.," is now being managed by Don Owens in partnership with Bob Booker and Earle Doud . . . Teddy Wilson is at the keyboard nightly after the second show of "The Establishment" at the Strollers Theatre-Club . . . Miguelito Valdes begins a four-weeker at Perez Blanco's Liborio starting Friday (24).

Teresa Brewer set for a week at The Manor, Wildwood, N.J., starting Aug. 2 . . . Louis, the [illegible], one-chair barbershop in Greenwich Village, doing the music biz coifs. Among his clients are singer Tommy Leonetti and jazzster Gary McFarland . . . Singer Loretta Watkins opens at the 40 Thieves Club in Bermuda on June 3 for a two-weeker . . . Norman Foley, who just concluded a deal involving a number of copyrights and Milton Kellem's firms, including "Gonna Get Along Without Ya Now," "Kissin' Time" and "Lock Up Your Heart," has set up offices for his newly formed Reliance and Stride firms in the Brill Bldg. . . . Composer Arthur Siegel just penned lyrics to "Susan," his latest pop tune.

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Joan Baez

Continued from page 1

damages was filed last Thursday (9) in New Orleans Federal Court against Miss Baez for her failure to fulfill the Loyola commitment. The action was brought by Irvin S. Smith, head of S&S Productions.

Comment From Artist

Knoxville, Tenn., May 21.

Folk singer Joan Baez gave the audience a lecture on racial relations last week at Knoxville Civic Auditorium during an abrupt intermission in her program.

"I guess that's what happens when you chop up the races—there's not much left of the human race," she said. Then she began a musical lament, "All my troubles, Lord, soon be over . . ."

At the end of one of the choruses, Miss Baez stopped, looked up, and said, "I'm sorry, we'll have an intermission now." Then she walked off the stage with her head down.

Attendance for the program was only 800 persons, who warmly applauded the singer who has been touring the South.

Taxes

Continued from page 1

who in 1964 earns 133% or more than his average earnings in the last four years, provided further that the additional income is at least $3,000 more than the same average of the four prior years, can recompute his taxes for all five years.

He can average all five and be liable for the same tax for each of the five. This would greatly reduce the 1964 tax. The plan has long been strongly advocated by show biz folk.

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British Disk Best Sellers

London, May 21.

From Me To You . . . Beatles (Parlophone)
How Do You Do It? Gerry & Pacemakers (Columbia)
Can't Get Used To Losing You Williams (CBS)
From Jack to a King Miller (London)
Scarlett O'Hara . . . . Harris-Meehan (Decca)
Nobody's Darlin' . . . . Ifield (Columbia)
In Dreams . . . . Orbison (London)
Won't Be There Springfields (Philips)
Two Kinds Teardrops Shannon (London)
Brown Eyed Man . . . . . . Holly (Coral)

Tin Pan Valley

By RED O'DONNELL

Nashville, May 21.

Pamper Music songsmith Hank Cochran says he wrote "Funny Way of Laughing," which Burl Ives recorded for Decca and got a Grammy in the c. & w. category, in approximately 15 minutes. He says, "I had the idea for about a year and the title. Then when the record people notified me that Burl could use a followup to my 'Little Bitty Tear,' I went to bed on it, woke-up in the middle of the night and knocked it off."

Veteran Hollywood booker-agent Marty Landau set to shift to Nashville this summer (July). He handles Marty Robbins, et al.

Maria Beale Fletcher, Miss America 1962, who records for Fred Foster's Monument label, will be graduated by Vanderbilt U this June; plans to study in France next year.

Beasley Smith, who reps Big 3 (Robbins, Feist, Miller) in this territory, into St. Thomas Hospital for minor surgery.

Col. Tom Parker (Elvis' mentor) back for first visit home in eight months. "I came in to get a shave," he quipped. Actually he is setting up some singles recording sessions for Presley at RCA Victor.

Jean Shepard appeared on "Opry" Saturday (18) for first time since plane death of her husband, Hawkins, in early March.

Kim Sisters (3) winged in for Monument platter cutting.

SHORT SHOTS—Who's-on-first-item: Decca recording artist Bob Beckham, who was hired to head Lowery Music's office here, is contract writer for Champion-Northern . . . Ferlin Husky, in from extended tour of Orient, headlined "Opry" with his Simon Crum Capitol novelty, "Don't Be Mad" . . . Tompall & the Glaser Bros. sporting new Decca platter, "Tracking Me Down."

Singer-writer Roger Miller mending from emergency gall bladder operation . . . Tree Music Co. settled in new diggings on Record Row. Signed Pittsburgh cleffer John Hurley to exclusive writer's pact . . . Official Tree opening included establishment of rhythm and blues dept. headed by Robert Riley, whose hits include "Just Walkin' in the Rain" and "Rolling Stones."

Ex-"Opry" songstress Martha Carson back to Nashville after several years on Coast . . . Bob Johnston (out of Fort Worth) resigned as Kapp a. & r. staffer to form Thunderbird Productions, a subsid of Hill & Range. He'll work out of latter's Music City office under Jack Perrin who recently transferred here from N.Y. as pubbery's rep. . . . Troy Martin Music Inc. signed writer Frances Bundy. . . . Decca leased the master of Penny Jay's Martin label disk of "Just Over the Line," a sequel to her "Don't Let Me Cross Over." . . . Hillwood Country Club booked Tony Pastor Orch for May 24 and Les & Larry Elgart band for June 20.

Sadler's Wells Opera in Germany, May 29-June 1

Frankfurt, May 21.

The Sadler's Wells Opera of London is guesting in Germany during June, with initial performances from May 29 until June 1 at the Grosses House here.

Included in the rep are Benjamin Britten's "Peter Grimes," Igor Stravinsky's "The Rake's Progress" and Gilbert and Sullivan's "Iolanthe."

Col's 13 Grammys

Continued from page 56

Hotel Astor. Count Basie's band dished out the downbeat and Mel Torme served up several songs. Among the presenters were Marian Anderson, Leontyne Price, Eileen Farrell, Eydie Gorme, Leopold Stokowski, Jonathan Winters, Milt Kamen and Peter Nero. William B. Williams hosted an hour of the overlong affair for broadcast over WNEW.

The winners of the 1962 "NARAS Achievement Awards" are as follows:

Record of the Year: "I Left My Heart In San Francisco," Tony Bennett; producer Ernie Altschuler; Columbia.

Album of Year: "The First Family," Vaughn Meader; producer, Bob Booker & Earle Doud; Cadence.

Album of Year (Classical): "Columbia Presents Vladimir Horowitz," Vladimir Horowitz; producer, Tom Frost; Col.

Song of Year: "What Kind of Fool Am I," composers, Leslie Bricusse & Anthony Newley.

Best Instrumental Theme: "A Taste Of Honey," composers, Bobby Scott & Ric Marlow.

Best Female Solo: "Ella Swings Brightly With Nelson Riddle," Ella Fitzgerald; Verve.

Best Male Solo: "I Left My Heart In San Francisco," Tony Bennett; Col.

Best Jazz Performance — Soloist or Small Group (Instrumental): "Desafinado," Stan Getz; Verve.

Best Jazz Performance — Large Group (Instrumental): "Adventures In Jazz," Stan Kenton; Capitol.

Best Original Jazz Composition: "Cast Your Fate To The Winds," composer, Vince Guaraldi.

Best Orchestra (Dancing): "Fly Me To The Moon Bossa Nova," Joe Harnell; Kapp.

Best Orchestra (Other Than Dancing): "The Colorful Peter Nero," Peter Nero; RCA Victor.

Best Instrumental Arrangement: "Baby Elephant Walk," Henry Mancini; RCA Victor.

Best Background Arrangement: "I Left My Heart In San Francisco," arranger, Marty Manning; Col.

Best Vocal Group: "If I Had A Hammer," Peter, Paul & Mary; Warner Bros.

Best Chorus: "Presenting The New Christy Minstrels," The New Christy Minstrels; Col.

Best Original Cast Album: "No Strings," composer, Richard Rodgers; Cap.

Best Classical Orchestra: "The Firebird Ballet," Igor Stravinsky & The Columbia Symphony; Col.

Best Chamber Music: "The Heifetz-Piatigorsky Concerts," Jascha Heifetz, Gregor Piatigorsky, William Primrose; RCA.

Best Classical Performance Instrumental Soloist Or Soloists With Orchestra: "Stravinsky: Concerto In D For Violin," Isaac Stern & Columbia Symphony; Col.

Best Classical Instrumental Soloist Or Duo Without Orchestra: "Columbia Presents Vladimir Horowitz," Vladimir Horowitz; Col.

Best Opera: "Aida," conductor, George Solti; soloists, Leontyne Price, Jon Vickers, Rita Gorr, Robert Merrill, Georgio Tozzi; RCA.

Best Classical Choral: "St. Matthew Passion," Philharmonia Choir, Otto Klemperer, conducting; Angel.

Best Classical Vocal Soloist: "Gotterdammerung-Brunnhilde's Immolation Scene/Wesendonck Songs, Eileen Farrel; Col.

Best Contemporary Classical Composition: "The Flood," composer, Igor Stravinsky.

Best Engineering (Classical): "Also Sprach Zarathustra," Fritz Reiner & Chicago Symph, engineer, Lewis W. Layton; RCA.

Best Album Cover (Classical): "The Intimate Bach," art director, Marvin Schwartz; Capitol.

Best Comedy: "The First Family," Vaughn Meader; Cadence.

Best Documentary or Spoken Word: "A Session With Charles Laughton," Charles Laughton; Capitol.

Best Engineering (Other Than Novelty Or Classical): "Hatari," engineer, Al Schmitt.

Best Engineering (Novelty): "The Civil War—Vol. 1," engineer, Robert Fine; Mercury.

Best Album Cover (Other Than Classical): "Lena . . . Lovely And Alive," art director, Robert Jones; RCA.

Best Recording—Children: "Carnival of Animals"/"Young Person's Guide To The Orchestra," Leonard Bernstein; Col.

Best Rock 'n' Roll: "Alley Cat," Bent Fabric; Atco.

Best Country & Western: "Funny Way Of Laughing," Burl Ives; Decca.

Best Rhythm & Blues: "I Can't Stop Loving You," Ray Charles; ABC-Paramount.

Best Folk: "If I Had A Hammer," Peter, Paul & Mary; Warner Bros.

Best Gospel Or Other Religious: "Great Songs Of Love And Faith," Mahalia Jackson; Col.

Best New Artist: Robert Goulet; Col.

Premier's 5% Stock Divvy

Premier Albums has declared a 5% stock dividend payable June 11 to stockholders of record on May 24.

Premier, producers of budget priced records, is traded over the counter.

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N.Y. CAFE INFLATION ON WAY?

'Six Gun Territory,' a $1,500,00C Fla. 'Frontier' Oasis, Eyes 1,000,000 Visitors

By ODIE ANDERSON

Ocala, Fla., May 21.

When the smoke clears after each hourly street brawl at "Six Gun Territory," Florida's newest amusement mecca, it is clearly visible that R. B. Coburn has bred another winner, a robust duplicate of his two-year-old, "Ghost Town" in Maggie Valley, N. C.

Strategically located between Silver Springs (tourists' lure of long standing) and Ocala, the 220-acre "Territory" is already overflowing town limits, a scant three months after opening.

Entrance to the "Territory" is marked by a 60-foot high, 250-foot long manmade mountain, fronted by an "old" railroad station centering a 4,000-car parking area. Weekends of May 4 and 11, when Dan Blocker, Hoss Cartwright of "Bonanza" appeared three or four times daily, saw an equal number of cars spilling over onto adjoining roadside.

Blocker followed Clint Walker, who portrays Cheyenne Bodie, and sidekick Clyde Howdie; Clu Gulager, "Billy The Kid"; John Bromfield, "Sheriff of Cochise"; and Allen Case, "The Deputy." Spot bookings of other gunslingers are in the mill. Local talent includes Jack Wilson as Doc Holliday and other pistol packin' hombres trained by "Ghost Town" vets—all in western garb.

Train Robbers 'n' Indians

All-inclusive admission — $2 adults and $1 children—includes fare on 1880 vintage, coal burning railway through two-mile area where passengers are frequently set upon by train robbers and Indians. Flowering cacti, a lonesome wagon train, sodbuster's cabin and bleached bones color the landscape, and the ride terminates at another frontier station, complete with potbellied stove, clicking telegraph keys and plank benches.

Passengers may stay for an hour or all day, to watch outlaws blaze away in street fights, see bank holdups foiled by the marshal or watch Digger the undertaker measure clients. Routine shows in the Palace Saloon, where local high school and college girls execute the can-can, are free; only admission made is for the Indian dances, performed by imported Oklahoma Indians.

More than 40 fullscale buildings, artificially aged, include a log chapel, the old Frontier Hotel (where stars are lodged) the Gazette News, Red Dog Saloon, blacksmith shop, a Mexican village, trading post, the fort, court house, ice cream parlor—and Morrison's restaurant.

Coburn, at a cost of $1,500,000 has created an attraction for kids—of all ages. The very young, having cut teeth on the video western, comprise a third of the daily attendance. No alcohol is served; although red eye and cactus juice soft drinks are sold in saloons and cafes.

"Territory" was planned and designed by Russell Pearson, who masterminded 'Ghost Town' and "Frontier City"—near Oklahoma City—also, and collaborated on "Old Tucson" and engineered "Silver Dollar City" of the Ozarks near Springfield, Mo. He doubles as town marshal at "Six Gun," aiding Mayor Coburn.

Set Mahalia's Benefit For Dr. King At $25 Top

Chicago, May 21.

The Chad Mitchell Trio, Dick Gregory, Dinah Washington and Al Hibbler will take part in Mahalia Jackson's benefit show here May 27 for Rev. Martin Luther King's Southern Christian Conference. With tickets scaled from $25 to $2 at the 5,000-seat Arie Crown Theatre in McCormick Place, Miss Jackson hopes to raise more than $25,000 for King's cause.

Publisher John Johnson is bonusing all ticket purchasers in any price range, with subscriptions to his Ebony Magazine.

Prep 'Disneyland' For Britain's Isle of Man

Isle of Man, Eng., May 21.

This holiday island may get its own Disneyland. A private company is mulling such a development outside the main town of Douglas.

Billy Smart, English circus owner, originally planed to build a Disneyland in Blackpool, northwest England, last year, but negotiations with Blackpool Corporation broke down. Now some of the ideas which Smart had intended to use have been offered to the Isle of Man planners.

Bruce Guilty On Coast Dope Rap

Los Angeles, May 21.

Lenny Bruce's third appearance in local courts over a week's period climaxed last week with his being found guilty Thursday (16) of narcotics possession. Comic comes up for sentencing June 4 before Superior Judge Benjamin Landis. He faces possible imprisonment of from two to 10 years. His attorney, John Marshall, said he will move for a new trial.

Bruce also faces a one-year jail sentence and $1,000 fine in Chicago, where he was convicted last Feb. 23 in absentia on a charge of having performed in a lewd show. He now has a $2,500 appeal bond posted in this case.

Comedian, who currently is doing a one-man show at LeGrand Theatre in Hollywood, previously was freed here at suits heard on successive days. On May 9, Superior Judge Alfred P. Peracca decreed that officers who arrested Bruce Feb. 22 in a taxicab after searching it had conducted an illegal search and dismissed the case.

Following day (10) Municipal Judge Maurice T. Leader released Bruce in a fugitive proceedings hearing when he learned comic had posted the $2,500 appeal bond in Chicago.

Canada's Four Atlantic Provinces Boast Unique Status—Not One Nightclub

Halifax, N.S., May 21.

Canada's four Atlantic provinces—Nova Scotia, New Brunswick, Prince Edward Island and Newfoundland — have not a single nightclub among them. Consensus is that Maritimers, with typical Maritimers' caution, hesitate to invest. With no local precedents, they have no way of knowing what such an investment would bring.

One likely gauge could be a Halifax room called The Captain's Cabin. Downstairs from an eatery, room seats approximately 250, books small combos for continuing music, including Hawaiian, r 'n' r, folk, others, and does capacity business regularly.

There are five other, smaller, rooms in Halifax, one with no attempt at entertainment, another with piped music. Others use piper, organist, or canary with combo backing.

Halifax has nearly 100,000 population including army, navy, air force personnel. It's one of North America's busiest seaports and has a fast-growing, lobster-guzzling tourist trade spurred by a wide-awake provincial tourist bureau.

Consensus also has it that a room such as The Captain's Cabin could expand its capacity, book Canadian or United States name performers and reap top financial harvest. First, though, the Maritime caution would have to crack, or the investment come from elsewhere.

SALARY CEILING SEEN CRACKING

Despite the fact that the price line of talent in New York has been holding up well, there are increasing signs that salary ceilings are cracking and bonifaces will have to pay more for the top echelon of names.

Two factors are leading the talent agencies to believe that a breach is imminent. One is the prices being offered by the Americana Hotel, which now has Donald O'Connor working at $15,000 weekly. The other is the Town & Country Club, Brooklyn, which has been paying stratospheric prices.

Incumbent Robert Goulet is getting $15,000 at the T. & C. Milton Berle, who just completed a four-weeker there, got $22,500 which included the rest of the acts on the bill.

However, the major factor in the price rise, according to some talent agents, is the fact that it's becoming increasingly difficult to lure the toppers into New York. There are many names who have bypassed the city for years. Others are now eyeing the concert variety type shows in theatres which can pay even higher than niteries. The midtown spots and hotels find that they continually have to shell out more in order to attract the top strata of headliners.

Bibe's Other Facets

The fact that some niteries including the Town & Country, along with the Latin Casino, Cherry Hill, N. J., are paying herculean sums to talent has also altered the cafe salary setup. These spots with kingsized capacities are able to pile them in, especially on weekends, and together with pre-booked banquet business, they are able to share the wealth with the performers.

It was originally felt that because of the proximity of the Lat-

(Continued on page 63)

Berger Kisses Porter's 'Kate' Suit Goodbye With Out-of-Court Settlement

Minneapolis, May 21.

On the day the case was to have gone to trial theatre circuit owner and restaurateur Bennie Berger made an out-of-court settlement of a Federal court suit brought by composer Cole Porter against his Schiek's, a local dining and supper club establishment.

Porter sued for an injunction to restrain Schiek's from continuing with an alleged tab version of the musical comedy hit, "Kiss Me Kate," for which he wrote the music and lyrics. Copyright infringement was charged and Porter alos sought $35,000 damages.

Berger declined to reveal how much he paid Porter, but said it was considerably less than $35,000. He also said Schiek's would continue with the show, "which isn't a musical comedy, but simply comprises songs and a few dances from the musical, following the lines of other Schiek's presentations." A mixed sextet appears in the performances.

A similar suit was brought against Schiek's 14 years ago by Rodgers & Hammerstein when the spot was presenting "Oklahoma" numbers. Berger settled that one out of court too.

Berger acquired Schiek's, one of the oldest top dining places here, 18 years ago. The going initially was so rough that he tried unsuccessfully to sell it. Then, 14 years ago, he launched his musical comedy sextet floor show policy and the bistro immediately flourished and has continued to do so with that type of entertainment ever since. The cafe is considered the largest money maker of its kind here.

In his complaint, Porter charged that, without his permission, the spot's singing ensemble was using the title song and a number of others with members dressed in costumes to present parts of the 20-year-old musical.

Penny Again Leading Opposition At AGVA's June Nat'l Convention in N.Y.

Roster of delegates elected last week to the American Guild of Variety Artists Convention to be held June 10-12 indicates a lively powwow inasmuch as vocal opponents of the administration have been tapped for attendance at the Americana Hotel, N. Y. confab. A nationals board meeting will follow immediately afterward.

Most of the opposition to the administration comes from New York, but pockets of dissenters have been named from Chicago and Los Angeles. However, there are still enough administration votes to override any opposition.

Coloring the meeting will be the fact that two investigations are hanging over the union. One is a forthcoming hearing by the Senate Subcommittee on Permanent Investigations headed by Sen. John McClellan (D-Ark.). The other probe is by the Bureau of Labor Management Reports which has been going over the AGVA books for nearly six months.

The opposition will again be spearheaded by Penny Singleton, elected as a delegate from Los Angeles, who will have as her coherts Russell Swann and Paul Valentine from New York; Anne O'Connor from Chicago, and Dick Jones, Philadelphia.

The largest number of delegates will come from New York. The delegation includes president Joey Adams, Peggy Alexander, Eddie Barton, Lew Black, Buddy Clayton, Carlo Corelli, Sally DeMay, Jack Haley, Frank Keenan, Milt Moss, Georgie Price, Frank Ross, Russell Swann, Arthur Tracey, Paul Valentine, Sally Winthrop and Johnny Woods.

The Chi group will consist of Eddie Burnette, Ray Conlin Sr., Jack Gwynne, Harry King, Ann O'Connor and Pat Patton. The Los Angeles delegates are Candy Candido, Herbie Faye, Lenny Kent, Sid Marion, Nick Lucas, Harry Mendoza, Harry Richman, Roy Rogers (not the cowboy), Penny Singleton and Tommy Tucker.

Other delegates are George Petras, representing Atlanta; Tony Smith from Baltimore; Charlie Brett, Boston; Paul Benson, Buffalo; Tom Powell, Cincinnati; Linda Compton, Cleveland; Charlie Hoffman, Dallas; Jay Lester, Denver; Al Tucker and Bill Hart, Detroit; Billy Lee, Honolulu; Buddy Hughes, Kansas City; Leon Fields, Hal Fisher, Gus Van and Buddy Walker, Miami Beach; John Shirley, Minneapolis; Danny Dean, Peter Mann and Florence McNeil, Montreal; Tina Marie, New Orleans; Harry Lewis and Dick Jones, Philadelphia; Ted Blake and Billy Reed, Pittsburgh; Billy Grant, Portland; Dick Martin, Providence; Danny O'Day, St. Louis.

Former midwest regional director Ernie Fast, who figured prominently as a witness before the McClellan Committee, has been elected from San Francisco along with Larry Ford and Vince Silk. Russ Byrd will rep Sarasota along with two members of the Wallenda Family, Gunther and Karl. Toronto delegate is Gus Gordon, and Steve Allison will represent Washington.

Kochmann to Rein Acts In Golden Lounge, Reno

Hollywood, May 21.

Wolf Kochmann, partnered with Barry Ashton in packaging nitery revues, will handle talent for lounge of Golden Hotel, Reno, when it reopens in July. An Ashton revue previously was set for Golden main room at $12,000 weekly on iole.

An Ashton show was in hotel when it burned to ground 18 months ago. Rebuilding by brothers Bill and Jim Tomerlin is shaping the Golden on a vaster scale.

PP&M to Preem Forest Hills Fest

The Forest Hills (L.I.) Music Festival has lined up the majority of its attractions for the season, although there is a possibility of shifts. The Fest will open July 6 with Peter, Paul & Mary, to be followed by a bill topped by Ella Fitzgerald.

After an open week, the schedule calls for the Kingston Trio, July 27; Ray Charles, Aug. 3; Johnny Mathis, Aug. 10; Joan Baez, Aug. 17, and the season will close with Sammy Davis Jr. Aug. 24.

All acts are being signed with a rain clause so that in event of bad weather the turn will perform the following night. This year, the Forest Hills Fest, which will be held at the Forest Hills Tennis Club Stadium, will be alone in the field. Last season, there was a rival promotion which started at Randall's Island, N.Y., but failed to complete the season.

Bill Gruman, promoter of the Forest Hills series, was partnered last year with Station WNEW which supplied disk jocks for the emcee assignments and gave tickets as listener lures on various shows.

Pitt Stadium Squabble Cools as City Gets Nod To Take Over Project

Pittsburgh, May 21.

The controversy over the proposed North Side sports stadium was finally settled last week when County Commissioner John McGrady voted with Commissioner John Walker to approve the city's plan to take over the whole project.

The stadium will now be guaranteed completely by the city and will be operated by an authority which will be set up by the city within the next few weeks.

The long and bitter fight put up by Majority Commissioner William McClelland gave the city and county a few more points and they will now share in the profits from pay tv, radio and tv and air space over the development.

When asked by the Pitt VARIETY correspondent what say the city and county will now have in radio and tv profits and policies, Commissioner Walker said, "We'll have about as much to say as to who will play first base."

Page Cavanaugh 'Septet' Opens Own Coast Nitery

Hollywood, May 21.

Page Cavanaugh, singer Kiki Paige and sideman forming Cavanaugh's Page Seven band are partnered in the new Page Cavanaugh nitery which opened last Wednesday (15) in the Valley over the hill from Hollywood on site of old Four Jokers.

Total investment is $35,000, divided equally between Cavanaugh, Miss Paige and group of six bandmen, who include Lew McCreary, Dave Wells, Bob Jung, Jack Sperling, John Pisano and Don Bagley.

'Automated' Travel Helps 'Holiday on Ice' Cut Costs

Knoxville, May 21.

Automated transportation, using some circus techniques, has been adopted by "Holiday On Ice" which begins rehearsals for the 1964 season at Knoxville (Tenn.) Civic Coliseum on July 8. Show's world preem will be held here Aug. 14-20, with Ruth Tyson as director.

The ice company is now traveling in circus-type boxcars. All props, lighting and the stage are transported in 10 piggy-back cars which can be towed to the show site by truck or jeep from the railway station.

Efficiency of the new system has eliminated packing and unpacking equipment at railroad stations and cuts the cost of transporting it to the show location.

Talent 'Exchanges' With Soviet Russia No Longer Beguile Gotham Merchants

By JOE COHEN

Unless the Soviet Government permits American showmen taking attractions into Russia and to come out without losing a bagful, deals with Moscow will lose their charm in the view of some U.S. showmen. It's becoming increasingly difficult to get American headliners to go over there in order—under "Exchange"—to permit a similar show to come here.

As an example the Soviets are presently negotiating for Harry Belafonte, but the singer's manager, Phil Stein, is reluctant, fearing a net financial loss. Other talent deals are reported to have collapsed because of what is described in New York as a that's-your-worry-not-ours attitude by Soviet officials. Recent visitors to Russia claim that the Soviets adopt the opinion that American artists or shows benefit from publicity resulting from a tour of Russia. Also, argue the Russians, they cannot afford to pay prevailing American salaries because they do not collect as much for tickets as is obtained in America. Further, its advanced that losses sustained on Soviet tours are U.S. tax deductible. "Maybe you'll make money from your losses."

However, New York talent merchants now declare the day passed when they can afford to take deficits to hold up the State Dept. program. Earlier profits from American tours of Russian attractions offset losses in the USSR but, this is doubtful today inasmuch as several Soviet units, particularly the Beryozka Ballet (all-femme) and Georgia State Dancers were not profitable on American jaunts.

It's believed that the forthcoming Ringling Bros. and Barnum & Bailey tour of Russia next year, will be at a huge loss, to be taken by Morris Chalfen, who is one of the partners in bringing the Moscow State Circus to the U.S. in the fall.

Belafonte deal was to permit Sol Hurok to bring in a show to consist of top stars of the Bolshoi Ballet. However, it's thought that the large scale of the Moscow Circus and Ringling circus exchange May suffice against failure to get another large show to junket in Russia at this time.

American talent managers point out that they have to pay top dollar for anything that comes out of Russia. They have to pay transportation, theatre rentals, promotion, hotel expenses for the cast, translators and so on. In American dollars it comes out to a hefty amount. It's figured that Chalfen et al have to take in $120,000 weekly before seeing a buck on the Moscow State Circus while here. Should he fail to average that figure in U.S. during the 10-week run of the imported circus, then losses incurred on the Soviet end put him that much in the red.

One N.Y. office wondered if the U.S. State Dept. is as anxious to persuade Americans to take losses for a turn at Russian roulette as earlier. They also point out that since everything in Russia is state-owned and operated, the Government makes money in every facet of the tour whether it be from transporting the troupe on the state-owned Aeroflot line, boarding them at the state-owned hotels and showing them in state-owned theatres.

Status Quo

In any event, American theatrical managers are heard stating their conviction more and more that it is difficult if not unlikely to make money on deals for talent made with the Soviet Union. This was the subject of an extended article in this weekly from Moscow last issue. The opinion grows with the Yanks that the trading advantages are all with the USSR. It's a one-way risk for the Yanks with the Soviets declining any.

Individual experiences differ but the costs of sending U.S. talent into Russia, the terms obtainable there and the general yield through fees makes scant appeal. There is no sharing of boxoffice receipts, just flat deals.

Currently, deals have been completed for two units to go into the Soviet. The Baird Marionettes will tour six cities starting in June, and the Clarion Concerts Chamber Orchestra junkets for six weeks in the fall. Both are comparatively low budgeted units requiring no tremendous travel and boarding costs, in comparison to shows like "Holiday on Ice" and "Ice Capades" and the forthcoming Ringling Bros. and Barnum and Bailey Circus jaunt which are geared to heavy break-even points.

State Dept. is now adhering to recommendations made by a committee headed by Roy E. Larsen, Time, Inc. executive committee head, which conducted a study of hiring procedures on the Cultural Exchange Program. Group recommended changes in screening procedures and greater use of amateur groups. These bookings are the first to be made since last September when the program was suspended in view of the Larsen study. Since 1954, Congress annually appropriates $2,500,000 for the Cultural Exchange Program.

NEW MINN. LAW BARS TERP STUDIO 'GOUGING'

St. Paul, May 21.

When he signed a bill just passed by the state legislature limiting the duration of and the amount of fees charged in contracts that dance studios make with students, Minnesota Gov. Karl Rolvaag said he's confident the new law "will solve the problem of gouging by dance schools."

Particularly in Minneapolis, suits involving such alleged gouging have been brought against several dance schools by students, some of them elderly people of both sexes. Plaintiffs in these cases have claimed they were victimized into paying huge tuition fees. The students alleged they not only didn't receive anywhere nearly their money's worth, but also there were misrepresentations. They seek to have their fees returned.

Say Nasser Helps Athens Niteries

Athens, May 21.

Nasser is helping enliven Athens' night life. At least two deluxe additions to this Greek capital's after-dark spots are direct results of Egyptian "expatriation." Syndicate of eight men, all of whom had various businesses in Alexandria before being "invited out," have opened the Donald Scotch Club, Greece's first membership setup. Membership is restricted to 500, and costs about $17 a year. Reciprical guest privileges have been worked out with the Club 58 in Geneva and the La Licorne and Chez Jimmy's in Paris.

Located in a cellar in the Plaka, the oldest part of Athens, the club has an intimate atmosphere. Comfortable chairs and sofas sufficient for 200 people, a dance area, and a small bar, all of which cost $75,000. Tabs for the Donald Scotch are stiff for Greece, even higher than the recently opened Hilton deluxe bars. Opening night, bar menus listed rye and bourbon at $1.20 per shot and more expensive (by 30c) than Scotch.

Big feature of club is that it has a record-playing film star. Pari Leventi, "Miss World of 1950," who has played lead roles in six Greek films, has been hired to hostess and to keep the stereophonic dance music setup playing.

The other nightspot is the Unica, an excellent restaurant which can match many of the leading one's in major cities of Europe. It was opened by four Greeks, three of whom used to be in Egyptian cotton. Patterned like an elegant English tearoom, the Unica is chic all the way up to the chief (Mitsos), who cooks individual orders on a portable kitchen in black tie. He and his staff were formerly at the Manor House in Cairo. Piano music and a delightful bar for nightcaps and late chatting are other features besides the good food.

Other recent additions to Athens nightlife have been the Symposium and the Nine Muses, both in the old Plaka section. These two are primarily bars. The Nine Muses is best described as a typical Greenwich Village bar, with few benches (the bar is very illumination to sit on, candles for mood and port brightly lit up) and various objects de art to gaze at.

The Athens Hilton, of course, adds three bars (the Galaxy Bar is atop the 12-story building) and two nightclubs to the city's list of nighttime diverstissement.

H'wood Fire Guts Polar Palace, Damages Studio

Hollywood, May 21.

Polar Palace, scene of Sonja Henie's first ice show and for many years used for rehearsals and practicing by many of the top stars of the ice, burned to the ground last Thursday (16) in a fire which spread to adjoining Producers Studio.

Roofs and floors of four stages were damaged, which will immediately be reconstructed.

Inside Stuff—Vaude

British comedian Harry Secombe is writing a book about an artist's first week in vaudeville. He has written 20,000 words so far and cracks: "And that, pal, is only the title!"

Veteran Swiss ice comedian Mr. Frick (Werner Groebli) celebrated his 25th year with Shipstads & Johnson "Ice Follies" last week by skating his 9,307th performance at the Portland, Ore., Memorial Coliseum, where the 1963 edition was appearing. He and his retired partner, Frack, joined the icer in St. Paul on May 6, 1939. The comic has been skating as a single for 10 years. Attendance at the Coliseum was above average and far ahead of last year's stand there. "Follies" started a five-week vacation May 13 and reopen in San Francisco June 10. "Ice Follies of 1964" preems in Los Angeles Sept. 5.

Moxie Whitney, director of entertainment for the Canadian National Railways and maestro of Royal York Hotel Orchestra, Toronto, has been pacted by Jolly Joyce Agency for U.S. and European representation in 1963-64.

Joyce agency has also signed Margrite Doral, vocalist with a background in Continental boites. Bobby Kroll is staging and arranging the chirp's act for American showcasing.

British Disk Jockey Buys Suburban Frankfurt Cafe

Frankfurt, May 21.

British disk jockey and singer John Paris, a top performer on West German radio and television is taking over a nightclub called Pferdestall (Horses' Stable) at the suburb of Gravenbruch here. The 300-year-old restaurant and gathering place, built on the ruins of a former stable, was formerly managed by Willi Hoehn whose specialty was singing blue songs. Hoehn is switching to a similar operation in Munich.

Paris, costumed as an English riding master, acts as greeter and entertainer, singing oldies and newies in several languages, with an accent on material that is acceptable to the whole family. Hence, it's now expected that the club will change its character from the type that formerly attracted a nearly all-male audience.

Paris is also continuing his disk jockey shows, with "Platter Plauderie" (Platter Chatter) on the local Frankfurt outlet of the German TV net as a sequel to his eight-year-old "Plater Picnic." He will record the shows that he does from Hamburg so that he can spend as much time as possible at the Pferdestall.

Blackpool's New 900G ABC Theatre to Hype Vaude in British Resort

By GORDON IRVING

Blackpool Eng., May 21.

Vaude, declining elsewhere in the British Isles, will get a summertime boost in this holiday show-biz town when the new ABC Theatre (formerly the Hippodrome) is opened at a gala performance May 31. Cliff Richard, young English pop singer, tops the layout.

Theatre will provide Blackpool with a modern luxury entertainment centre, built at a cost of $900,000, and seating 2,000. It has been designed to house spectacular live shows and also to present modern forms of screen entertainment.

In "Holiday Carnival," presented by Leslie Grade in association with Associated British Cinemas, Richard will be supported by The Shadows (the usual instrumental group who back him), actress Carole Gray, ventriloquist Arthur Worsley, Dailey & Wayne, Norman Collier, Joan Palethorpe and the Pamela Devis Dancers.

Advance coin is reportedly heavy, and show is expected to break b.o. records here.

Many reservations have come from overseas customers, including some in Nyasaland, Germany, Sweden, and Reykjavik, Iceland.

Site of the new ABC Theatre has been linked with show biz since 1895. In that year the Empire Theatre was built, serving as a dance centre, music hall and circus before switching its name to the Hippodrome in 1900 and turning to motion pictures in 1910. ABC (London) acquired the Hippodrome in 1929, and operated it as a leading theatre until it was demolished to make way for the new ABC Theatre.

New auditorium has been wired to enable tv programs to be swiftly and easily screened direct from the building. Terry Pace, ABC-tv's Manchester studio manager, told VARIETY: "It will enable our outside broadcast units to drive up to the theatre, install cameras and other equipment, and literally plug in."

Vegas Hacienda Back To Show With 'Poupees'

Las Vegas, May 21.

The Hacienda hotel's showroom, long dark, will reopen June 28 with Sid and Marty Krofft's "Les Poupees De Paris," the company which played the Seattle World's Fair and later New York. A duplicate company is still running successfully in Hollywood.

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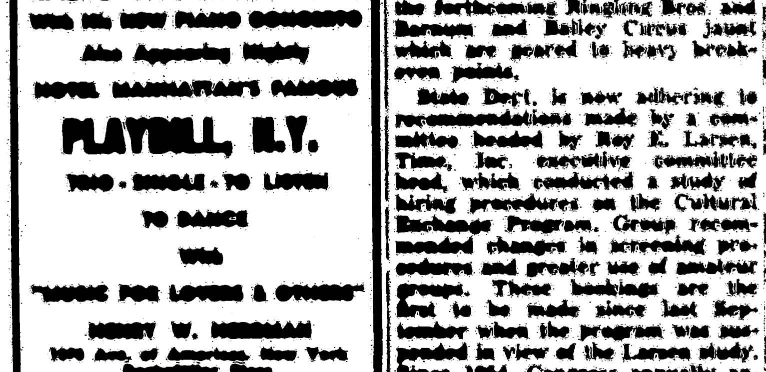
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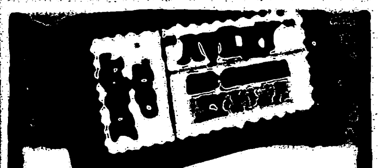
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This ad was paid for personally, and not from benefit funds, by the president and founder of the BETTER BOYS FOUNDATION.

AGVA Seeks to Batten Down Cruise Hatch for Members With Bookers' Aid

The American Guild of Variety Artists met yesterday (Tues.) with cruise ship bookers in an effort to close the field to foreign, amateur and non-union acts which have been getting more cruise work. Union called the meeting in a move to maintain employment for performers on the ships and continue present working standards.

Meeting was set after several lines adopted a practice of putting foreign acts for the various voyages as crew members. Under ship's disclaimer is limited to a few cruise ships, the entertainers could be told to do any number of shows and would be subject only to a crewman's pay, or no pay at all if the performer were signed for passage and board only.

Inking of the non-union personnels, but AGVA as well as bookers fear that this practice could grow. Bookers warned the union of this condition some time ago when they raised scales on all cruise ships. They pointed out that entertainment was an extra on these trips and by raising scale the ships could bring in foreign acts.

The bookers asserted that a series of raises by the American Federation of Musicians eliminated nearly all American musicians from the cruise ships. Most tootlers working cruise vessels today are picked up in foreign ports and sign on as crew members. AGVA now fears that this condition may hit the performing field as well.

Limited number of cruise bookers in New York makes it fairly easy for the union to control the field for its members. The union-franchised bookers headquartered in New York comprise Eph Abramson of the WOR Artists Bureau; James J. Grady, Lou Lang & Henry Hermann, Charles Ryan and Helen Keating.

More difficult to police are the talent offices based in Miami Beach, which is also a major port for the cruise ships. Deepening of the channel at Ft. Lauderdale will also make that city an important port of call for the vacation voyages.

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Buff. Court Reverses Self, Frees Cafe Op He Ruled Guilty on Check Charge

Buffalo, May 21.

In an unprecedented reversal on the part of a City Court judge here, the case of Myron Rose, former operator of the bankrupt and closed Moulin Rouge Supper Club, involving a fraudulent check charge was dismissed after he had been declared guilty two weeks ago following a trial by the same judge.

Rose was discharged when the judge, after reviewing a previously ordered probation report, stated that the report raised questions of doubt as to Rose's intent to defraud Robert A. Moelscher, wholesale meat dealer, to whom the check was given in payment of a bill.

The absence of any prior criminal record on the part of defendant, together with Rose's lawyer's description of him as a respectable restaurant man before he became involved in serious financial difficulties as a result of the Moulin Rouge operation, was also cited in his favor.

Rose and his wife have filed a petition in bankruptcy and a nocontest plea is pending before the State Liquor Authority on a charge of permitting a disorderly performance (Belle Barth) at the Club.

New Columbus, O., Amus. Center May Bring Acts

Columbus, O., May 21.

Amos Lanes, deluxe recreation and entertainment centre, will be the first building in the second phase of construction in the Amos Center, in northeast Columbus. Ground will be broken soon, with completion set for fall. Bands and acts are expected to be booked for the amusement center.

Plans call for a 40-lane bowling establishment, cocktail lounge, banquet room, dining room, nursery, billiard room and snack bar. William H Hadler is the center's developer. Nat Fast, president of Graceland and Pikeion Lanes, is lessee.

Glasgow Fun Centre

Glasgow, May 21.

A modern entertainment centre is part of the plans for a new island in the Clyde, a $15,000,000 project now being considered by Glasgow Corporation.

A luxury cinema, bowling alley, restaurant and hotel are included. The island would be between Glasgow Bridge and Victoria Bridge.

Mel Baker Joins ITA

Mel Baker has joined International Talent Associates and will head the agency's location department out of its Beverly Hills, Cal., office.

Formerly affiliated with MCA's Coast office for eight years in the same department, Baker was most recently with UTM Artists Ltd. in its Chicago office. Bob Wilding continues as head of ITA's Coast concert department, with Mike Davenport as his assistant and Coast v.p. Ben Shapiro handling tv and special events.

Shakeup at Alpine Village, Cleve., In Owners' Shuffle

Cleveland, May 21.

Changes of policy and stockholders are again rocking the downtown Alpine Village nitery which closed Monday (20) for a new shuffle in ownership.

One of the newcomer backers, reported to have bought out several disgruntled investors, said they will reopen the 500-capacity spot Saturday (25). Breaking away from former format of routine variety revues, they plan weekly stage shows built around names.

Niche sources are wondering if Nick Pinardo and Manny McCafferty, who have been bidding for a major chunk of stock in the Alpine Village, won their objective. Pinardo, who recently sold his Chateau Supper Club in nearby Lakewood, and McCafferty, who formerly operated the Top Of the Hanger Club, teamed up recently in looking for a choice new nitery site.

They bid for the restaurant concession in the city-owned downtown Burke Airport, with idea of running a deluxe supper club with name acts. On paper it looked like a good idea, but promoters were turned down by city fathers after a controversy.

Alpine Village shakeup also shook Herman Pirchner out of his job as "consultant director" when his contract with former stockholders ended this week.

Pirchner, who founded and once operated this restaurant-theatre, said he may take an out-of-town post or "perhaps open a small nitery of my own in Cleveland." Whitey Roberts, juggling comedian, and singer Jacqueline Conrad were final acts in show last week before the Alpine shuttered for reorganization.

FRIENDS OF ART PLOT MELANGE-AT-LAKESIDE

Milwaukee, May 21.

A festival of art, including paintings, music, drama and old flickers, will be held here July 13 at the lake front War Memorial Center, sponsored by the center's Friends of Art.

More than 100 Wisconsin artists will be represented with their exhibits of paintings, sculpture and crafts. Available for purchase match.

There will be a dramatic show for children in a tent, and the local drama group, the Elm Grove Players, are scheduled to present a scene from their summer musical, "Fanny."

Music will include barbershop and folk singing, a chamber group from the Milwaukee Symphony, a jazz group and a light opera concert by Raquel Montalvo.

Token admission will be charged, with proceeds going to the participating artists and the Friends of Art.

Malayan Govt. Calls Off Hilton Project

Kuala Lumpur, May 14.

The Malayan government has killed off a proposal by the Hilton Hotels International of America to establish a $5,000,000 hotel here with government participation. The Minister of Commerce and Industry has written Hilton saying it is anti-Malayan government policy to enter business.

Hilton last year invited the Malayan government to join the project, leaving it to fix the proportion of capital needed locally. At the moment there are only two major hotels here, the Merlin and the Federal.

Pact Mathis, Auto Thrill Show at Ohio State Fair; 'Beverly Hillbillies' Deal Fizzes

Columbus, O., May 21.

Singer Johnny Mathis and the Detroit Auto Thrill Show have been booked to appear at the Ohio State Fair starting Aug. 24. Manager E. J. Keirns said he had been unable to sign the "Beverly Hillbillies" on a percentage basis. He noted that negotiations to get Vince Edwards (Dr. Ben Casey) were halted when Edwards asked for a $10,000 guarantee.

Keirns said he still is angling for Roy Rogers, who has made no decision whether to hit the fair circuit this year. He's also dickering for "The Real McCoys" and Lawrence Welk.

Arthur M. Milner, of Leesburg, was named chairman of the Ohio Expositions Commission, succeeding James Mysko, who resigned last month. Robert M. Ward of Urbana, was chosen vice chairman. The commission has overall direction of the fair. The commission rescinded an agreement with the public relations firm of Nicholas Pope and hired Harry M. Miller Inc., of Columbus, to handle fair publicity.

'62 Eastern N.M. State Fair Grossed 75G; N.C. State Fair Nets $67,244

Albuquerque, May 21.

The 1962 Eastern New Mexico State Fair at Roswell grossed $75,000, it was reported by fair officials last week. Exposition has no official sanction from the state, and runs immediately following the annual New Mexico State Fair, held in Albuquerque in September.

Gross represents revenues from 1962 seven-day show and rentals and revenues from other sources during the year. Greatest single sources of income came from percentage of midway concessions—$21,400—and $35,200 from gate admission. Some 60,000 persons were clocked through gates during 1962 show.

N. C. Doubles '61 Net

Raleigh, N. C., May 21.

The N. C. State Fair made more than twice as much money last year compared with the year before, according to a report released by State Auditor Henry L. Bridges. The report shows that profits of the fair totaled $67,244 last year, compared with $32,[illegible] in 1961.

The fair had total revenues of $465,979 and expenditures of $398,735. Nearly $30,000 of the profit was spent on permanent improvements to the fair grounds.

N. C. Trade Fair's Gate

Charlotte, N. C., May 21.

Officials of the second North Carolina International Trade Fair estimated that 120,000 persons attended the exposition during its eight-day run that ended last week. The 1961 fair drew 116,000 persons.

Expansion of Toronto Gardens Faces Snags

Toronto, May 21.

Because there are some 9,000 applications on the mailing list for seasonal hockey tickets, Maple Leaf Gardens plans an immediate $2,000,000 expansion of 4,000 seats which would bring its capacity to 16,000. It would also increase the available seats for stage attractions and ice shows.

Plans of architect F. A. Allward provide for 2,040 seats at south end and 1,900 seats at north end, these to be newly-constructed balconies, the first to be built at the Gardens. But John Deacon of the city solicitor's department says Toronto has no power to grant the necessary encroachments over the sidewalks or the air space above them and claims that this is prohibited by Ontario legislation.

Harold Ballard, veepee of Maple Leaf Gardens, said construction, if started immediately, would be completed for this year's opening of the hockey season. But Douglas Ford, works commissioner, ruled that the project would have to go to the building and development committee.

MILES INGALLS JOINING COAST DUGAN AGENCY

Miles Ingalls, a veteran New York agent, is closing shop as of June 1 to migrate to the Coast to join the Johnny Dugan Agency. Ingalls' entry into the Dugan office marks a reunion after 20 years when both were with the now defunct MCA talent agency.

Ingalls, who has been an indie since leaving MCA, is being partied by a group of agents at Steuben's Restaurant, N.Y., Monday (27). The farewell is sponsored by a group of fellow independents headed by Eddie Elkort, who is president of Artists Representatives Assn. Also on the committee are Lee Cohen, purchasing agent for Loew's, and agents Benny Kuchuk and Joe Flaum.

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GINA

New Acts

JOHN HAMMOND
Blues
20 Mins.
Gaslight, N.Y.

With an harmonica fixed before his mouth via a neckbrace and a guitar in the traditional position, bluesinger, John Hammond is presently delighting folk-blues buffs at the Gaslight, N.Y., with his authentic vocal and instrumental stylings. The son and namesake of Columbia Records talent exec John Hammond, the young singer-musician projects his material in a manner that pleases both the ethnics and less hip alike.

Appropriately rough around the performing edges, Hammond thumps his foot through every number, sometimes distracting from the effectiveness of a particular tune when the mike picks up the noise and also when tempo of his foot doesn't jibe with that of his harmonica or guitar. But his overall impression is an effective one throughout his turn.

Better at slower, talking blues numbers than the rollicking uptempo variety which sometimes seem to get away from him, Hammond puts lotsa feeling into his singing, telling the stories with emotional strength and involvement. His guitar playing is also dramatic and skillfully correct and his harmonica work, using a variety of instruments which he clips in and out of his special brace, likewise is loaded with vitality and expression.

He's an effective performer who should do well in spots similiar to the effective intimate coffeehouse setting of the Gaslight, a Greenwich Village folk-blues showcase which has given birth to several top performers in this idiom. The Gaslight is no kin to the Gaslight (Key) Club. *Kali.*

SUZANNE LAKE
Songs
30 Mins.
Black Knight, Toronto

Prior to leaving for an engagement in London toward early part of June, Suzanne Lake is breaking in a new act at the Black Knight Room of the Royal York Hotel. Last time she was in Toronto was at the O'Keefe Centre as a principal singer in the national company of "*Flower Drum Song.*"

Arrangements for forthcoming London appearance are all by Harry Cohen. Miss Lake stayed on some 30 minutes—when caught—in her twice-nightly song sessions at the 125-capacity Black Knight Room, which was packed with enthusiastic customers.

Though having a song repertory in six languages, Miss Lake wisely confines the lyrics to English and French in her Toronto break-in. Poured into a white satin sheath, brunet soprano opens with an operatic "Song in My Heart," segues into "Man I Love," a spirited "Enjoy Being a Girl," which was one of her "Drum" hits, a dramatic "What Kind of Fool Am I" and "Fly Me to the Moon," a bouncy "Tzena," with a begoff of a further medley of R&H songs.

Sticking mainly to Broadway pops, Miss Lake held those high notes where delivery warranted and demonstrated that acting ability in understanding what all the lyrics were about. She exhibited stage presence, charm and exquisite grooming; above all, she was in enchanting voice, with galvanic personality showing through. *McStay.*

SYLVIA DILLON
Songs
25 Mins.
Rendezvous Room, L. A.

Sylvia Dillon, while not indicating strong potential for major spots, has the proper training, sufficient vocal capacity and showmanship savvy to suggest continuing work in most smaller niteries throughout the country.

In many respects a cut above average, singer particularly scores on nicely balladed "If Love Were All." On little known "Funeral Blues," however, she shows her vocal limitations, depending far too much on bluesy sound without projecting a proper perception of what the music is meant to be.

"Mack the Knife" is a particularly solid piece of material in German portions and would be a highlight if kept in this language instead of going into English. Singer has prepared well, has good stage presence. She needs to gown for more simplicity. *Dale.*

JUDI LAWLER
Songs
20 Mins.
Dino's Lodge, Los Angeles

Twentyfour-year-old Judi Lawler has been singing since she was three, professionally for the past 10 years, and it shows. The blonde, blue-eyed native of San Diego, is making her nitery debut here as a soloist after a 16-month band canary hitch at the Hotel del Coronado during which she was spotted by actor Robert Strauss who paved the way for a Dino's audition. She is a cut above the average warbler who works this spot and, with a few breaks along the way, could become a bigtime singer.

Miss Lawler has the raw material, the confidence, the enthusiasm for her work, the lyric-dramatic sense and the performing aplomb to make the grade. Development of a shade more individualism of style now separates her from a higher rung on the nitery ladder, but this should come with exposure and more solo experience. The singer plans to return to the del Coronado unless something opens up for her in L.A. It should, and chances are it will.

It's a tribute to Miss Lawler's vocal verve and natural performing finesse that the ordinarily unresponsive Dino's patrons pay pr[illegible] close attention to her work. S[illegible] operates in a relaxed, but magnetic, fashion that keeps the listener interested in the lyric and the musical phrase. Her choice of material is refreshing, too. Saving the best for last, she follows four rather conventional numbers with two not oft-heard refrains and concludes with a first-class rendition of the melodically tricky "When The Sun Comes Out." Those two unorthodox ditties are the lyrically witty "To Keep My Love Alive" from "Connecticut Yankee," and "Thanks To You," on which Miss Lawler skillfully utilizes throaty tones reminiscent of the June Christy manner.

Flawlessly and imaginatively backstopping, as usual, are pianist Jack Elton and bassist Steve LaFever, two of the best friends a budding singer ever had. This budding singer is in for two weeks. *Tube.*

PIERRE LE BON
Songs
10 Mins.
Latin Quarter, N. Y.

Pierre Le Bon, who takes over the major vocal spot in the Latin Quarter show, seems hemmed in with his current situation. Like most Continental styled singers, he shows the need of developing and working at his own pace. Unfortunately, there isn't that kind of time for him in this lengthy floorshow and he has to come off before he can build to his proper climax.

Le Bon works rapidly, shifting from French to English translations. All his numbers are familiar, but his metier of operation isn't in the groove of U. S. audiences. His style is in the manner of an American trying to impersonate a Frenchman and he moves so rapidly that he doesn't seem to have the time to get together with his audience on a common plane. He needs to redesign his routine. *Jose.*

DIANA DAVIS
Songs
26 Mins.
Gatineau, Ottawa

Diana Davis is an addition to the ranks of effervescent blond canaries. She has nice pipes, is a neatly stacked looker but still new in the chirp business and needing more solid backing, arrangements and staging savvy.

Gab bits also need strengthening but with her current attention to these items and more experience and training, pert Miss Davis will be okay for niteries, lounges, video, AM. *Gorm.*

ARTHUR ROSS JONES
Songs
20 Mins.
Rendezvous Room, L. A.

Arthur Ross Jones appears more concerned with big sound than with communication. His training is obviously operatic, but it is not correct. Voice placement is in his throat and pushed to a nasal quality that gives it a hard, strident, often tight sound.

It is a big, powerful voice — one that could be superb — and he uses it with dramatic flair. Too much so. In pushing for sound, he forgets attention to lyrics. Only on softly delivered "Language of Love" does he begin to show a perceptive rapport between music and words. This is an area that should be more strongly developed.

Jones works more comfortably in operatic arias, but these are not the material for a nitery floor. He will have reevaluate his act if he wishes to make any go of it in the pop singing medium. *Dale.*

RON & JOY HOLIDAY
Dance
9 Mins.
Latin Quarter, N. Y.

Ron & Joy Holliday combine ballroom and adagio with the addition of working in silvered bodies a la the posing acts. This duo from England are skilled dancers. They show some fast tricks as well as good straight dance passages.

The Holidays offer a lot for a wide variety of cafes. They seem to be able to get along without the added novelty of the painted torsos. Their work is more leisurely than most of the adagio practitioners. There are some passages that can be speeded up, and a little editing to tighten their act would give it a more upbeat pace. *Jose.*

Cafe Inflation

Continued from page 56

in Casino to New York, the Manhattan spots would be able to take advantage of the situation by luring names simply because they were in the neighborhood. However, this hasn't been the case at all. Many headliners who play the Latin Casino continue to bypass the Gotham clubs.

The Americana is the salary leader in the hotel field. Customarily, hotels pay less for comparable talent than niteries do. However, the Americana after a disastrous start due to the poor design of its room, is now luring talent with top prices. Eddie Fisher is set for June 11 at a $12,500.

Whether high stipends will be a permanent condition at the Americana isn't known as yet. But the feeling is that the hotel will have to continue in that vein for top names, otherwise they will go elsewhere. As yet, the Americana's Royal Box is still an unknown and unseasoned entity, therefore the higher price label is mandatory at this point.

Some Like It Moderate

The Waldorf-Astoria and the Persian Room are continuing a moderate priced policy. While there is no ceiling at either hotel, they have been getting talent with a price tag considerably below five figures. The majority of the acts come in at around $3,500, with many eager for the showcasing purchased for less.

The Latin Quarter has also been shopping for names, and while the Copacabana has been getting its topliners at reasonable prices, the inflationary factors may soon be too much and they could be paying considerably more. The International offered a kingsized sum for Marlene Dietrich and so has the Americana. However, Miss Dietrich bypassed both spots for this season anyway.

At any rate, the agencies have the feeling that a breach in pay ceilings is imminent. They're not particularly happy about it at this time because of the economic squeeze on cafes in the face of generally dwindling business.

High Living

Continued from page 1

of bourbon-dispensing clubs that are mushrooming here. With the increasing growth of the West German economy, young people who were once lucky to be able to pay for a 15c beer or a quarter glass of wine, are aping the Americans as they swing their tastes to the buck-a-shot imported bourbon and Scotch.

Among the new intimate clubs that have popped up recently in Frankfurt are the Bourbon Club, with an old Southern atmosphere; the Black and White Club, furnished like an English tavern, and the Old Fashioned intimate bar and restaurant furnished in cozy old style featuring Swiss cooking to back up the American bourbon and Scotch Scotch.

House Reviews

Music Hall, N.Y.

The Envoys (4), Lisa Di Julio, Music Hall Rockettes (36), The Spencers (3), Music Hall Symphony Orch with Shura Devorine; "Spencer's Mountain" (WB), reviewed in VARIETY *Feb. 27, '63.*

Difficult as it is to conceive, the Music Hall stage show is underrehearsed this time around. And as for conception, it isn't one of the house's more inspiring ones.

The orchestral overture, in the traditional saccharinely satisfying music, consists of a Tschaikovsky medley. But the horn section is dissonant and the violins unrefined in the thick feedback of the loud speaking system.

A quartet of males, billed as the Envoys, are a sharp disappointment. The lead tenor sometimes is offkey. Indeed, the general level of the group's harmonies is far below that usually displayed by the highly trained personnel of the Music Hall.

A composition by Shura Devorine, at the piano, is danced to by the MH ballet company. While hardly inspired, the piece is pleasant. But where the music this time keeps up to standard, the ballet accompanying it does not. This, too, is unusual. Conrad Ludlow and Judith Panzer are billed as the feature dancers, yet their performance is anything but dazzling. His particularly is poor.

Miss Lisa Di Julio bends from the waist in her two-color evening dress so that, unfortunately, from the MH mezzanine, she looks misshapen as she sings. She seems to be a mezzo-soprano, most of the time, that is. Perhaps, she too suffers from lack of proper rehearsal.

The Spencers, a strongarm threesome from abroad, do however meet the high standards of the MH. There have been better acrobats, for certain, but nevertheless the trio performs skillfully and to the satisfaction (for the first time in the evening) of the aud.

Russell Markert prepared another turn for the Rockettes, who, poorly rehearsed or no, seem incapable of doing serious wrong. Their stuff is a standard concoction, but the execution is tremendously pleasing. *Art.*

Apollo, N. Y.

John Levy presentation of "Free Sounds of '63," with Julian (Cannonball) Adderley, Nancy Wilson, Oscar Brown Jr., Ramsey Lewis Trio, Tommy Jonsen Dancers (3); "No Man Is an [illegible]" [illegible]

John Levy is breaking in his jazz package, "Free Sounds of 63," at the Apollo this week. It's scheduled to move from the Harlem house to the Howard in Washington and then to the Uptown in Philadelphia. With a little better organization than was evidenced at the initial Apollo performance last Friday afternoon (17) the show should meet the approval of the audiences at the theatres for which it's booked.

The Julian (Cannonball) Adderley Sextet and the Ramsey Lewis Trio provide some swinging musicalizing with interesting arrangements. Folksinger Oscar Brown Jr. does a fine job on his vocals. His offerings run the gamut from a humorous "I'm Cool" number to a serious slave auction item which he's written for projected musical, titled "Slave Story."

Songstress Nancy Wilson got off to a bad start with a mike mishap on her "Guess Who I Saw Today" number, but she fared much better in a song session near the end of the 92-minute offering. The Tommy Jonsen terp trio, two gals and Jonsen, demonstrate some torrid torso twisting in a frantic "Primativo" offering.

The disorganization of the preem performance was such that the stage was left empty for about a minute on two occasions when there was a changeover of acts. The snags are presumably being ironed out and the show may also benefit if cut down somewhat. *Jess.*

Unit Review

Russ Conway Show (KING'S, GLASGOW)

Richard Armitage (for Noel Gay Productions) presentation of "The Russ Conway Show." Stars Russ Conway; features Mike & Bernie Winters, Bryan Johnson, Peter Crawford Trio, Tricia Marks, The Showmaidens (8), Orch conducted by Conrad.

English pianist, Russ Conway, has a way with the gentler sex, and scores solidly here via a charming and hesitant style of presentation. Good-looking musicians, with strong marquee value, largely through best-selling disks, offers entertaining session of favorite tunes, and exits to solid palming.

His repertoire includes the Auld Lang Syne classic, "Skye Boat Song," and he also sings "Danny Boy." Conway adopts the humble approach throughout, but is apt to overdo the use of the phrase "Ta" (Thanks) after each number. He winds with a sentimental monolog to his own recording.

Remainder of layout is slender, although presented against bright and colorful settings, giving the production a veneer of sophistication.

Mike & Bernie Winters are a goofy comedy duo, but spoil themselves by appearing too frequently and also by using fun-fodder they've employed for years. The toothy member of the twosome is especially amusing when he tackles the drums.

The Peter Crawford Trio musical combo, have a strong attack and win many friends among the outfronters. Bryan Johnson offers songs in good voice, but must guard against a too-English and stilted manner of gabbing between between tunes.

Tricia Marks is a spirited warbler and the Showmaidens work effectively as a dancing line. Paul Conrad batons the orch. Coreography is by Maggy Maxwell, the entire show being produced for tour by John Lyndon.

It was caught at the plush King's Theatre here (normally used for big musicals or legit shows) when presented in twice-nightly form. It tours other U.K. cities later. *Gord.*

One-Man Show

Lenny Bruce

Los Angeles, May 16.

Le Grand Theatre presentation of one-man show by Lenny Bruce. Opened five-week engagement May 15, '63 at Le Grand Theatre, $3.50 top.

Controversial comic crusader Lenny Bruce has a lot to say, but his way of saying it has succeeded in alienating that very segment of the population he's trying to reach. As a result, most of those who come to his one-man show in the course of its current five-week run at the Le Grand are apt to be either in accord with his sociological points-of-view in the first place or coming for the wrong reasons — namely to tune in on a risque four-letter wavelength.

Beneath all the scatological sludge and erotic distortion on the crust of Bruce's act lurks some penetrating observation that, when occasionally it surfaces and crosses communication lines, rewards the listener with some fresh, vital and interesting slants on some of the major hypocrisies and absurdities of contemporary living, which Bruce is out to puncture.

Trouble is that Bruce's style is generally too elusive and incoherent to register with any consistency or generate comic momentum. And, worse yet, the "open end" freedom of this less restricted semi-legit environment causes him to ramble on for two hours, which is about an hour too long to support his kind of humor. Even the three vice-squadders who attended his opening night performance probably were hard put to keep their mind on the job along about the tail end of the act.

Some swear by him, some with him, some at him. If nothing else, that kind of reaction indicates that Lenny Bruce should be heard — that he belongs in bars not behind them. *Tube.*

Copacabana, N.Y.

Bobby Darin (with Richard Behrke, Jimmy McGuinn) Allen Drake, Faye Dean, Ralph Young, Dony Candy Line; songs, Milton De Lugg & Bob Hilliard; costumes, Ed Anthony; Joseph Mele & Frank Marti Orchs; $6-$7 minimum.

The Copacabana, one of the prime talent showcases in the U.S. and one of tremendous importance to performers, may become a more sought-after site for the exposition of acts through a simple device which was unveiled at the Bobby Darin-Allen Drake opening Thursday (16).

[illegible]

... the Frank Marti Orch. *Jose.*

Talk of Town, London

London, May 14.

Shirley Bassey; Robert Nesbitt's "High Life," with Peter Reeves, Tricia Henry, Christine Craig; Trio Ben Remo, Line (20); choreography, Billy Petch; decor, Ted Kingman; costumes, R. St. John Roper; orchestrations, Burt Rhodes; Sydney Simone and Frank Denis Orchs; $7.50 minimum.

Shirley Bassey couldn't have chosen a better backdrop than this premier showcase from which to warble her au revoirs until after she has had her baby, expected in around four months. But the maturity which she has acquired on moving into the ranks of top international performers, has given her a stunning presence and an all-conquering confidence which are brilliantly new to her.

These qualities give rise to an unexpected and engaging sense of mischievous humor which had al- [illegible]

Shoreham, D.C.

Washington, May 21.

Carmen Cavallaro, Bob Cross Orch (10), Steve Kisley Orch (7); $2.50 cover.

[illegible]

Blackstone Hotel, Chi

Chicago, May 13.

Jo Ann Miller, Franz Benteler Orch; $1.50-$2 cover.

[illegible]

As it was, Miss Miller's [illegible] ... the room, particularly as evinced by a [illegible] group.

Miss Miller's straightforward and knowledgeable approach to such jazz standards as "Bill Bailey," "St. Louis Blues" and "Some of These Days" consistently held audience attention. She also scores with "Pig Foot," although this is a matter of vocalistic merit that overcomes its inappropriateness in this posh spot.

Franz Benteler's firstrate house orch, although ordinarily Continental styled, supports Miss Miller with a sturdy jazz beat, and serves up a classy terp beat between shows. Bonaparte Room drops entertainment for the summer following Miss Miller's engagement, but the Benteler outfit stays on. *Mor.*

Town & Country, B'klyn

[illegible]

Palumbo's, Philly

Philadelphia, May 17.

Charlestons (4), Fisher & Marks, Bobbi Baker, Frederick & Tango, Gene London, Carmen Dee's Orch (9); no cover, no minimum.

[illegible]

Comedy efforts and movements are better than par for girl singing acts and show long tenure on floors. Act has been a standard for years and only change in personnel is "baritone" Joyce Weston, who replaced Janet (Mrs. Archie) Bleyer when she retired.

Singing group is added starters in Palumbo show which is kicked off by Bobbi Baker, a pertish uninhibited mime with a PTA approach and appearance. She relates easily with the ladies and scores with takeoffs ranging from Della Reese, through the Gabors to Pearl Bailey. The patter stresses femme foibles — hairdressers, beauticians, psychoanalysts and other topicals.

For a switch Miss Baker goes into a quasi-dramatic bit in last [illegible]

Village Vanguard, N.Y.

Woody Allen, Carol Sloane, Bola Sete Trio; $1.50-$2.50 cover.

[illegible]

Latin Quarter, N.Y.

[illegible]

The Bernards' work is generally on the [illegible] which gives them a chance to perform some [illegible]. The "King and I" and the Nelson Eddy-Jeanette MacDonald number gives them a pair of [illegible] highlights which makes for hearty exits.

The Bortini Troupe from Czechoslovakia played with the opening of the Ringling Circus at Madison Square Garden. This turn, comprising three couples, works vigorously on unicycles, and teeterboard. They have edited down their act as seen on the tanbark, and it's a faster moving item. Their topper, a transfer of a girl from the teeterboard to the occupant of the high unicycle is a strong closer.

In the New Act sector are Pierre Le Bon and Ron & Joy Holiday. The rest of the Dona Arden produced show with Art Johnson, Glenda Leigh and Barbara Lange in vocal spots holds up nicely. *Jose.*

Desert Inn, Las Vegas

Las Vegas, May 14.

Danny Kaye, The Dunhills (3), Johnny Mann Singers (10), Donn Arden Dancers (12), Carlton Hayes Orch (14); produced by Frank Sennes; presented by Wilbur Clark; $5 minimum.

[illegible]

Queen Elizabeth, Mont'l

Montreal, May 16.

Dan Tanner, June Forrest, Denny Vaughan Orch (12), $2.50 cover; $2 Sat; no Sunday show.

[illegible]

Tanner might also watch an occasional tendency to lapse into some Yiddish scatology. Of all places, the Salle Bonaventure with its class standards, is where you'd least expect it.

As for Miss Forrest, she's a delightful performer and her operatic routine with Tanner—which they did with marked success on the Jackie Gleason tver—comes off in whom fashion. Tanner and Miss Forrest complement each other perfectly.

Miss Forrest delivers with a strong lyric soprano voice, and on her own comes over well with items like "Autumn Leaves," a medley about Paris, "Love Is a Many Splendored Thing," segueing from a far too-short Madame Butterfly opening. She is also a looker and impeccably coiffed and gowned.

Denny Vaughan's band still is about tops in town both for show-cutting and dancing. *Lasa.*

Basin St. East, N. Y.

Benny Goodman Sextet, Barbra Streisand, Bernard Peiffer Duo; $5.50 music charge.

The juxtaposition of the music/record biz's old (Benny Goodman) and new (Barbra Streisand) is a happy event for the Basin Street buffs. The vet clarinetist still commands staunch audience support here and the young songstress is emerging from the intimery circuit into the big-room orbit via her click debut LP for Columbia, so there should be plenty of action at the ropes until June 3 when a new layout comes in.

Goodman is playing it safe this round. Most of the repertoire has been identified with him over the long span of his tootling career so when he blows into the opening strains of such as "Avalon," "Don't Be That Way," "Rachel's Dream," etc., the audience response is immediate and affectionate. His clarineting is smooth and lyrical and is especially effective on a whip-through of a delightfully fashioned Rodgers & Hart medley.

His sextet this trip is made up of topnotchers: Bobby Hackett (trumpet), Tyree Glenn (vibes and trombone), Modesto Briseno (tenor sax and flute), John Bunch (piano), Jimmy Rowser (bass) and Ray Mosca (drums). They all fit into the easy glide Goodman has designed for this outing and Hackett and Glenn are standout when they hold the spotlight for some solo rides.

The sextet also fits the bill in its double duty role of musical support for Miss Streisand. (Her own pianist, Peter Daniels, helps out a lot here, too.) She's a potent belter with a load of style. Her dramatics are quite effective and separate her from the run-of-the-mill singer making the rounds today but there's a need for more of let-up in her turn that runs over 35 minutes.

The big ballad sameness of most of Miss Streisand's songbag in the opening show would indicate a one-note range which ain't so. She has indicated in previous Gotham showcasings (Bon Soir, Blue Angel) that she's as dynamic with the light special material and bright rhythm numbers as she is with the highly-charged ballad. Some of it was shown during the opening set but not enough.

She's an exciting young performer, though, and her show biz potential, in all media is immense. Her new Kenneth-coiff is a help but the Empire-styled dress still doesn't suit her frame.

Bernard Peiffer marks his return to the jazz-room scene in this gig. In this new setup with a bassist, Peiffer's keyboarding gets a dramatic showcasing and should open new doors for his work. And it rates more than just the fill-in kind of assignment which he gets here. *Gros.*

Troubadour, L. A.

Los Angeles, May 15.

Bob Gibson, Hoyt Axton, The Sherwood Singers (3), Dave Jackson; $2 admission, one item minimum.

Although completely different in styles, Bob Gibson and Hoyt Axton, who headline the current program at Doug Weston's kaffeehaus, provide a generally solid bill, lessened only by a hint of pseudo-sophistication that too many turned-professional folksingers have acquired of late.

A well-intended attempt to bridge the gap between the fervent but fundless followers who gave many of these artists their first push and the better-financed, but more demanding, nitery regulars, sometimes cheats both listeners and artists. Performers frequently tend to wander away from the authentic beginnings of their interest in folk songs, adding trick arrangements and special material that, more often than not, has no place in their repertoires.

They eventually wind up with a slick mixture of folk tunes, both authentic and faked, pop numbers, and poorly-advised parodies. Too often these are accompanied by a growing disdain for their audiences.

While both Gibson and Axton still convey sufficient excellence to underscore their current status as performers, both are beginning to allow a bit of this sense of disorder to creep into their acts.

Gibson betrays his excellent voice when he bowdlerizes "Sweet Betsy From Pike," tosses around some tired commentary on Liz Taylor-Richard Burton, or takes unwarranted liberties with "Frankie and Johnny." He recovers much of his presence, fortunately, when, to his own superb guitar accompaniment, he sings a brooding number about a towncrier knelling the passing hours.

Axton, no stranger to the Troubadour, may be taking his audience too much for granted. His patter is weak and ineffectual and indicates that he's not too concerned with his listeners' pleasure. Despite his very evident personality, a misguided feeling of insolence creeps into his comments.

Even singing, and he sings beautifully, Axton intentionally strains the endurance of both the microphone and the ears of the audience with some bellowing roars that should be dropped. The virility and latent power that are apparent, even in such a banal item as "Grizzly Bear," are too valuable to waste in this manner.

Bridging the offerings of the two soloists, the Sherwood Singers (two boys and a girl) offer a short but tuneful program, highlighted by a moving "Midnight Train." Bass player Dave Jackson supports the Sherwoods as well as Gibson.

Bill is in through June 2. Josh White opens June 4. *Robe.*

Holiday House, Milw.

Milwaukee, May 12.

Tommy Sands, Ben Baldwin Orch (12); $2.50 cover, no minimum.

Tommy Sands is making a conscious effort to take along his teenage fans of five years ago into their mutual maturity with an even tempered, relaxed performance with no finger snapping or comedy—just singing.

And the fans, especially the femmes, seem to be going along. On opening night, before a full 8:30 p.m. supper show crowd, the audience was heavily populated with young women who probably were wearing bobby socks and buying Sands singles not so many years ago.

His repertoire mostly comprises sentimental ballads, such as "I Concentrate on You," "Embraceable You" and "Come Rain or Come Shine." His "baby" medley, with "Walking My Baby Back Home" and "My Baby Just Cares for Me," was particularly well received by the Mothers' day audience, especially when he included one for his "baby," "Nancy."

Sands brings father-in-law Frank Sinatra into the act by saying he'd like to sing his (Sands') latest hit record, but unfortunately didn't have one, so he did Sinatra's current "Call Me Irresponsible."

Solid arrangements are well batoned by arranger-conductor Mickey Leonard. And Sands showed he can handle ringside hecklers with ease, inviting the loud requester of "some Italian tune" to show up at a later all-Italian night.

Next on boniface John Volpe's schedule is George Shearing, bringing to Milwaukee its first jazz club show in many months, then Jackie Mason. *Dool.*

Saddle & Sirloin, Tucson

Tucson, May 16.

The Brothers Castro (4), Ken Jennings Quartet; no cover, no minimum.

Making their Tucson nitery debut at Jim Sfarnas' Saddle & Sirloin, the Brothers Four, out of Mexico City, found the usual noisy dinner crowd for their opening show.

The rudeness continued even after the brothers, George, Xavier, Walter and Arturo, announced their fourth number, "Exodus." But after the patrons heard the pure, clear harmony blend of this arrangement, the audience was silent for the remainder of the show, except for the thunderous mitting that followed every number.

These talented young lads utilize piano, bass, bongo and conga drums, with pianist Arturo doubling on Flamenco guitar in near-virtuoso style. Their "big one" is "Granada," with George initiating the singing with the solo role, in a fine, clear and strong voice. Then brother Walter takes over the vocal chore and comes in just as strong.

The boys interchange vocal solos and drums in other numbers. Singing both in Spanish and English, the group has a good pace, modern arrangements and savvy to please both the oldtimers and the younger set.

The Brothers Castro play the Saddle through May 29, to be followed by Eddie Domingo and the Magnificent Six. *Alex.*

"FOR THE RED-BLOODED"

GALE SHERWOOD, singing with **NELSON EDDY** at the Shoreham, Washington, got this from Harry MacArthur in the Star: "Her personality sparkles, the voice is splendid and the red-blooded male who doesn't appreciate her in that Cleopatra garb can't be very red-blooded." Now at the Queen Elizabeth in Montreal.

A. P. A., Inc., handles

Roundtable, N. Y.

"Four Faces East," with Carl Esser, Bob Shane, Fiddle Viracola, Phoebe Wray; $3.50 minimum.

The eastside Roundtable, which is currently featuring a belly dance show as its main lure, has added an intimate revue to entertainment presented in its King Arthur Room, a kind of Upstairs at the Roundtable intimate setting. This show, tagged "Four Faces East," features Carl Esser, Bob Shane, Fiddle Viracola and Phoebe Wray in an assortment of tunes and blackouts which register weakly at best.

The material derives from a variety of sources and Miss Wray, with Arthur Blake, has written several of the pieces in the quickie show which runs under an hour. This material, as much of the rest, scores with mixed effectiveness and, to make matters worse, Miss Wray was stricken with laryngitis for the opening show Thursday (16). Others in the cast, although earnest in their efforts, offer little excitement and are handicapped by the songs and skits, most of which lack punch and wit.

The show's major problem is that it has too many loose ends. It is neither topical nor sophisticated nor satirical, although it has elements of each of these aspects. Neither the cast nor the bits themselves do much to crystallize a point of view or a mood. The result is an uneven and dull affair which offers little for the intime revue audience, at which it seems aimed.

Miss Wray has a good many of the tougher pieces to deal with, including at least two songs which require strong vocal prowess to register. Her voice can't be judged due to her sore throat. Miss Viracola gets to be the naughty femme in the show, essaying most of the items that deal with kooky female antics. She's an aggressive performer who scores with mixed results. Both Esser and Shane are agreeable guys who also register mildly.

Alex Palermo's physical staging of the show can't be faulted, as he has used the postage stamp stage effectively. His direction of the performers themselves, however, could be a lot sharper to pinpoint better the thoughts in the material. Clay Roberts' musical direction is oke as interpreted by Bob Hughes at the piano.

In addition to Miss Wray and Blake, items are also contributed by Ronald Axe & Sol Weinstein, Carl Gabler & John Wallowitch, Dee Caruso & Bill Majeski, Theodore James and Robert Hughes & Cy Young.

Show is presented twice nightly, at 10 p.m. and midnight, and tidbits and drinks are available. The room is a pleasant one, set up well for this type of show. All it needs is a stronger, punchier attraction. *Kali.*

Le Diplomate, Hull

Hull, Que., May 14.

Skippy Renaud, Larry Quirouette Trio; no cover, no minimum.

By day Le Diplomate, within sight of the parliament buildings in Canada's capital across the river, is a luncheon-dinner noshery for the striped-pants, gray-flannel and pinstripe sets, at fairly fancy prices. By night it turns into a no-ante nightclub.

Le Diplomate is owned by Philippe St. Cyr, scion of a three-city plumbing and heating contractor, now retired. The son decided there was more money in boites than bathrooms and, flushed with this success, is building a new one outside Hull, to hold 500—more than thrice this one's capacity. The new one will compete with the Gatineau and Chaudiere Clubs in that area.

Headliner here is potential star material—a throaty thrush, shapely and black-haired, tagged Skippy Renaud. Already held over a fortnight, she's in till May 25. Her unusual range permits her to trill the gamut from a sexy growl in "Whatever Lola Wants" through "C'est Magnifique" to "Summertime" and a high-clef "True Love."

She also does reasonably well in Spanish and German, and is admirably backed by Larry Quirouette Trio, which alternates six instruments. Threesome features Walter Munroe, former leader at Gatineau Club, who 88's mostly but does the odd standout sax solo. They also play for dancing, Monday to Saturday, with Miss Renaud in from Thursday on.

Added business comes from the basement Muu Muu Room, where Mrs. St. Cyr presides, a waiter hands out lei and Dorcas Farn (subbing for regular Phil Lahami) plays the organ pleasantly. Adjacent is another source of profit, a motel. *Gard.*

Ritz-Carlton, Mont'l

Montreal, May 17.

Denyse Ange, John Gallant Trio, Paul Notar Trio, $1.50 cover, $2 Sat; no Sunday show.

Denyse Ange is the kind of performer who impresses as though her background, training and talent were designed for the kind of intimate Ritz Cafe entertainment which has become the keynote of this Room. Despite her youthful appearance, she obviously is a singer with plenty of experience in pitching her personality and material for maximum effect.

Putting it a little differently, it all adds up to class, talent, astute choice of her songology, knowing just when to switch from the chanteuse treatment to straight style, and being so well rehearsed that there's hardly a lapse in the pacing or production during the 30-or-so minutes she's on the floor.

Miss Ange uses a velvety contralto set of pipes to soften even the roughest Parisian numbers. She scores with "It Might As Well Be Spring," then moves easily into a melody like "Le Milieu," coming through a few minutes later with "Poor People of Paris."

Miss Ange impacts her audience even before she comes up with her first note, with an appearance that is the ultimate in coiffure, and looks that are ultra feminine, pixieish and torchy.

Johnny Gallant at the ivories, and his trio cut the show nicely, with the Paul Notar group filling in on the dansapation.

This may be the last show of the season. *Laza.*

Tidelands, Houston

Houston, May 14.

Helen Traubel, Don Goldie Orch (5); $2 entertainment charge.

The relationship between Tidelands' patrons and Helen Traubel can be summed up briefly: they dig the diva here.

Perhaps it's because other than for a brief operatic medley, her material is about what you might expect from any other thrush who has outgrown the skating set. But there is a difference. Miss Traubel has perfect control in any range, and even when the decibels are now, not a sound can be heard from a patron.

She opens with "I Could Have Danced All Night," and includes "September Song," "Leg of Mutton Dance," "When I Grow Too Old To Dream," "Stout Hearted Men," "The Nearness of You," "Autumn Leaves," "St. Louis Blues," "Bill Bailey" and others.

For encore, she returns halfway to stage and, standing amid tables and sans mike, bows out with Brahms' "Lullaby."

She's greatly abetted by her conductor, Richmond Gale at 88s, and Don Goldie's trumpet and his band. This is Miss Traubel's second appearance here and she certainly will return if she desires, and she seems to like this room. She's here for a week. *Skip.*

Drake Hotel, Chi

Chicago, May 14.

Arlene Fontana, Jimmy Blade Orch; $2.50-$3 cover.

Arlene Fontana displays much charm, song salesmanship and a curvy figure in her Camellia House debut. However, her turn appears to be cued to a larger room and had the effect of overwhelming the insiders in this moderate size plushery. While it is to large to be considered an intimery, the intimate approach works best in this spot.

Miss Fontana's act has a song-and-dance man theme that has an ingratiating boisterousness about it were it scaled down to size for this outing. Opening "Song and Dance Man" has her stripping from a skirt to Confederate gray tights which are not particularly flattering to her otherwise admirable shape.

Her other tunes include "Spanish Town," "Learnin' The Blues," "Flower Drum Medley" (in which she toured as the femme lead), and a rousing "Salute To Bojangles, Cohan and Durante." This latter terp and chirp take-off tribute to the trio is well staged and carried off with enthusiasm and eclat.

Jimmy Blade and his house orch back Miss Fontana with their usual finesse and dish out a topflight terp beat between shows.

Chad Mitchell Trio opens May 28. *Mor.*

International, N. Y.

"Prom Time USA" with Gene Pitney, Brian Hyland, Clay Cole and holdover "Las Vegas Follies" with Gail Ganley, Phil Black and Richard Ryan, Michael Durso Orch, $7 minimum.

With the annual prom season having rolled around again, Jack Silverman's International has brought in a lineup of teen-oriented performers for a show called "Prom Time USA." The card includes singer Gene Pitney, rocker Brian Hyland and as emcee, deejay Clay Cole. To keep adults accompanying the teeners happy, the main stem cabaret has also retained "Las Vegas Follies," offering a rather interesting contrast.

The two shows alternate with song-dance-nude numbers woven between the teen-aimed performers. Cole keeps the latter segments in line with some ineffectual jokes and some okay warbling of his own. At show caught one of the scheduled performers, Molly Bee, was absent due to illness and Cole presumably was told to pad things out, a move which didn't work out too well, especially in the case of an audience participation bit with Gail Ganley of the "Vegas" show and two male and members.

Cole's warbling of "Put On a Happy Face," "Kids" and "Got a Lot of Livin' to Do" is well-handled but his overall handling of the chore is overdone and loose. Miss Bee is expected to join the show when she ankles her California bed. Pitney delivers a solid turn and Hyland registers a weak but teen-drawing session (see New Acts).

Boots McKenna's line is performing smoothly for the "Vegas" segments, with good terping and vocalizing by the unit. Miss Ganley does [illegible] personable hoofing and singing while Phil Black and Richard Ryan hold down male lead spots with effectiveness. Michael Durso's orch performs with ease and clarity backing both the "Vegas" and Prom Time outings skillfully. *Kali.*

Port-o-Call, St. Pete

St. Petersburg, Fla., May 14.

Guy Lombardo & his Royal Canadians (14), Lee Coren, Joan Fairfax, Miles [illegible], [illegible] Flannigan, Cliff Grass, [illegible] Ed Kruchman & [illegible] (4); $7.50 minimum.

Lee Coren, the redheaded Texan with a brand of mouth as big and bombastic as his native state, returned to Guy Lombardo's lavish Port-O-Call last Saturday (9). After three months on Florida's east coast, mostly at Lauderdale Beach Hotel, he easily scores with polished routines. "I don't tell new jokes, just refresh your memory."

Touching on between politics and sex, in that order, but with cleanliness in keeping with Lombardo standards, the comic quickly lassos a willing audience to bring everybody into the act. His

(Continued on page 66)

Night Club Reviews

Continued from page [illegible]

Port-O-Call, St. Pete

renditions on a freakish combination violin-horn register heavily, not with music but with accompanying histrionics. He will accompany Lombardo and the band when they leave for Washington May 22.

Thrush Joan Fairfax has a good legit voice and decorative qualities. Running the gamut from the sublime to the ridiculous is a bit too much versatility for the petite songstress whose real forte appears to be in delivering such smoothies as "You'll Never Walk Alone" and "Days of Wine and Roses."

Rounding out entertainment is Lombardo's "sweetest music" with trio Bill Flannigan, Cliff Grass and Miles Bell. Bell, replacement for Lombardo's brother-in-law Kenny Gardner, croons well with the clan.

Nino Nanni, jester of the piano, continues to crowd the adjoining Salon Rouge lounge, spelled by Ed Krachman and Showmen (4). The Los Chavales de Espana and Jimmy Nelson take over the main bandstand May 28, followed by Ralph Flanagan orch June 9.

Oldie.

Village Gate, N. Y.

Jimmy Smith Trio, Valentine Pringle, Lightnin' Hopkins; $2.50 admission.

Powerful jazz organist Jimmy Smith is blasting in Art D'Lugoff's Village Gate on the crest of an album chart hit, "Hobo Flats" (Verve), and his booming style fills this big cellar and then some.

A moderate modern in the jazz idiom, Smith's book alternates between jumpers and standards with a lot of hip embellishments throughout. With James Quentin Warren soaring on some fine amplified guitar solos and Don Bailey on drums, the trio socks in interesting instrumentals on "If I Were a Bell," "Moonlight in Vermont" (git solo), a jazz waltz, "Mack the Knife" and motion picture themes, such as "Walk on the Wild Side," keeping a good balance between modern and commercial.

For good contrast, rest of the bill is folk and blues with soloists Valentine Pringle and Lightnin' Hopkins. Pringle, a 6-4 giant with bass-baritone pipes to match, belts in a highly disciplined manner and is strong enough to carry with or without a mike. He rolls out spirituals, Negro folk and love laments, with an affecting "Alberta" top of the catalog. "John Henry," natch, is a capper, but the "Battle Hymn of the Republic," as originated by the Arkansas Yankee Negro regiment (with their lyrics) is a stirring instruction to the audience.

In a return, Lightnin' Hopkins is one of the best primitive blues singers around. He's for real, as they say, and the genuine set is backed by his own fine piney woods guitar stylings. A turn for the blues buffs.

Bill.

Shamrock, Houston

Houston, May 17.

Rosemary Clooney, K Bert Sloan Dick Krueger Orch (12); no cover or minimum.

The Shamrock Hilton's Continental Room dance floor is now postage stamp size, meaning more tables have been put in. While there will be less dancing the next two frames, the listening will be good, for Rosemary Clooney has the pipes and frillless presentation, and she's a well-rounded entertainer in every sense.

She's on for 45 minutes, and patter, while plentiful, is never boring and helps establish rapport early. She does couple of medleys—the dialect tunes that first put her in big time, and songs Bing Crosby popularized—and there is clever intro to "There's Nothing Like a Dame."

Opener is "Lady is a Tramp." In between unusual but effective begoff, "Mickey Mouse," she has such numbers as "Tenderly," "Show Me," "Sleepy Time Gal," "Get Me To The Church" and "Sophisticated Lady."

Sloan-Krueger Orch, directed by Miss Clooney's musical conductor, Paul Moer, does bangup backing job for thrush.

Show plays two weeks with Anita Bryant in next.

Skip.

Nugget, Sparks, Nev.

Sparks, Nev., May 14.

Gogi Grant, Jerry Van Dyke, George Arnold Singers and Dancers (15), Foster Edwards Orch (10); no cover, no minimum, second show.

Gogi Grant has played the Reno-Sparks-Lake Tahoe area numerous times during the last decade, but never has she showcased her talents more beautifully than in this second outing as headliner of the Sparks Nugget International Follies. She comes in for this edition with new songs, new material scripted especially for her, but with the same vocal authority she's proved in prior local dates.

Special material for this show (credited to Sid Miller and Sid Kuller) touches on brilliance, and the impressive musical score and arrangements rate the superlatives for Al Pellegrini, singer's conductor and arranger.

First suggestion of the new look to Miss Grant's act comes with her opener, a special lyric effort to "Why Must I Open with an Opening Song." It's a perfect vehicle allowing the petite, and smartly gowned, songstress to essay a brief medley of familiar titles. She shows her full talent and command of vocal nuances with an intriguing interpretation of "Melancholy Baby," done with sensitivity and dramatic consciousness. She's at home in all registers, and the soulful rendition wins her a near standing ovation.

Miss Grant reprises her trademarked "Wayward Wind" at audience insistence, gives out with "I've Got Your Number" (a natural for a casino date), and adds a new dimension to "What Kind of Fool" before hitting the high point of her 43-minute (on night caught) turn—an extremely clever countdown of famed femmes from Eve to Mrs. JFK. It's built around "I Could Write a Book" and wins top endorsement for presentation and pace, and for inventive verbiage (to familiar tunes) telling the story of each character in sometimes hip, sometimes comedic, always entertaining manner.

Jerry Van Dyke, new to this room and to the area, proves a capable talent in the comedic areas, despite the youth and the limited nitery experience. Working from atop stool, he plunks the banjo and vocalizes (with no serious attempt) such as "Hello Sunshine," "Bill Bailey," and "Bye Bye Blues." But his big score comes with his storytelling and a parody to a radio show on how the Lone Ranger got his name. He works in easy low-key style, but includes much subtlety in the doing. Van Dyke is a potent prediction for nitery headline status. Some of the lines are vintage, but he has a winning and assured way in the telling.

Long.

Royal York, Toronto

Toronto, May 14.

"Here's Hawaii," with Mamako, Danny Kaleikini, Lani, Tafili, Ben Kalama & Serenaders (3), Hula Maids (3); Moxie Whitney Royal York Orch (12); $2 cover.

A swift-paced floorshow, which ran 60 minutes when caught, "Here's Hawaii" is in for 16 days (excluding Sundays) and is jamming them into the 450-capacity Imperial Room of the Royal York Hotel.

Decided switch is the appearance of petite and bowing songstress Mamako, who, after a nervous bowing series in a Japanese crimson obi, unlimbers with a belting-out style, complete with deep-throated gutturals of a "Mack the Knife" delivery, effectively joining the now delighted customers and following with a lusty "Bill Bailey."

She's back for a company roundup of dances of the "Gay Twenties," including the Charleston and Black Bottom (minus the kimono), and leaves the patrons limp with her singing and dancing transformation.

The Hula Maids open in bare feet with well-timed gyrations, grass skirt wiggles and torso-tossings, which get things off to a brisk start. Statuesque Lani changes the pace by doing the classical hula to good effect, ably backed by the music of Ben Kalama and the Serenaders (3), Moxie Whitney and his 12-piece band.

This leads to Danny Kaleikini as singing emcee of chants, love duets with Lani of "Marriage in Hawaii" and "Because You Are Here," followed by "I Will Remember," all done in slow tempo and plenty of finger-weaving to island music. Hula Maids and Serenaders further score with an "Hawaiian Sentences" [illegible] bit.

Mamako returns with her style switch and Tafili clicks in his thrilling fire-dance on darkened stage. Whole company is on for furious dance medley, with entire hour adding up to a swift diversity.

This unit from the Hilton Hawaiian Village Hotel, Honolulu, planes after its Royal York engagement for a five-day opening at the Tokyo-Hilton Hotel, then into the Nichigeki Theatre, Tokyo, for extension.

McStay.

Gaslight Cafe, N. Y.

Len Chandler, John Hammond; $1.50 cover Mon.-Thurs., $2 weekends; no minimum.

Current bill at this Greenwich Village coffee cellar spotlights the diverse talents of two skilled folk-blues interpreters in Len Chandler and John Hammond, the former sticking to a more folk-oriented repertoire while the latter is primarily a country blues singer-musician (see New Acts).

Chandler, who sounds as though he has a strong liking for the work of Josh White, mixes an easy-going personality for loose patter with solid musicianship and vocal prowess. He gets a big and varied sound into his interpretations, selling strongly on the up-tempo material and rendering a more delicate feeling when called for. His tune selection has a wide and varied range, and his understanding and feeling for each piece's message make for an entertaining turn.

Accompanying himself on guitar or autoharp, Chandler strongly integrates his playing with his vocal work thereby lending nice emphasis to the selections. His patter between numbers ranges from talk about the tunes to the race situation in the South. Holder of a Masters Degree, he's articulate on the subjects he chooses, mixing in some humor as he goes along.

Kali.

Red Lion Room, Milw.

Milwaukee, May 10.

Frank D'Rone, with trio; $1.50-$2 cover.

Back on the club circuit after a four month layoff, and this time with a piano-bass-drum trio, Frank D'Rone again shows he has a way with Milwaukee audiences. This is his fifth appearance at the Kaiser Knickerbocker hotel's Red Lion Room, after opening it in July, 1960, and he keeps pulling the customers.

Showing a more relaxed style than in previous appearances, D'Rone has a lively songbag with straight vocals such as "Taste of Honey," with vocal-instrumentals—with electric guitar—on "Espana Cani."

His standards include both swing ("Tea for Two") and glide ("When Sunny Gets Blue"). And the customers relax and listen because they can hear his precise enunciation of the lyrics.

New to D'Rone's repertoire is a "Gigi" medley including the title song and "Thank Heaven for Little Girls." He has added two men to his drummer-accompanist, Phil Kelly—Roy Franz on piano and Dick Belton on bass, who play between the D'Rone sets.

Dool.

Interlude, L. A.

Los Angeles, May 11.

"Don Lane Show"; $1.50 cover.

Don Lane works hard, fast and well in an act designed perfectly for jazz lounges and suburban clubs. Performer, who heads a jazz quartet, presents a well rounded show with plenty of variety and lots of entertainment value.

Lane, tall and goodlooking, has an appealing personality and uses it well on nicely-timed comedy. Work also goes into solid jazz vocals—like "Sweet Lorraine" and "Golden Wedding"—and a handful of impressions. Best in show caught was Ed Sullivan.

Lane works essentially as a single, but handles group well throughout. Occasionally, he spars with Mel Bender, sax who adds a slick bit of comedy.

Most of the material is fairly good. As "Candid Camera" skit particularly hits. However, he doesn't need the stuttering jokes which are in bad taste.

Dale.

CURRENT BILLS

WEEK OF MAY 22

NEW YORK CITY

MUSIC HALL — Bravados, [illegible]

AUSTRALIA

[illegible]

BRITAIN

[illegible]

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tommie Rogers, [illegible]

BASIN ST. EAST — Benny Goodman Orc, [illegible]

BITTER END—Bud & Travis, Bill Cosby, [illegible]

[illegible]

HOTEL WALDORF ASTORIA — Carol Channing, [illegible]

[illegible]

CHICAGO

[illegible]

DEL PRADO HOTEL—"Bits of Broadway" [illegible]

[illegible]

MISTER KELLY'S—Jackie Mason, [illegible]

PALMER HOUSE—King Sisters, Ben Arden Orc.

PLAYBOY — Irwin Corey, McCall & Bril, [illegible]

[illegible]

SHERATON - BLACKSTONE—Jo Ann Miller, [illegible]

SUTHERLAND LOUNGE—Gloria Lynne, Earl May Trio.

LOS ANGELES

COCOANUT GROVE — Johnny Mathis, Dick Stabile Orc.

CRESCENDO — Allan Sherman, The Lettermen.

[illegible]

YE LITTLE CLUB — Mary Meade French, Jack Smalley Duo, Jerry Antes.

LAS VEGAS

[illegible]

FLAMINGO—Joe E. Lewis, Ella Fitzgerald. Lounge: Freddy Martin Orc, [illegible]

[illegible]

RIVIERA — Peter Anthony, [illegible]

[illegible]

SAHARA—Teresa Brewer, Dave Barry, [illegible]

SANDS—Red Skelton, [illegible]

[illegible]

STARDUST — "Lido de Paris," [illegible]

THUNDERBIRD — "South Pacific," [illegible]

TROPICANA—Folies Bergere '63, Ray Sinatra Orc. Lounge: Mary Kaye Trio, [illegible]

RENO-TAHOE

HAROLDS — New Christy Minstrels, [illegible]

HARRAH'S (Reno)—Harry James Orc, [illegible]

HARRAH'S (Tahoe)—Phil Harris Show, [illegible]

[illegible]

MIAMI-MIAMI BEACH

[illegible]

Equity and Major Stock Theatres Settle Scales and Pension Setup

Actors Equity and the Council of Stock Theatres have negotiated a new contract covering minimum salaries for a three-year period and graduated pension payments for a four-year span. COST represents the major summer theatres, most of which book touring packages with name talent.

On the contribution to the Equity pension fund, the percentage of the actor's salary to be paid the union is to be 1% with a $700 cutoff in 1963, 2% with a $1,000 cutoff in 1964, 2% with a $1,200 cutoff in 1965 and 3% with a $1,500 cutoff in 1966. The pact also includes expanded hospitalization and medical insurance benefits.

The minimum weekly salary and equivalent rehearsal pay for actors in the "summer theatre" category is to be $92.50 this year, the same next year and $95 in 1965. This compares to a $90.96 minimum last year. In the same category, the minimum for stage managers is to be $140 over the three years covered by the pact, with provision for a cost of living increase. The minimum last year for stage managers was $128.46.

The minimum weekly wage and equivalent rehearsal pay for actors in the "X" category is to be $87.50 this year, $90 in 1964 and $92.50 in '65. This compares to $85.50 last year. In the same category, the minimum for stage managers is to be $120 over the three years covered by the pact, with provision for a cost of living increase. The minimum last year for the stage managers was $111.20. Also in the "X" division, jobbers are to get a minimum of $80 for the first two years of the contract and then $85 in '65. This compares to an $80.00 minimum last year.

For actors working under unit contracts, the minimum for the three-year term of the contract holds at $160 weekly. The minimum for stage managers in this area is to be $160 for the first two years of the pact and then $165 in '65. The unit contract minimum last year was also $160 for actors and $140 for stage managers.

Besides COST, Equity also has summer stock contracts with the Assn. of Civic Musical Theatres, representing the large outdoor operations, as well as with the Council of Resident Stock Theatres, comprising the smaller strawhatters, and the Musical Arena Theatres Assn., covering canvastops.

Tunstead's Pressagent Doubles as Solo Show With Poetry Readings

By D. H. DOOLEY

Milwaukee, May 21.

Summer Kernan is an ambitious young man who has embarked on a seemingly precarious livelihood. He reads poetry. What's more, he's doing fairly well.

Of course, it may be some time before Kernan is able to make a comfortable living with his reading without working at such jobs as publicity, as he is now for the new Melody Top theatre here. But he is convinced that reading poems to audiences not only is feasible, but is in demand.

Kernan's material is Walt Whitman's writings, which he recites, sometimes alone, sometimes with as many as nine people, including guitar accompanists. Next fall, he hopes to take his show to New York, stage it off-Broadway. He already has one-third of the $15,000 in pledges needed to finance the project.

Kernan came to Milwaukee five years ago from New York to do publicity for the Fred Miller legit theatre. In the spring of 1961, while Will Geer was at the Miller in a repertory company, Kernan produced his first Milwaukee Whitman program. Geer was the reader, and it is Geer whom Kernan wants to take to New York.

The program was a success, was acclaimed in the local press, and it set off Kernan in the poetry business. Since then he has read at colleges, a nurses' school, high schools, for the NAACP at the Wisconsin governor's mansion in Madison. In this last endeavor, as in some earlier ones, he was assisted by Mrs. Vel Phillips, Milwaukee's only woman alderman.

Adapt Schisgal Plays As Berlin Fest Item

Rudolph Stoiber, a United Nations radio-tv correspondent who broadcasts regularly to his native Vienna, has been commissioned to prepare the German-language version of Murray's Schisgal's two one-acters, "The Tiger" and "The Typists." The two-character double-bill is currently at the Orpheum Theatre, N.Y., with Eli Wallach and his wife, Anne Jackson, as co-starred.

Stoiber, also a playwright and author, is translating the plays for presentation at this year's Berlin Theatre Festival. His own comedy, "The Germ-Carrier," has been optioned for production in Germany and Abelard-Schuman Ltd. in N.Y. is preparing the publication of his third juve novel, "Henri Dunant: Man in White."

Chi Palace Yens Touring Legiters

Chicago, May 21.

The Palace Theatre, a luxurious 2,400-seat film house which has been dark over a year, has been made available for legit bookings next fall. To facilitate this, owner Arthur Wirtz has taken on Harry Lashinsky and Sidney Plotkin, of National Attractions Inc. in Charlotte, West Va., to obtain touring productions for the house.

Wirtz is in Europe, but his Chicago office says he has active interest in the subject and has authorized Lashinsky and Plotkin to scout shows. It's explained, however, that the deal with the pair is not exclusive, does not involve a lease on the theatre, and that Wirtz will have the final say on all terms, negotiations and contracts.

The opening of the Palace to legit would mean another theatre availability in Chi, which has been operating with only two major and two second-string houses for the last season. It would particularly ease the Loop bottleneck for musicals, now limited to the Shubert, which is solidly booked.

The chief handicap to earlier consideration of the Palace for legit bookings has been Wirtz's preoccupation with getting "Cleopatra" for the theatre. He is currently suing 20th Century-Fox and Balaban & Katz in a $1,500,000 triple damage antitrust case, alleging that he bid $8750,000 for the film and B&K got it for the State-Lake for $500,000. It's understood that Wirtz was so concerned with getting "Cleo" for the Palace that he passed up a bid for "Camelot," which opens Dec. 2 in the Opera House.

The Palace was last used for legit in 1949, with "Gentlemen Prefer Blondes." It showed Cinerama firstruns and reruns for the past 10 years until it went dark a year ago when Wirtz and Cinerama failed to come to terms on "The Wonderful World of Brothers Grimm."

Burr to Star in 'Oh Men' In Columbus Stock Week

Columbus, O., May 21.

Raymond Burr will star in "Oh Men, Oh Women" in the Kenley Players summer theatre lineup at Veterans Memorial here the week of June 18. He was originally skedded to star in "Anniversary Waltz."

Gene Hollman, Dick O'Neill, Ron Husman, Dulcie Cooper and Michael De Marco inked to appear with Anna Maria Alberghetti in Kenley season opener "Fanny" the week of June 11. Elizabeth Allen has been set for "Show Boat" the week of June 25.

Joe Visni, associate producer has lined up to date 14 major theatre parties, ranging from 500 to 4,000 tickets, during the 14-week season. Charity organizations get ducats at discount and resell at boxoffice rates.

The Playhouse-on-the-Green, a tent strawhatter at suburban Worthington, has substituted Joseph Hays' suspense drama, "Calculated Risk," for "Good Night Ladies" the week of July 29.

Prodigal Returns

Milwaukee, May 21.

"Show business is a lot like drilling oil wells. You take tests and everything else, but you can still drill a dry hole," said Richard C. Carson, new manager of the Pabst legit theatre here.

Carson is from Tulsa, where he promoted shows and was once involved in a losing oil venture. The latter, he said, proved to him he should never again become involved in such "risky" ventures.

Carson made his remarks on arrival here to take over duties at the Pabst, where he hopes to book enough Broadway shows to keep the theatre lighted.

Exchange Lineup Mostly Longhair

Washington, May 21.

The new State Dept. cultural exchange broom has swept into action with the announcement of the full 1963-64 overseas performing schedule. Temporarily shunted in its wake are drama, musical comedy and opera performances.

The new regime, established on the guidelines of an advisory report submitted last winter to the State Dep., has relied heavily on professional and amateur orchestral and singing groups. Lucius D. Battle, Assistant Secretary of State for Educational & Cultural Affairs, said other lines of entertainment were dropped this year because of "language barriers" and production, scenery and transportation expenses. He indicated that solutions to these problems would bring about renewal of exchanges in these fields.

Battle asserted that this is the first time the State Dept. has announced a full season's schedule in advance. Also, for the first time, performing groups were selected with the advice of the reconstituted Advisory Committee on the Arts. This function formerly was handled by the American National Theatre & Academy of New York.

Here's the overseas schedule:

Africa: The Darion chamber music Quintet of New York visits next fall. In winter of 1964, the Claremont string Quartet of New York will perform.

Far East: Jose Limon and his Dance Company of New York will tour next fall. The Peabody Singers, of George Peabody College for Teachers, Nashville, Tenn., are scheduled for next spring, as is the Univ. of Kansas Brass Choir of Lawrence, Kans.

Near East and South Asia: Duke Ellington and his Orchestra will visit next fall, followed next spring by the Univ. of Maryland Madrigal Singers.

Western Europe: The American Chamber Orchestra of New York, Alfred Wallenstein conducting, will perform next fall. Scheduled next spring are the North Texas State Univ. A Cappella Choir of Denton, and the Univ. of Southern California Chamber Singers of Los Angeles.

Eastern Europe: The Baird Marionettes of New York will perform this Summer and the Clarion chamber orchestra Concerts of New York will follow next fall.

Latin America: The Univ. of Illinois Symphony Orchestra is scheduled for the winter of 1964. The Robert Shaw Chorale will tour South America next spring, and the Roger Wagner Chorale will visit Central America at the same time.

Arts of Theatre Award For Playwriting at Yale

The Arts of the Theatre Foundation, established by Edward F. Kook, president of Century Lighting, and his wife Hilda, has set up an annual $1,500 fellowship in playwriting at the Yale drama school. This follows the college's recent announcement of the creation there of an annual $4,000 John Golden Fellowship in Playwriting.

Another $2,000 annual grant, to be known as the John Shubert Memorial Fellowship in Play Directing, has been given to the institution by the Sam S. Shubert Foundation.

Merrick Sets 'Luther' and 'Arturo' Under His Non-Profit Foundation; They Can Retain 10% Admish Tax

David Merrick has arranged to do his scheduled productions of "Luther" and "Arturo Ui" as David Merrick Foundation presentations. Since the Foundation is a non-profit project, the producer figures the shows can operate on a tax-exempt basis, thereby retaining $3,000-$4,000 a week that would normally be paid as 10% admissions levy.

According to Merrick, the Foundation now has about $100,000 funds, representing share of profits from the producer's click presentations of "Gypsy," "La Plume de Ma Tante" and "Stop the World—I Want to Get Off." He figures the two shows, both straight-play imports, can be done for considerably under $100,000 total.

"Luther," the John Osborne drama based on the life of Martin Luther, was a London success last season. Albert Finney will repeat his original title characterization, with Tony Richardson again doing the staging. It's understood the show is booked for a limited engagement at the James Theatre, N. Y., pending the opening of another Merrick show, "Dollie," the musical version of "The Matchmaker."

"Arturo Ui" is a Bertold Brecht drama, adapted by George Tabori, with a Chicago locale and parodying Hitler's career in terms of gangsterism. Alan Schneider will direct.

Other Merrick projects for the season, all to be commercial enterprises, include "The Rehearsal," due Sept. 23 at the Royale; "A Hundred and Ten in the Shade," slated for Oct. 24 at the Broadhurst, and "Solomon and She," aimed for next spring. The producer's current offerings include "Oliver," at the Imperial, N. Y.; "Rattle of a Simple Man," at the Booth, N. Y.; "Stop the World—I Want to Get Off," at the Shubert, N. Y., and the touring edition of "Stop the World," at the Orpheum, Minneapolis.

George Szell Appointed To Gov't Cultural Group

Washington, May 21.

George Szell, musical director of the Cleveland Orchestra and Theodore Roszak, sculptor, have been appointed to the State Dept. Advisory Committee on the Arts. Six other members have already been named to the committee, which recently took over the major role in selecting cultural exchange performers.

The two other appointees to the 10-member group will be disclosed later.

Legit Offbeats For Zurich Fest

Zurich, May 21.

The international June Festival, which originated here in 1909 and became an annual summer event in 1936, will take place May 29-July 3 this year at the Stadttheatre (opera, ballet), the Schauspielhaus (legit) and the Tonhalle (concerts). Four legit productions, 16 operas and two ballet programs will be presented, with a total of 31 performances. In addition, seven symphony concerts are skedded at Tonhalle.

As its own contribution, Schauspielhaus will offer, in German, a 19th century Russian character comedy by Alexander Ostrowskij, "Even the Smartest Can Make A Blunder." It opens June 1, with five repeat performances set throughout June. It was to be staged by a promising young German stage director, Walter Henn, who died suddenly a few weeks ago. The production has been taken over by Rolf Henniger, who also plays the lead. The other principal players are Traute Carlsen, Agnes Fink, Therese Giehse, Ellen Widmann, Peter Arens, Kurt Beck and Wolfgang Reichmann. The sets and costumes have been designed by Toni Businger.

Following its successful "Theatre in Four Languages" cycle, the festival will also present guest troupes from Italy, France and Britain. The Teatro Stabile della Citta di Genova will offer a Carlo Goldoni comedy, "The Venetian Twins," June 4-5, directed by Luigi Squarzina, and the Jean-Louis Barrault and Madeleine Renaud company from Paris will show June 8-10 the French version of Christopher Fry's "Dark Is Light Enough," staged by Barrault, with sets and costumes by Jacques Le Marquet and incidental music by Joseph Kosma. It will be the play's first performance in Zurich. Finally, Britain will be represented June 27-29 by a 17th century comedy by William Wycherley, "The Country Wife," played by the Birmingham Repertory Theatre and directed by John Harrison.

To conclude the lineup, London's Festival Ballet has been inked for four performances, June 28-30.

London 'Steven' to Fold; Due for B'way Next Fall

London, May 21.

"Steven D," the Hugh Leonard drama based on two James Joyce autobiographical novels, closes next Saturday night at the St Martin's Theatre after 118 performances. The Peter Bridge production, presented in association with Peter Katz and Greville Poke, was originally scheduled for an eight-week engagement.

A condensed version of the play will be videotaped by BBC, with the London cast including Norma Rodway in the title role for airing next fall. The drama is due for presentation on Broadway, probably in October, but the theatre and exact date haven't been set.

A carousel will become a permanent feature this summer of the Music Circus, Lambertville, N. J., which opens its season June 1 with "Carousel."

Free Child in Hub Fire; Accuse Actress-Mother In Neglect Complaint

Boston, May 21.

The eight-year-old boy, son of an actress in the road company of "Sound of Music," who was held in connection with the Sherry-Biltmore hotel fire March 28, in which four were killed and 27 injured, was cleared last Thursday (16). Juvenile Court Judge John J. Connelly ordered issuance of a complaint, however, against the Austrian-born youngster's mother accusing her of neglect.

Mrs. Evelyn Keller Zach, 41, in the musical which was playing the Colonial theatre at the time, was named in the complaint. She performs under her stage name, Evelyn Keller, and was with the "Sound of Music" road company at the Shubert, Philadelphia, when the boy appeared in court. Judge Connelly also ordered issuance of a petition alleging that the boy is a neglected child. June 6 was set as the date for hearing on both petitions.

The youngster, who was seated in the courtroom with his father, an opera singer, had been committed April 5 by the same judge to Metropolitan State hospital for 35 days. The court approved a Boston police complaint of juvenile delinquency on a charge of arson at that time. At last week's hearing the judge released the youngster in his father's custody, but retained the court's control until the neglect charge is adjudicated.

Judge Connelly explained his unusual action of making his decision known in open court "because of the serious nature of the offense charged, the four deaths and the great public interest." He said he felt the public had a right to know, but ordered the press to protect the identity of the child. There were also fires in other hotels where the "Sound of Music" company was previously quartered in Baltimore, Columbus and Minneapolis.

Off-Broadway Reviews

Put It In Writing

Lucille Lortel Productions Inc. & Arthur Cantor presentation, by arrangement with The Happy Medium, of a revue with songs and sketches by Fred Ebb and Norman Martin, Jay Thompson, David Finkle, Bud McCreery, [illegible] Jim Rogers, Steven Vinaver, Martin Charnin & Robert Barrett, David Rogers & Jeanne Wise, William Angelos, Alan Kohan. Staged by Bill Penn; choreography, Joyce Trisler; sets, Peter Harvey; lighting, Lucas [illegible]; costumes, Andre; musical supervision and arrangements, Gordon Haughey; musical director, Gordon Connell. Opened May 13, '63, at the Theatre De Lys, N.Y.; $4.50 top weeknights, $5.50 weekends.

Cast: Jane Connell, Buzz Halliday, Barbara Gilbert, Bill Hinnant, Brandon Maggart, Jack Blachton, Kit Smythe, Will Mackenzie, Linda Martin, Peter Maude.

Although the material in "Put It In Writing" is uneven, the cast is talented. They make this new topical revue out of Chicago a diverting, mildly enjoyable evening.

Standouts are pint-sized Bill Hinnant, who survives a tasteless bit about Governor Rockefeller to give a delightful portrayal of a backward teenager in a skit about progressive education, and Jane Connell, who sings and clowns skillfully and makes the most of a number about the South called "Who's Gonna Take You To the Lynching, Kinny Lou?" With Buzz Halliday is pretty lass, despite her [illegible] and versatile Barbara Gilbert, Miss Connell belts an amusing song about Elizabeth you-know-who.

Brandon Maggart is entertaining as an absent-minded professor on television, and Kit Smythe is a knock-out in gold lame as a girl-about-town. Jack Blachton and Will Mackenzie are also ingratiating performers.

The show begins slowly, perks up toward the middle of act one, and has its best moments in the second segment. There are several dreary sketches, and the quick skits between numbers are uniformly poor. But there's enough acceptable material to allow the performers to shine. Bill Penn has staged the presentation with proper speed and professionalism, and the sets by Peter Harvey and costumes by Andre are excellent.

Kenn.

The Brig

Living Theatre presentation of a drama by Kenneth H. Brown. Staged by Judith Malina; sets, Julian Beck; lighting, Nikola Cernovich; assistant director, [illegible]. Opened May 15, '63, at the Living Theatre, N.Y.; $4.50 top weeknights, $4.95 weekends.

Cast: Jim Anderson, Henry Howard, Chic Ciccarelli, Warren Finnerty, James Tiroff, Tom Lillard, Rufus Collins, Steve Thompson, [illegible], Jim Gates, [illegible], Leonard Hicks, Henry Proach, William Shari, David [illegible].

"The Brig" has no plot, little characterization, and not a jot of comedy, so anyone seeking conventional theatre is due for frustration. But for those willing to accept the Living Theatre's production on its own terms, "The Brig" should be an unforgettable experience.

Written with relentless fury by Kenneth H. Brown, and staged superbly by Judith Malina, the work is a recreation of a day in a Marine Corps prison. Ten men, whose crimes are not specified, are subjected from dawn to dusk to the continuous, sadistic discipline of four guards. Hour after hour, as the inmates dress and undress again to be searched as they scrub the floors and march in the compound, they are hounded and beaten, and suffer unalleviated degradation. They are reduced to mere animals, aware that the slightest misstep will provoke unbridled wrath.

In the second act, when one prisoner learns that his release is imminent, the spectator aches with him for the moment of freedom. When another inmate goes mad, the audience reaction is not one of incredulity but of amazement that he stood such torture for so long. And when a new victim is admitted, there is a horrible expectation of the hell in store for him.

Miss Malina's staging is uncompromisingly realistic, but there are also subtleties in her direction and in the performance, and she and the actors make the stage crackle with the electricity of the situation. Jim Anderson, Chic Ciccarelli, Henry Howard and Warren Finnerty, as the guards, are demons, but human. Tom Lillard and Steve Thompson, two of the most prominent prisoners, are heartbreakingly normal. Henry Proach, William Shari, Jim Gates, Rufus Collins and the others are also admirable, and Julian Beck's wire set is superb.

What crimes did the men commit? Are conditions in Marine brigs really so deplorable? These questions are not answered, but they do not seem important during the presentation. "The Brig" has no mercy for its audience. Its intensity is so great that it sometimes produces numbness, and its unmitigated, repetitive cruelty is almost unbearable. Although it is hardly a play at all, in a literal sense, it is a strong indictment of man's inhumanity to man, and it is brilliantly produced.

Kenn.

The Uncommon Denominator

Uncommon Co. presentation of a new improvisational theatre. Opened May 7, '63, at the Mermaid Theatre, N.Y.; $3.50 top weeknights, $4.50 weekends.

Cast: Karen Black, Henry Jaglom, Peggy Pope, Leslie J. Stark.

Although "The Uncommon Denominator" is billed as a new improvisational theatre, there isn't much new about it. The targets for humor are mostly hackneyed, and the skits lack the freshness and satirical edge that distinguish living room fun from professional entertainment.

The four young players try hard, but lack the skill required. The two men, Henry Jaglom and Leslie J. Stark, come off best, since they have the best of the material. Subjects dealt with range from the A.M.A. to the Kennedys' baby, from the National Enquirer to fallout shelters.

Only three or four of the numbers are actually impromptu, the rest having been set earlier. But very few have the wit or cleverness that have made the Second City and the Premise so successful.

There is also a tendency to rely on name-picking and the like for laughs, and to flirt with bad taste in sketches such as one on the Rockefeller marriage. Even the better routines are played too long, ending not with a bang but from inertia. All in all, the denominator is low.

Kenn.

Five Evenings

Terese Hayden presentation of a drama in two acts, by Alexander Volodin, adapted from the Russian by [illegible] and [illegible]. Staged by Miss Hayden; scenery, [illegible]. Opened May 9, '63, at the Village South Theatre, N.Y.; $3.50 top weeknights, $4.50 weekends.

Cast: Simon Oakland, Frances Heflin, Maria Tucci, John Strasberg, Joe Coffen, Vernon Weddle.

This is the Russian spring of Off-Broadway. On the heels of "The Dragon" and "The Chief Thing," both written in the U.S.S.R., comes "Five Evenings," a drama produced in Moscow and Leningrad in 1959.

Alexander Volodin's play turns out to be little more than a Slavic soap opera, tortuously following the course of two romances to happy endings. It is sentimental and interminable, with few dramatic values.

"Five Evenings" may have lost its charm in translation, and it would certainly have been helped by better acting. Simon Oakland is fine in the role of a proud but unhappy mechanic, and Maria Tucci, Joe Coffen and Vernon Weddle show ability. But Frances Heflin is wooden and monotonous in a crucial part, and John Strasberg, making his theatrical debut, is simply inadequate.

The staging, by Terese Hayden, is not very helpful. Funny scenes are played straight, and vice versa. "Five Evenings" could serve as a weapon in the cold war.

Kenn.

Utopia!

Baby K Productions presentation of a musical in two acts, with book, lyrics and music by William Blomsky. Staged by Cecil Reddick; sets and lighting, [illegible]; choreography, [illegible]; musical direction and arrangements, [illegible]; costumes, [illegible]; sound, John Underwood. Opened May 6, '63, at the Folksbiene Playhouse, N.Y.; $4.50 top.

Cast: Louis Pierce, [illegible], [illegible], [illegible], [illegible], [illegible], Lionel Cohen, [illegible], Leonard [illegible], [illegible], [illegible], [illegible], Marvin [illegible], Charles [illegible], Anthony Catalano, [illegible], William J. [illegible], [illegible], [illegible], Judy Schoenfeld, [illegible], Meredith Pague, Judy Schecht.

If an award were given for the worst musical of the year, "Utopia" would win, hands down. Seldom has one show contained such a witless book, such uninspired music, and such insipid lyrics. The singing and choreography are equally inept, and the costumes and sets are among the most unattractive in memory.

"Utopia" deals—or misdeals—with two astronauts, one Russian and one American, who accidentally land in a combination Dogpatch-Brigadoon in the Rocky Mountains.

Kenn.

Show on B'way

The Beast in Me

Bonard Productions presentation of revue in two acts (16 scenes), conceived by Kaiti Stoddard; adaptation and lyrics by James Costigan; music by Don Elliott; based on "Fables for Our Time," by James Thurber. Staged by John Lehne; musical staging, John Butler; conductor, Lehman Engel; settings and lighting, Jean Rosenthal; costumes, Leo Van Witsen. Opened May 16, '63, at the Plymouth Theatre, N.Y.; $8.60 top weeknights, $9.40 Friday-Saturday nights.

Cast: Bill McCutcheon, Kaye Ballard, Allyn Ann McLerie, Richard Hayes, Bert Convy, Nancy Haywood, James Costigan.

Musical numbers: "Prevention," "So Beautiful," "You're Ridiculous," "Just," "I Dream That You Love Me," "Go, Go, Go," "Bacchanale," "Eat Your Nice Lily, Unicorn," "Too Rooomatic," "Glorious Cheese," "Calypso Kitty," "Why?," "What Do You Say?," "When I'm Alone," "Tomorrow."

Just before the orchestra began the overture for "The Beast in Me" at the Plymouth Theatre last Tuesday night (16), the stage manager came out and announced the news that astronaut Gordon Cooper had landed safely after his 22-orbit space flight. Everything after that was an anti-climax.

"The Beast in Me" is a revue based on the late James Thurber's "Fables of Our Time." It is thus a sort of pale successor to "A Thurber Carnival," a moderate critical hit and financial failure of three seasons ago.

In contrast to "Carnival," which captured something of the special Thurber flavor and had a number of amusing moments, "Beast" is embarrassingly arch, ponderous, prolix, humorless and pointless. It might do as an off-Broadway venture and would probably seem quite expert, or at least promising, for a college production.

One number in the new show is significant. It is a sketch about a termagant wife who won't believe that her husband has fed a unicorn in the garden. In "Carnival," particularly as played by Paul Ford and Alice Ghostley, it was terse, pungent and funny. As inflated and overproduced in "Beast," it's meandering, precious and, with a silly whimsy finale, comes across as a dull thud.

That's pretty much the story for the whole show, conceived by Kaiti Stoddard, with adaptation and lyrics by James Costigan, and music by Don Elliott. Allyn Ann McLerie is an attractive dish who dances capably and has an infectiously comic sparkle, and Kaye Ballard can belt over a song or a broad comedy line, though she gets little chance to do either.

The other performers, Richard Hayes, Bert Convy, Nancy Haywood and adaptator-lyricist Costigan, are personable and defeated. Marc Connelly, whose late addition to the cast required a two-day postponement of the preem, dropped out at the last minute, in time for an announcement in a program insert.

The show has been directed by John Lehne without discernible pace or style, and John Butler's musical staging also lacks firmness. Lehman Engel batons the pit orchestra skillfully, with composer Elliott featured on the mellophone. Jean Rosenthal's basic setting and lighting are imaginative, and Leo Van Witsen's costumes are effective, especially on Miss McLerie.

"Beast" is an unusually short show in actual running time, but it seems long.

Hobe.

(Closed last Saturday night (18) after four performances.)

Irene Worth to Costar With Gielgud in 'March'

Irene Worth will costar with John Gielgud in the Jerome Kilty dramatization of the Thornton Wilder novel, "Ides of March," which goes into rehearsal in London next month for a June 24 opening in Oxford. The presentation, which Kilty will co-direct with Gielgud, is being co-produced by David Black and H. M. Tennent Ltd. Plans call for the production to move from its tryout in the provinces to the West End and then next December to Broadway.

Black, a New York producer, also plans a Broadway production next October of David Turner's "Semi-Detached" with most of the original British company except Laurence Olivier.

Shubert Alley Shorts

When Jean Kerr had finished the first act of her new comedy, "Poor Richard," she asked her husband, N.Y. Herald Tribune drama critic Walter Kerr, for his opinion. "Well," she reported that he remarked on finishing it, "You're not in trouble yet." The author of "Mary, Mary" has since finished the new play, but is understandably in no hurry to have typescripts made. "As long as nobody can read it," she explains, "nobody can tell me what's wrong with it."

Helen Hayes has reportedly sold her home in Nyack, N.Y., but will retain title of the property until fall. She's understood planning to spend most of the summer at the place, which is only a few blocks from the business center of the Rockland County town, and has considerable ground, with substantial lawns sloping down to the Hudson River. The actress has already made arrangements to attend the Stratford (Ont.) Shakespearean Festival this summer for the first time.

"Cue's New York," by Emory Lewis, editor of Cue magazine, is due for publication this Friday (24) by Duell, Sloan & Pearce. The jacket bills it as "A Leisurely Guide to Manhattan". . . Word from Halifax is that everything is normal at the new Neptune Theatre, scheduled to open a repertory season this summer. Normal for a new legit project, that is. There's reportedly friction in the management and dissatisfaction among the actors in the Nova Scotia venture.

Shows Abroad

The Shot in Question

May 8, 1963

Jack Minster presentation of two-act play, mystery drama by Michael Gilbert. Staged and decor by Hendrik Baker. Features John Carson, Malcolm Russell, Edith Sharpe, Joanna Wake, Andree Melly, Archie Duncan, Derek Blomfield, Kynaston Reeves. Opened May 7, '63, at the Duchess Theatre, London; $3.10 top.

Michael Gilbert has written a neat, if leisurely whodunit which seems more suitable for an hour on television than for a playhouse. The plot takes a long time to get moving and then the action is all reasonably predictable. Still, the author has a sense of characterization and dialog and is aided by able direction and playing.

"The Shot in Question," billed as a play of conjecture, has nothing to do with firearms. The title refers to a morphine injection. When the diabetic daughter of a drug addict is killed in a motor crash and her body is found to contain morphine, it turns out that the doctor has been issuing more narcotics than his records indicate, so mystery to be solved is who is guilty, of what, how and why?

It eventually emerges that the doctor has been blackmailed into supplying the drug addict with morphine. The doctor and the addict's daughter had been involved, which raised the question of professional ethics. The author tidies up the plot adequately, though with minimum excitement and little lasting impact.

Derek Blomfield is effective as a glum but efficient policeman, Andree Melly brings brisk charm to the role of the doctor's wife and Joanna Wake makes brief impact as the victim. John Carson doesn't animate the dull role of the hero, and Archie Duncan tends to overdo the part of the blackmailing junkie.

Kynaston Reeves has no difficulty with his portrayal of a bland, shrewd retired doctor, Edith Sharpe gives a straightforward reading of an efficient housekeeper and Malcolm Russell rounds off the cast adequately as the inevitable village cop. Hendrik Baker, who also staged the play, provides a serviceable set.

"The Shot in Question" is unlikely to raise much boxoffice or audience blood pressure, even among hypochondriacs who may revel in Gilbert's professional medical jargon.

Rich.

Some Men and Women

London, May 9, 1963.

Tennent Productions Ltd., by arrangement with the Frederick Harrison Trust Ltd., presentation of a performance of Lewis Casson. Opened May 8, '63, at the Haymarket Theatre, London; $3.15 top.

No British theatrical partnership is more revered than the husband-and-wife team of Sybil Thorndike and Lewis Casson, and this bond of affection and respect ensures a welcome for this limited, 12-performance run of verse and drama extracts from their repertoire. Both in their 80's, they have lessons of enunciation and enthusiasm to offer; the program expresses their own tastes and ability to limn characters simply and precisely.

On a shallow set with two chairs and a flower-decorated table, the stars take the center chore in turns, and make an affectionate contrast of manner, Miss Thorndike more impulsive and assertive, Casson reserved and punctilious.

Drama is represented by excerpts from "Henry VIII," in which Miss Thorndike revives memories of her earlier interpretation of Catherine of Aragon and Casson takes several minor parts, including two Cardinals, with aplomb, and by the closing scene of Euripides's "The Trojan Women," with Miss Thorndike again recalling the impact of her famous Hecuba. To some extent, these are the most unsatisfactory parts of the show, as they demand too much faith on the part of the audience. A Cardinal in a dress suit and a Hecuba in a ball-gown is rather much to swallow.

But other items of straight verse-speaking are a delight. Most outstanding are Miss Thorndike's accounts of unfamiliar Keats and Edmund Spenser, a duolog in which they impersonate a Welsh couple in an old ballad, and Casson's delivery of a French ballad about a man whose ambition was to visit a neighboring town — and his death on the way to it.

Some of the other material, particularly in the second half, is fustian and old-fashioned. Sincerity and professionalism cannot really disguise the poverty of ailing poems by such as Gordon Bottomley, Ernest Radford, and John Casson. But this segment is partially saved by impressive speaking of four pieces by Gerard Manley Hopkins, and by Miss Thorndike extracting the essence of Edna St. Vincent Millay.

It is a warming exhibition of expertise and craft by practitioners who have devoted their lives to their profession and still have more to give to the public than dozens of queue-causers who now litter the marquees.

Otta.

Off-Broadway Shows

(Figures denote opening dates)

[illegible]

Australian Shows

(Week Ended May 18)

(Figures denote opening dates)

[illegible]

B'way Hit Again by Spring B.O. Ebb; 'Loves Me' $45,402, 'Photo' N.G. $19,359; 'Beast' Flops Out, 'Hot Spot' Folding

Broadway tapered off again last week, according to seasonal pattern. Unlike the previous week, however, there was a moderate boxoffice pickup Saturday night (18). The trend for this week appears to be slightly down again, but there are advance signs of interest for the early June period, so the usual decline then may be modified a bit.

"She Loves Me," which has failed to reach capacity pace despite generally enthusiastic notices, dipped last week, but is nevertheless earning a comfortable operating profit. "Mr. President" also dwindled, obviously reflecting the approaching end of its party bookings, while "Stop the World—I Want to Get Off" and "Strange Interlude" likewise eased off.

"Tovarich" registered a drop, but since it was without parties for the first time, the musical appears to be set to span the summer and probably continue well into the fall, apparently on the unexpectedly potent boxoffice draw of Vivien Leigh.

"Little Me," which also sagged, apparently will have to depend on twofers to carry it much further. Although still well over the break-even level, "Hot Spot" has used up its party bookings, and folds next Saturday (25). "No Strings" is already set for tour, opening Aug. 5 in Boston.

"Bottle of a Simple Man," another disappointing grosser after its preponderantly favorable notices, is just about holding on, but is due for a boost from Show-of-the-Month Guild business and a few parties. "Photo Finish," which has likewise failed to live up to the indications of the reviews, declined a bit further last week and may not last much longer.

"How to Succeed in Business Without Really Trying" held to its capacity-plus pace, and "Never Too Late" again approximated capacity. "Oliver" and "Beyond the Fringe," however, have dropped out of the sellout category.

Last week's two closings were "The Beast in Me," which expired after only four regular performances, and "Tchin-Tchin," which folded at a loss after 222 performances. There are no openings this week.

"A Man for All Seasons" is now due to close next week after a fine run of 637 performances. "Strange Interlude" moves next week to the Martin Beck, where the marathon drama will continue on a six-performance schedule until its slated closing July 13.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e. exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (30th wk; 237 p) ($7.50; 773; $34,073). Previous week, $31,303.
Last week, $30,464.

Dear Me, the Sky Is Falling, Music Box (C) (12th wk; 96 p) ($6.90-$7.50; 1,101; $46,100) (Gertrude Berg). Previous week, $31,247 with parties.
Last week, $31,000 with parties.

Enter Laughing, Miller's (C) (10th wk; 77 p) ($6.90-$7.50; 946; $36,300) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $27,410.
Last week, $26,612.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (54th wk; 431 p) ($8.60-$9.40; 1,334; $68,000) (Zero Mostel). Previous week, $64,000.
Last week, $66,073.

Hot Spot, Majestic (MC) (5th wk; 36 p) ($9.60; 1,616; $88,000) (Judy Holliday). Previous week, $50,366 with parties. Folds next Saturday night (25).
Last week, $47,730 with parties.

How to Succeed in Business Without Really Trying, 46th St. (MC) (84th wk; 665 p) ($9.60; 1,342; $68,015). Previous week, $67,467.
Last week, $67,301.

Little Me, Lunt-Fontanne (MC) (27th wk; 209 p) ($9.60; 1,407; $75,801) (Sid Caesar). Previous week, $30,540.
Last week, $36,340; is beginning use of two-for-ones this week.

***Man for All Seasons**, ANTA (D) (79th wk; 621 p) ($6.90-$7.50; 1,214; $46,000) (William Roderick, Thomas Gomez, George Rose). Previous week, $14,267. Will close June 1.
Last week, $15,340.

Mary, Mary, Hayes (C) (115th wk; 916 p) ($6.90-$7.50; 1,139; $43,300) (Diana Lynn, Tom Poston, Edward Mulhare). Previous week, $22,722.
Last week, $24,270.

Mr. President, St. James (MC) (31st wk; 241 p) ($9.60; 1,615; $76,000) (Robert Ryan; Nanette Fabray). Previous week, $60,079.
Last week, $46,364 with parties.

Never Too Late, Playhouse (C) (28th wk; 190 p) ($6.90-$7.50; 944; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $36,966 with parties.
Last week, $36,874 without parties.

No Strings, Broadhurst (MC) (62nd wk; 488 p) ($9.30; 1,214; $68,007). Previous week, $53,000. Will tour, opening Aug. 5 in Boston.
Last week, $53,082.

Oliver, Imperial (MD) (19th wk; 153 p) ($9.30; 1,428; $80,000) (Clive Revill, Georgia Brown). Previous week, $65,176.
Last week, $65,108.

Photo Finish, Atkinson (C) (14th wk; 111 p) ($6.90-$7.50; 1,090; $48,000) (Peter Ustinov, Paul Rogers, Eileen Herlie, Dennis King). Previous week, $21,362.
Last week, $19,359.

Bottle of a Simple Man, Booth (C) (5th wk; 38 p) ($6.90-$7.50; 807; $34,000) (Tammy Grimes, Edward Woodward). Previous week, $12,108.
Last week, $12,986.

She Loves Me, O'Neill (MC) (4th wk; 31 p) ($9.60; 1,047; $57,770) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, $49,000.
Last week, $45,402.

***Sound of Music**, Hellinger (MD) (177th wk; 1,411 p) ($9.90; 1,567; $81,300) (Nancy Dussault). Previous week, $38,300. Production is advertising "last week's."
Last week, $36,532.

Stop the World—I Want to Get Off, Shubert (MC) (32d wk; 261 p) ($9.60; 1,461; $61,000) (Anthony Newley). Previous week, $33,230.
Last week, $30,000.

***Strange Interlude**, Hudson (D) (10th wk; 63 p) ($6.90-$7.50; 1,065; $33,000). Previous week, $26,612. Moves May 27 to the Martin Beck Theatre, and will close there July 13.
Last week, $22,307.

Too True to Be Good, 54th St. (C) (10th wk; 78 p) ($7.50; 1,434; $56,000) Lillian Gish, Cedric Hardwicke, Eileen Heckart, Glynis Johns, Ray Middleton, Robert Preston, Cyril Ritchard, David Wayne). Previous week, $17,303.
Last week, $22,048.

Tovarich, Broadway (MC) (9th wk; 72 p) ($9.20; 1,900; $85,000) (Vivien Leigh, Jean Pierre Aumont). Previous week, $51,971.
Last week, $46,197 without parties.

Who's Afraid of Virginia Woolf? Rose (D) (32nd wk; 248 p) ($6.90-$7.50; 1,162; $46,045) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Elaine Stritch, Sheppard Strudwick). Previous week, $36,032. Nancy Kelly will substitute while Miss Hagen takes an eight-week vacation, starting July 8.
Last week, $30,300.

Miscellaneous

Oklahoma, City Center (MC) (1st wk; p) ($4.95; 2,300; $65,767) (Peter Palmer, Louise O'Brien, Richard France, Betty Garde, Daniel P. Hannafin, William Tierney). Opened a two-week stand last Wednesday night (15), and will be followed May 29 by "Pal Joey" and June 12 by "The King and I," each to run a fortnight.
Last week, $41,382 for one preview and seven performances.

Closed Last Week

Beast in Me, Plymouth (R) (1st wk; 4 p) ($6.90-$7.50; 999; $45,000). Opened last Thursday night (16), and folded Saturday night (18) at a loss of about $130,000.
Grossed $10,119 in three previews and four regular performances.

***Tchin-Tchin**, Barrymore (CD) (30th wk; 222 p) ($6.90-$7.50; 1,097; $42,000) (Arlene Francis, Jack Klugman). Previous week, $12,316. Closed last Saturday (18) with a deficit of about $60,000 on a $110,000 investment, but with about $80,000 in prospective insurance payment for Anthony Quinn's missed performances.
Last week, $13,283.

Other Theatres

Ambassador, Beck, Belasco, Biltmore, Cort, Longacre, Lyceum, Morosco, Royale, Winter Garden, Ziegfeld.

Aussie Ballet to Make First New Zealand Tour

Melbourne, May 21.

Following its Brisbane engagement, the Australian Ballet will make its first overseas tour, to New Zealand. Then the company will be split into three groups, one touring New South Wales and Queensland, another Victoria, South Australia and Tasmania and a third will form a theatre ballet for the Australian Elizabethan Opera Trust's forthcoming season.

Following the tour, the company will take a vacation, the first since its formation 18 months ago. Then it opens a new tour at the Adelaide Festival next March. Under Peggy Van Praagh's guidance, the company has developed and is a partnership between J. C. Williamson Theatres Ltd. and the Australian Elizabethan Theatre Trust, draws on trust funds, receives a direct subsidy from the Federal Government and sponsorship by large national and local firms.

The company for the first season has been headed by top dancers from abroad, including Sonia Arova, Eric Bruhn, Caj Selling, Jonathan Watts, Robert Pomie, Karl Welander and Ray Powell. Australians taking principal roles have been Kathleen Gorham, Marilyn Jones and Garth Welch.

Ready 2d Tuner Season For Rochester (N.H.)

Rochester, N. H., May 21.

The Rochester Music Theatre, operated for the first time last year at the Municipal Auditorium, will present nine musical comedies this year, starting July 3. Robert LeBlanc, a native of nearby Dover, is the producer and has been holding cast auditions in New York.

The schedule will open with "West Side Story" and close with "Oklahoma."

Bi-Racial 'Premise'

An integrated cast will open June 4 at The Premise, N.Y. The group will succeed Tom Aldredge, Joan Darling, Jim Frawley and Premise producer Ted Flicker at the improvisational showcase in Greenwich Village. The latter four, who've been giving Premise performances during the last three years in London, Washington and Miami, as well as Manhattan, will continue at the Village spot until May 26. They'll then take a leave of absence to make a film, "The Troublemaker," after which they'll vacation.

The integrated company, which will begin preview performances May 27, will include Calvin Ander, Godfrey Cambridge, Jo Ann Le Compte, Al Freeman Jr. and Diana Sands.

Coast CLO Spurs Okay Road's Pace; 'Succeed' $91,402, Det.; 'Dad' 36½G S.F. 'World' $52,373, Cleve.; 'Mary' Mop-Up

The road generally held about the same pace last week as the previous stanza. That contrasted again with the continued seasonal decline of Broadway.

There were five major grossers among the touring shows. "How To Succeed in Business," topping itself in its fourth week in Detroit, led the list, while "Camelot" in Los Angeles, "Carousel" in San Francisco, "The Sound of Music" and the three road editions of "Mary, Mary" piled up lush returns.

In the case of the Jean Kerr comedy, the combined gross was $78,000, which with the show's increased receipts on Broadway, brought the week's total take to $102,316 and earned about $10,000 more royalty for the author.

"Pajama Tops," winding up its tour on two-for-ones, nose-dived in Baltimore. It opens a cut-price stand on Broadway next week. "Shot in the Dark" picked up smartly in Chicago, but closes a generally disappointing tour next Saturday (25).

The second company of "Stop the World—I Want to Get Off," continued its road cleanup with a strong week in Cleveland. "Milk and Honey" went sour in Cincinnati and "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad" zoomed in its second week in San Francisco.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BALTIMORE

Pajama Tops, Ford's (C-RS) (2d wk) (June Wilkinson). Previous week, $23,604 with twofers.
Last week, $13,000 with twofers on a potential capacity of about $28,000 for the discount offering.

CHICAGO

Mary, Mary, Blackstone (C-RS) (37th wk) ($4.95-$5.50; 1,447; $41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, $18,140.
Last week, $22,036.

Shot in the Dark, Studebaker (C-RS) (4th wk) ($4.50-$5.50; 1,200; $30,000) (Elizabeth Seal, Zack Matalon). Previous week, $15,108 for seven performances with Theatre Guild-American Theatre Society subscription. Closes next Saturday night (25), ending tour.
Last week, $19,461 for nine performances on subscription.

Threepenny Opera, Civic (MD) $5-$6; 900; $28,000) (Robert Rounseville). Previous week, about $18,000 for five performances and three previews.
Last week, $21,000.

CINCINNATI

Milk and Honey, Shubert (MC-RS) ($6-$6.50; 2,020; $70,000) (Robert Weede, Molly Picon, Terry Saunders, Tommy Rall). Previous week, $54,948, National, Washington.
Last week, $28,018.

CLEVELAND

Stop the World—I Want to Get Off, Hanna (MC-RS) (Joel Grey, Julie Newmar). Previous week, $35,486, Shubert, Chicago.
Last week, $52,373 with TG-ATS subscription.

DETROIT

How to Succeed in Business Without Really Trying, Fisher (MC-RS) (4th wk) ($6.95-$7.70; 2,081; $92,000). Previous week, $87,729 with Fisher Playgoer subscription.
Last week, $91,402.

LOS ANGELES

Camelot, Philharmonic (MC-RS) (5th wk) ($6.25-$7; 2,670; $85,000) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, $84,700 with Civic Light Opera Assn. subscription.
Last week, $84,640 with CLO subscription.

Take Her, She's Mine, Biltmore (C-RS) (5th wk) ($5.50-$6; 1,636; $63,000) (Tom Ewell). Previous week, $22,582.
Last week, $21,566.

PHILADELPHIA

Sound of Music, Shubert (MD-RS) (4th wk) ($6.60-$7.50; 1,878; $74,245) (Barbara Meister, John Myhers). Previous week, $63,672.
Last week, $61,465.

ST. LOUIS

Mary, Mary, American (C-RS) (2d wk) ($5.50; 1,663; $51,000) (Martha Wright, Biff McGuire, Michael Evans). Previous week, $26,712 with TG-ATS subscription.
Last week, $26,701.

SAN FRANCISCO

Carousel, Curran (MD) (4th wk) ($6.50-$7.25; 1,758; $65,000) (John Raitt, Jan Clayton). Previous week, $63,066 with CLO subscription.
Last week, $64,000 with CLO subscription.

Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad, Geary (C-RS) (2d wk) ($5.40-$5.95; 1,463; $41,000) (Hermione Gingold). Previous week, $23,702 for seven performances with TG-ATS subscription.
Last week, $36,451 with TG-ATS subscription.

TORONTO

Spring Thaw '63, Royal Alexandra (R) (7th wk) ($3.50; 1,525; $27,000). Previous week, $12,321.
Last week, $10,966.

SPLIT WEEKS

Mary, Mary (C-BT) (Patricia Smith, Jeffrey Lynn). Previous week, $33,800 *for eight-performance split.*
Last week, $28,303 *for an eight-performance split.*

My Fair Lady (MC-BT) (Ronald Drake, Gaylea Byrne). Previous week, $36,048 *for eight-performance split.*
Last week, $35,500 *for eight-performance split.*

Set 'Unsinkable' to Open Music Tent on Cape Cod

The Cape Cod Melody Tent, Hyannis, Mass., will begin its season July 1 with Dorothy Louden in "The Unsinkable Molly Brown." Nancy Walker will headline the week of July 8 in "Call Me Madam" and Blanche Thebom will appear at the spot the week of July 22 in "Music in the Air." Also scheduled for the nine-week season at the canvastop are non-name presentations of "Carnival," "Guys and Dolls," "Pal Joey," "Desert Song," "Can-Can" and "Oklahoma."

The staff set by managing director David Marshall Holtzmann for the tent includes Gene Bayliss, director; Joe Ripasa, conductor; Red McManigal, general manager, and Bruce Berkenhead, business manager; Carl Chapman, who's been with the spot since its inception in 1950, will be back as plant manager.

Pre-Production Picture Deal on Off-B'way 'Cages'

A pre-production film sale has been made on "Snowangel," one of two one-acters by Lewis John Carlino which Judy Rutherford Marechal is producing for a June 10 opening at the York Theatre, N.Y., under the collective title "Cages." The picture rights were purchased by P. G. L. Productions Inc. Shelley Winters and Jack Warden, who are to costar in the double bill under Howard Da Silva's direction, have first refusal on repeating their roles in the film.

Al Viola is to direct the picture, with Henry Tretlin producing for P. G. L., which had been active heretofore in television.

Legit pressagent Reuben Rabinovitch joined Howard Atlee's publicity office.

Legit Bits

Hiram Sherman, who was in the Chicago company of "Mary, Mary," has succeeded Howard St. John in the Broadway production of the Jean Kerr comedy.

Norman Campbell will direct the Stratford (Ont.) Shakespeare Festival production of "The Mikado," opening July 5 at the Avon Theatre, Stratford.

Terence Kilburn will direct "Heartbreak House" which the Univ. of California Extension at Los Angeles is producing for a June 3 opening at Schoenberg Hall on the campus. The presentation is slated for 26 performances.

Julie Harris will star in "Marathon '33," earmarked for New York production next season by the Actors Studio Theatre.

Harry Horner is designer for "Zenda," the musical version of "The Prisoner of Zenda" which opens a pre-Broadway tryout Aug. 5 in San Francisco.

Rip Torn has succeeded Ben Gazzara in "Strange Interlude."

Samuel French has just published a paperback edition of the text of "A Gift of Time," Garson Kanin's dramatization of the Lael Tucker Wertenbaker book, "Death of a Man."

"Along Came a Spider," written by Joe Hunter and codirected by Hunter and Jerry Lowe, is being presented next Monday night (27) by F and G Productions Inc. at the Mermaid Theatre, N. Y.

Hershy Kay will do the musical arrangements for "A Hundred and Ten in the Shade."

Gene Panetta's "The Sunday Game," a revamped version of his 1960 tryout, "The Poker Game," is scheduled for Broadway production next season by Frederick Brisson.

Reginald Denenholz, having completed his assignment as one of the pressagents for the New York engagement of the Ringling Bros. and Barnum & Bailey Circus, has rejoined Willard Keefe in the press department of the Council of the Living Theatre and the League of N. Y. Theatres. He's scheduled to visit about a dozen cities during the summer in behalf of the subscription programs of the Theatre Guild-American Theatre Society.

"The King and I," costarring Betsy Palmer and William Chapman has extended its engagement at the Paper Mill Playhouse, Millburn, N. J., from four to six weeks through June 23.

Peter Wingate will design the sets, Patton Campbell the costumes and Lincoln John Stulik the lighting for "A Month in the Country," opening May 28 at the Maidman Playhouse, N. Y.

"Moon Over Taurus," by J. I. Rodale, is to be presented by the author at his Rodale Theatre, N.Y.

Richard Bauman, formerly with Artists Management, has opened his own office.

Patricia Bright was standby for Kaye Ballard in "The Beast in Me."

George Fischoff, who composed original music for this season's off-Broadway revival of "Abe Lincoln in Illinois," will be resident composer this summer at Green Mansions, Chestertown, N. Y.

The matinee company of "Who's Afraid of Virginia Woolf?" will play another repeat performance at the McCarter Theatre, Princeton, the evening of June 7.

Rick Colitti is leaving for Italy to appear in Henry Miller's first play, "Just Wild About Harry," which is to be given its world preem under the direction of Herbert Machiz at the Festival of Two Worlds, Spoleto.

Ivy Bethune has succeeded Elena Karam in the off-Broadway production of "The Days and Nights of Beebee Fenstermaker."

Shirley Knight is appearing as Juliet in "Romeo and Juliet" at the Robin Hood Theatre, Arden, Del.

Ann Sothern will star in Max N. Bennett's "God Bless Our Bank," which will be tried out for Broadway by Bev Bullen and Stan Seiden on the stock circuit this summer.

Edgar Bergen will star in "You Can't Take It With You," opening June 11 at Highland Park, Ill., Summer Theatre, and repeating for a week starting July 9 at the Dayton Summer Theatre.

Lawrence N. Kasha, associate producer of the Broadway production of "She Loves Me," left last Friday (17) for Dallas to serve as director of the State Fair Musicals season there, opening June 10 with Ginger Rogers in "The Unsinkable Molly Brown."

Storrowton, Wallingford Tuneshows Shed Seasons

Hartford, May 21.

Two local area musical tenters are set for early June openings with a roster of names. The Oakdale Musical Theatre will be in its 10th season at Wallingford. The Storrowton Music Fair will have its 5th season on the Eastern States Exposition grounds at West Springfield, Mass.

Oakdale will have a 14 week season including Gisele MacKenzie in "Wonderful Town," Bert Parks in "Music Man," Jane Powell in "The Unsinkable Molly Brown," Marguerite Piazza in "Kiss Me Kate," Genevieve in "Irma La Douce," Betsy Palmer in "South Pacific," Dorothy Louden and Bill Hayes in "Anything Goes," Anna Maria Alberghetti in "West Side Story," John Raitt in "Carousel," and Patricia Munsel in "Can Can."

There will also be concert style bookings with Steve Lawrence-Edyie Gorme, Johnny Mathis, Liberace, Ethel Merman and Robert Goulet, plus Sunday night appearances by Dave Brubeck, Louis Armstrong, Lionel Hampton, Victor Borge, Mahalia Jackson, Les Elgart and Gene Krupa.

Storrowton will open with "Carnival," with David Daniels and Mimi Turque, and subsequent shows will include "Silk Stockings" with Earl Wrightson, Mamie Van Doren and Lee Grant; "The Unsinkable Molly Brown," with Dorothy Collins; "Mister Roberts," with Hugh O'Brian; Keely Smith and Andy Devine in "Show Boat"; Patrice Munsel in "Can-Can"; Jane Morgan in "King and I"; Juliet Prowse in "Irma La Douce"; Milton Berle in "Top Banana"; Martha Raye in "Call Me Madam"; and Fess Parker in "Oklahoma."

Manitoba Group Testing Original Canadian Play

Winnipeg, May 21.

The Manitoba Theatre Centre is presenting an original Canadian drama, "A Very Close Family," by Bernard Slade, for a two-week run starting last Friday night (10). The show was staged by George McCowan. The cast includes Bud Knapp, John Vernon, Anna Reiser, Gordon Pinsent, Jean Murray, Ken James, Joyce Gordon and Joan Williams.

The production was partially bankrolled by a $3,000 grant from the Canada Council. The author is a Toronto television and radio writer.

London Shows

(Figures denote opening dates)

All in Good Time, Phoenix (4-18-63).
All Square, Vaudeville (4-28-63).
Bad Bishop, Duke York's (5-29-63).
Boeing Boeing, Apollo (2-20-62).
[illegible]

CLOSED

[illegible]

Drama Circle Minutes

Editor, VARIETY:

I read the account of the meeting of the New York Drama Critics Circle in VARIETY for May 8. May I correct an error? It is true that I was ill and did not attend the meeting, but the minutes were taken. Joseph T. Shipley acted on my behalf and took the minutes of the meeting, which he sent to me for correlation and addition to the membership book.

George Freedley,
Curator, Theatre Collection,
New York Public Library.

Nureyev Autobiog More Cogent Than Mere Saga Of a USSR 'Defector'

"Nureyev" (Dutton; $5) is the autobiography of the stellar Russian dancer currently appearing in the U. S. with the Royal Ballet from Britain. Book is short, but rewarding, after all Nureyev is barely 25. Alexander Bland, ballet critic for the London Observer, provides an introduction and an afterword. There are remarkable photographs by Richard Avedon, Michael Peto, Anthony Crickmay and others.

Since his short term with the Kirov Ballet Studio in Leningrad, Nureyev has learned English. He taped his memoirs, and Bland has edited them with care and distinction. It is reported that dancer's perfectionism led him to retape many passages of this book, and Bland suggests that no matter what appeared eventually in print, Nureyev would have been less than satisfied.

Dancer has no cause to apologize. Tome opens with an account of his melodramatic escape from Russian security officers at Le Bourget airport in Paris, which is worthy of a Hitchcock script. Nureyev's report, almost clinical, of an artist's life in a totalitarian state should be widely read, particularly by those who imagine that leniency is granted to creative people in such climates. From the time the young dancer drew attention by his excellence on stage, he was under constant surveillance, not only by the police, but by teachers and associates. He was reprimanded during his early tours with Soviet dance troupes because he enjoyed moving about foreign capitals alone, making new friends. Even in Russia, his interest in the visiting company of "My Fair Lady" aroused suspicion and criticism. When Nureyev "defected," he did so in desperation, knowing that if he returned to Moscow, as he had been ordered to do, his career would be over.

Whatever the future of this gifted young man, no one can put aside his memoirs in doubt about his dedication to his art. For one so young, he also views his world and his times with unique clarity and considerable singleness of purpose. Despite his struggles with a police state, book contains little bitterness. There is healthy anger for stupidity and intolerance, and some pathos in his desire to complete his work at the Kirov. Book should attract far wider audience than merely readers interested in the dance. Rodo.

Concert Review

Hague Philharmonic
(CARNEGIE HALL, N.Y.)

Amsterdam's Concertgebouw has played the States on several occasions but until now the founded-in-1904 group of The Hague has not been heard here. Now this other Dutch symphony proves first rate, though the program presented was not ideal, lacking something in showcase variety. Weakest item was the "Electra" suite of Diepenbrock, obviously selected because of its Dutch origin. Mozart's 36th and Bruckner's third completed the music offered by Maestro Willem Van Otterloo.

Hague ensemble, 110 strong, at least eight of them women, had completed some 25 dates as far west as Chicago under the Columbia Concert banner before displaying itself to a cordial and generally impressed New York audience.

Clearly this is a well-disciplined body of musicians. Their style is clean and firm, their professionalism beyond doubt. They made a strong initial impression and undoubtedly will return again to this country. Land.

Dance Reviews

Karmon Israeli Dancers

Alexander Cohen presentation, by arrangement with Gabriel Kahn & Gershon Ross, of dance troupe from Israel. Artistic director and choreographer, Jonathan Karmon; lighting, Ralph Alswang; general director, Gil Aldema. Opened May 20, '63, at the Booth Theatre, N.Y.; $4.80 top week nights, $5.50 weekends.

Cast: Karmon, Chanita Zahavi, Nomi Ben-David, Geula Cohen, Batia Mor, Aviva Paz, Judith Perry, Gila Ron, Joseph Ben-Chaim, Nathan Merari, Arie Rotter, Ramer Mor, Shlomo Ron, Benni Ziv, [illegible] Ben Zeev, Jonathan Gal, Ami Mir, Jakob Sharon.

Displaying contagious verve and bounce, this troupe of 14 young singing and dancing Israelis performs 23 beyond-folk-dancing numbers in two one-hour parts. The presentation is well-costumed, interestingly lit and sufficiently varied to get big response, numerous curtains and bring three encores from the opening night audience.

The mainstay as both star and choreographer is Jonathan Karmon, founder of the company, who has evolved an extension of the ethnic dances of half-a-dozen countries which have poured their Jews into Israel. The work is not altogether modern terpsichore, but with plenty of resemblance, and has interesting echoes of ballet and story-telling in the movements which excel in the group action of the troupe, especially when the men twine arms for living-frieze sextets.

The burden of singing rests with Chanita Zahavi, the keystone of several dramatic numbers. The weakness of company is in the music. The combo of two accordions, drum and flute-shepherd's pipe tends to thin out and become monotonous as the evening progresses. The choice of score fails to give the performers sufficient lift and backing.

Otherwise, it is an almost totally delightful evening which avoids the dull repetitiousness which often overcomes this sort of presentation. Especially effective are a Hassidic dance of joy; "Moses and the Daughters of Ytro" (story with a stave battle starring Karmon); a lively hopping dance by the men, "Debka of the Desert", and another Arab Debka dance, "Rafiach."

The costumes are colorful, effective and changes are numerous. Ralph Alswang's lighting, especially the shadow effects, is noteworthy. The youthful performers have attractive zest and clean-cut appearance, with several lookers among the girls. Leve.

Fiesta Flamenca

London, May 8.

Michael Barlman (by arrangement with Donald Albery) presentation of a two-act dance program. Production direction and supervision, Jose Montoya; ballet supervision, Enrique el Cojo; lighting, Joe Davis; [illegible]. Manuela Vargas, El Guito, Jarrito; features Matilde Coral, Bobito, Tere Maya, Luis Vargas, Encarnacion Maya, Rafael "El Negro," Manuel Soto, Chano Lobato, Joaquin Perea "Quini," Antonio Sergeant, Enrique Escudero. Opened May 7, '63, at the Piccadilly Theatre, London; $4.20 top.

In contrast to other Spanish dance troupes on the international circuit, this one sticks to the flamenco idiom without any attempt at variation with self-conscious story ballets or revivals of classical terping styles. Thus the impact, which is formidable and seems likely to pack them in for the company's limited engagement, depends mainly on the gypsy fire and abandon, plus technical virtuosity, of the team of terpers. It says much for the calibre of the dancers that monotony is avoided.

The show starts with a lesson in style, with the leggy, statuesque and intense star of the company, Manuela Vargas, being instructed by Enrique el Cojo. This effectively deploys the sinuous passion and scope of the movements, and the surprising grace of el Cojo, an elderly and spherical gent, is an attention-clincher in itself.

The gay side of flamenco is then displayed for the rest of the first half, introduced by consummate throaty warbling from Jarrito, whose vocal gymnastics thrill. The company's leading male dancer, El Guito, also scores in a dedicated bout of heel-and-toe work, and a rotund terper on the distaff side also provides sparkling footwork.

It is in the second part of the program, however, that Miss Vargas comes into her own. Resembling a tragic artist, wielding her caterpillar train assuredly and with pride, she memorably interprets the more sombre side of love, and this segment also includes an incisive dance, on the theme of work, by the powerful Rafael "El Negro." And the show closes with wild and exhilarating improvisation by the entire company, electric in effect.

In fact, this is a company with three great artists and a fund of infectious enjoyment overcoming artistic shortcomings in the support. The production is simple and good, and Joe Davis provides lighting that sets the frenetic events against variously colored skies, setting the mood but not distracting. The musical backing, by a trio of guitarists, is adequate, and the singing of Manuel Soto and Chano Lobato is forthright and punchy. Otta.

ATPAM Vote a Formality; Union to Move Offices

The Assn. of Theatrical Pressagents & Managers is conducting a no-contest election this year for officers and board members. Unopposed candidates include Broadway general managers Richard Horner and Joseph Harris for the respective posts of president and vice-president and incumbents Milton Weintraub, secretary-treasurer; Edward J. Scanlon, business agent, and George Zorn, sergeant-at-arms. Thomas Kilpatrick and James Hughes declined to run for fourth terms as respective president and vice-president.

Nominated for the board of governors in the managers division are George Banyai, chairman, and Ben Boyar, Denis Du For and Dick Seader. Pressagent nominees for the board from the New York chapter are Reginald Denenholz and Ben Kornzweig and from the road ranks Glen Allvine and Maurice Turet. The Yiddish group slate for the board comprises Oscar Green and William Mercur. All of the nominees for the board are running without competition.

All ballots, which have been mailed to the union's membership, must be in the hands of the election tellers not later than midnight June 6. The election date is June 10. Early June will also mark the move of ATPAM to new quarters in the Times Square area.

74G Rockefeller Grant For Twin Cities Drama

Minneapolis, May 21.

The Univ. of Minnesota has received a Rockefeller Foundation two-year $74,000 grant to finance a program to make the Twin Cities a centre creative theatre operation. The school's Theatre Arts department will use the grant to explore the problems "which inhibit development of drama and theatre and to look for ways in which new creative work can be stimulated."

Prof. D. K. Smith the department's head, notes that "one of the assumptions on which the program is based is that the American theatre needs to foster the production of new drama, appropriate in form and statement to our own immensely complicated age." He says the Twin Cities were chosen for the project because of its the college's Theatre Arts department, the Tyrone Guthrie repertory theatre's establishment here and the area's development of community theatres.

Touring Shows

(Figures cover May 10-June 2)

Camelot—Philharmonic, L.A. (May 20-June 15).
How to Succeed in Business Without Really Trying (3d Co.)—Fisher, Det. (May 20-June 15).
[illegible]
Mary, Mary (2d Co.)—Blackstone, Chi (May 20-June 15).
Mary, Mary (bus-truck)—Forrest, Philly (May 20-June 15).
[illegible]

Legit Followups

Mary, Mary
HELEN HAYES THEATRE, N.Y.

No matter who appears in it or for how long, "Mary, Mary" is irresistibly entertaining. After more than two years and various cast changes, the original production at the Helen Hayes Theatre wins and holds the audience, and the Jean Kerr comedy has almost invariably clicked wherever the several touring editions have played. It has also succeeded in numerous presentations overseas, including London, where the critics generally gave the credit to the leading lady, Maggie Smith.

It's impressive to see how the play triumphs in its present Broadway performances, without a single one of the original cast. Diana Lynn, in the part originally portrayed by Barbara Bel Geddes, is an attractive actress and personality, with a reasonably effective comedy touch, a thin, nasal voice and a seeming incapacity for repose or relaxation onstage.

The voice is not a serious drawback, as an audience becomes accustomed to it, but Miss Lynn's apparent restlessness and her tendency to keep changing her facial expression is distracting. She's a pretty woman, and she'd make that a greater asset. In particular, she has an infectious smile, worth waiting for, and she should not squander it.

It's hard to account for Tom Poston's performance as the obtuse but likable husband. It makes Barry Nelson's original portrayal an absolute triumph in retrospect, instead of merely the unobtrusively expert characterization it seemed at the time. Poston apparently cannot extricate himself from the sort of hokum facial and bodily caricaturing he uses for laughs as a television panelist and m.c., and he thereby loses the humor of the "Mary, Mary" situation and many of laughs in Mrs. Kerr's deceptively skillful dialog. He also must be exasperatingly difficult for the other actors to play with.

Edward Mulhare, in the Hollywood idol part originated by Michael Rennie and later played by Michael Wilding, is acceptably suave and amusing, and it's now incomprehensible that the title heroine doesn't choose him in preference to her boorish, mugging husband. Howard St. John, in the role of the lawyer first played by John Cromwell, gives a smoothly competent portrayal. (He has since been succeeded by Hiram Sherman, transferring from one of the road companies).

Ellen Weston appears inexperienced as the sappy but essentially nice fiancee, but she gives an admirably direct performance, with the illusion of really listening and reacting to the other players.

Despite the disconcerting inadequacies of its presentation after the long run, "Mary, Mary" impresses anew as an essentially true expression of attitude, dealing with real people in a believable situation. As one of the most enjoyable light romantic comedies of recent years, it's a deservedly enormous hit. *Hobe.*

Oklahoma
CITY CENTER, N.Y.

After a hiatus of only two months, "Oklahoma" is back at the City Center. The cast is, with a few exceptions, the same as in the March revival, and since the singers are excellent and the dancers fine, the production's return is welcome.

New performers include Fay De Witt as Ado Annie and Barry Newman as Ali Hakim. They are well cast, and contribute amusing portrayals. Peter Palmer and Louise O'Brien are both still in good voice, and they make Curley and Laurie appealing lovers. Daniel P. Hannafin is effectively sinister as Jud, and Richard France is agile and entertaining as Will Parker. Betty Garde as Aunt Eller and William Tierney as Ado Annie's father are also winning.

The real stars of the show, however, are the memorable Rodgers and Hammerstein songs and Agnes DeMille's superb choreography, brilliantly executed by Marvin Ray, Evelyn Taylor and the other dancers. John Fearnley's staging is topnotch.

Next on the City Center's schedule are revivals of "Pal Joey" and "The King and I." If they're done as well as "Oklahoma," they'll also be treats. *Kenn.*

Guthrie Theatre Group Protests M'pls Tax Move

Minneapolis, May 21.

The Tyrone Guthrie Theatre Foundation that organized and sponsors the new Tyrone Guthrie repertory theatre is protesting a recommendation of City Assessor J. R. Carson to the State Tax Commissioner that the playhouse be put on the real estate tax rolls. Carson puts a $2,100,000 valuation on the theatre and says the tax should be approximately $95,000 a year.

The Foundation contends that the theatre should have the same tax-exempt status granted to schools, churches, cemetery property, federal and state-owned property and certain cultural institutions, like art galleries. But the city official, explaining his position to the Minneapolis Board of Realtors, insisted that, instead of being a non-profit venture, "this is a commercial operation—a business."

According to J. V. Smith, Foundation vice-president, the group "is dismayed and puzzled by Carson's recommendation. The Tyrone Guthrie Theatre is owned by a non-profit corporation and the lessees and licenses of the theatre building are non-profit corporations, all operated exclusively for charitable and educational purposes."

The Foundation will argue the matter at a hearing to be set by the State Taxation Commissioner. The City Assessor commented that he's wondering "how many Minneapolis residents are interested in paying for this luxury." The issue may be settled this week.

More German Cities Set Productions of 'Deputy'

Frankfurt, May 21.

Though the arguments are growing hotter about Rolf Hochhuth's play, "The Deputy" (concerning what Pope Pius XII did or didn't do to help the Jews during the Hitler regime), interest in the drama has grown so much that several other West German stages are planning to stage it. General manager Harry Buckwitz is planning to do the work next fall in Frankfurt and the city stages of Bielefeld, Flensburg and Giessen have also decided to offer it.

General manager Willy Maertens has also optioned the play for the Thalia Theatre in Hamburg, and the City Stage in Basel, which had first optioned the drama and then cancelled out, has reopened negotiations. Meanwhile, the Frankfurt outlet of the First Television Network is planning a documentary titled "Can the Pope Remain Silent?" on this same topic for May 29. It will provide several authorities on both sides to discuss this sensitive topic.

Vernon Rice Awards

The annual Vernon Rice Awards for "outstanding achievement" in the off-Broadway theatre were presented last week at a Drama Desk luncheon in New York to playwrights Oliver Hailey, author of "Hey You, Light Man"; Murray Schisgal, author of "The Typists" and "The Tiger," and William Hanley, author of "Whisper Into My Good Ear" and "Mrs. Dally Has a Lover." Similar awards in production were also given to "The Coach with Six Insides" and "The Boys From Syracuse."

Stuart Little was re-elected president of the Drama Desk at the luncheon and other officers elected were Frances Herridge, vice-president; John E. Booth, secretary; William Talbot, treasurer, and Maxine Keith, membership chairman and hostess.

Robert Loggia is to star in Horton Foote's "Habitation of Dragons," which Mary Frank plans producing next season with Vincent Donehue as director.

Seasonal Risk

"The Summer of Daisy Miller," which had been scheduled to open tonight (Wed.) at the Phoenix Theatre, N.Y., has postponed the premiere until next Monday night (27) because Beverly Lee, the title actress in the Bertram Greene dramatization of the Henry James story, "Daisy Miller," tripped and fell during rehearsal, and fractured her arm.

The off-Broadway management considered, but decided not to retitle the show "The Fall of Daisy Miller."

Practical Thesp Manual

"Opportunities in Acting" by Dick Moore (Universal; $1.65) is, at least, that greatest of rarities, a realistic and useful handbook for thespians, both tyros and those with some pro experience. Author is former film child star and Broadway player, currently editor of Equity Magazine, official organ of actors' trade union. Equity prexy, Ralph Bellamy, supplies a foreword to this paperback entry.

Covering all performing media with sound, if disenchanted advice, Moore's tome nevertheless is respectful of the acting art and its possibilities. Among features making book of genuine value to thesps is inclusion of such material as company manager Richard Grayson's excellent instructions upon the manner in which hopefuls should approach producers via letters, pix, resumes, etc. Volume is in Universal's series of vocational guidance manuals. *Rodo.*

Canal Fulton, Near Cleve., Booking Summer Season

Cleveland, May 21.

Farley Granger will check into the Canal Fulton (O.) Summer Arena Theatre next week for rehearsals as lead in "Toys in the Attic." It starts the pro company's 10th season June 4. David Fulford and William Dempsey of New York and Elizabeth Miller of Canal Fulton are again co-producers of a 16-week series at this stand near Cleveland.

Although dates are not definite, commitments include Marjorie Lord in "Blithe Spirit," Arnold Stang and Renee Taylor in "Three Men on a Horse," Ann Harding in "The Corn Is Green," Earl Holliman and Anthony George in "The Tender Trap" and Dody Goodman in "Sunday in New York."

George Montgomery will appear in his touring package show, "King of Hearts." Joe E. Brown returns in "Elmer the Great" for a date tentatively set at July 2. Pat O'Brien and his wife Eloise in "Holiday for Lovers" are slated for June 25-30.

Canal Fulton's other gueststars will include Edward Everett Horton in "Miss Pell Is Missing," and Betty White in a show to be selected.

Indiana Univ. Showboat Set for Expanded Sked

Bloomington, Ind., May 21.

The floating dramatic classroom, the Majestic Showboat, operated by Indiana Univ., present "East Lynne" and "Charley's Aunt" this season, its fourth under the college sponsorship. Purchased in 1959 with funds from the institution's Brown County Playhouse, the Majestic has played to more than 75,000 persons along the Ohio River in the last three seasons.

This year's itinerary has been expanded, and will include Paducah and Richmond, Ky., and Cairo, Rosiclare, and Metropolis, Ill. The season opener, June 7, will be "East Lynne" at Cincinnati.

Lincoln Rep's Internal Stress

By HOBE MORRISON

Insiders are making book on how long Elia Kazan and Robert Whitehead, respective artistic and managerial heads of the Lincoln Center Repertory Theatre, will be able to get along with George Woods, its financial boss. They won the first tussle, but the big money representative, former president of the World Bank, reportedly took the situation with less than philosophic cheer, and there'll presumably be more policy conflicts in future.

When it became evident that the Center's Vivian Beaumont Theatre would not be completed by next fall, when the permanent company is scheduled to start public performances, Kazan and Whitehead are understood to have proposed renting a Broadway theatre on a term basis, or possibly arranging to use a campus theatre at some fairly nearby college. Neither idea was feasible, however, so Kazan and Whitehead scouted around and worked out the project for New York Univ. to provide a site on its Washington Square land for a temporary theatre building for use until the permanent Lincoln Square house is ready.

Woods reportedly vetoed the proposal, however, so Kazan and Whitehead went outside for capitalization, thereby making it an independent operation not subject to supervision by the top brass of Lincoln Center. Robert W. Dowling, the realty tycoon and financier, was persuaded to run interference on the project, not only using the American National Theatre & Academy name to sponsor the fund campaign, but wielding his influence as Mayor Wagner's cultural deputy to expedite permits and waivers from the various municipal departments and agencies involved.

Elbowed Out

An angle of Dowling's entry into the situation is that he was willing to help out despite the fact that he had been, in effect, elbowed out of the Lincoln Center project early in its planning stage. He is a partner of Roger L. Stevens, not only in the Producers Theatre and the operation of several Broadway legit houses, but also in various major realty ventures, as well as an associate in the administration of ANTA.

Thus, when Stevens was eased out of the original Lincoln Center program, after going so far as to have a noted architectural firm draft spectacular plans for a unit of five connected legit theatres in the center, it amounted to Dowling being bypassed also. Nevertheless, Dowling evidently shrugged off whatever resentment he may have felt, and agreed to head the fund drive and use his political connections to promote the temporary theatre scheme.

Neither Stevens nor Dowling has been theatrically hogtied by exclusion from the Lincoln Center project, of course. Dowling took on the tough task of heading the financial drive for the National Cultural Center in Washington, and then enlisted Stevens to take active charge.

Stevens, meanwhile, was recruited by the Actors Studio to direct the coin-raising efforts for its producing off-shoot, Actors Studio Theatre, which has thus far presented the current "Strange Interlude" revival on Broadway. Stevens also continues his own independent Broadway producing activities, which included at least participation in the presentation of seven new shows this season.

An added wrinkle to the matter of the temporary theatre to be erected in the Washington Square area of Greenwich Village, N.Y., is that when the repertory company transfers to the permanent house at Lincoln Center, the steel structure will belong to Kazan and Whitehead. They can dispose of it, either to NYU or someone else, or could operate it themselves. According to plans, it will be a movable structure, so it can be transferred to some other location in New York or elsewhere. In any case, Kazan and Whitehead will have another theatre of their own, to do with as they choose, when the repertory company is finally settled in Lincoln Center.

The essential question, however, remains how long the working arrangement between the team of Kazan and Whitehead and Woods will last. A vital element in the situation is that Kazan retains freedom of action, as he has not yet signed a contract with the Center. He is presumably under a degree of moral obligation not to walk out of the project, but he is not legally committed and is thus in position to make an issue matters of authority and policy.

S.F. Hotel Tuners Close; Open Spot in Berkeley

San Francisco, May 21.

The Sheraton-Palace Hotel closed out its Garden Court Dinner-Theatre last Sunday night (12) with the final performance of "Bye Bye, Birdie" starring Van Johnson. The operation will lay off until Aug. 27. Russell Lewis and Howard Young, who put on the S-P shows, will spend the summer planning for the autumn and running their successful Sacramento Music Circus, a tent operation.

Meanwhile, a new musicomedy format goes into the Berkeley Community Theatre starting June 18 with Janet Blair in "South Pacific." The producer is Ben Kapen, formerly of the Charlotte (N.C.) Summer Theatre, who leased the hall from the Berkeley Board of Education for 11 weeks, with options for two more years.

There will be 11 shows, each to play a week. Announced so far are Anne Jeffreys in "Bells Are Ringing," July 9; Tom Poston in "Bye Bye, Birdie," July 23; Carla Alberghetti in "West Side Story," July 30 and Ann Blyth in "Carnival," August 20.

Theodore Mann to Stage Wilder Plays, Olney, Md.

Washington, May 21.

Theodore Mann, New York producer-director, will be guest director for the Olney Theatre's summer season opener, "Plays for Bleecker Street," a triple-bill of Thornton Wilder one-acters. The strawhat house in suburban Olney, Md., will be in its 11th season under the operation of the University Players (formerly known as Players Inc.), an organization of former and current Catholic Univ. drama students.

The season will run May 28-Sept. 8, with five productions, each for three weeks. Following "Bleecker Street" will be Gore Vidal's adaptation of Friederich Durrenmatt's "Romulus," Maurice Valency's adaptation of the same author's "The Visit," Jean Anouilh's "Time Remembered" and Harold Pinter's "The Caretaker."

LONDON BENEFIT SHOW

Hope to Raise $1,000,000 for Army Fund in Palladium Revue

London, May 21.

In an effort to raise $1,000,000 for the Army Benevolent Fund, the premier military charity in the United Kingdom, more than 25 stars will appear in a midnight benefit show at the London Palladium on the anniversary of D-Day, June 6. Princess Marina, the Duchess of Kent, is to attend.

Mrs. John Profumo, wife of the Minister of Defense, former actress Valerie Hobson, and Harry Secombe and Richard Todd are among the official organizers of the show, which will be staged by Francis Essex, producer of ATV's regular "Sunday Night at the London Palladium" presentation. Since its inception in 1945, the fund, which helps veterans of the two world wars, has handed out more than $14,000,000 in aid.

Inside Stuff—Legit

Publication of the costs involved in the Vienna Staatsoper's new production of "Tannhaeuser" has set tongues wagging all over that city. According to one source, the $80,000 to $100,000 budget is equal to the cost of 10 professorships for a full year. Included in the huge budget was $10,000 for wigs ordered in Germany, with $3,000 of the wig total being paid as duty.

There have been two performances so far of "Tannhaeuser," with a third set for this month. Since a sold out house at normal prices normally brings in about $6,000, proceeds from the two "Tannhaeuser" performances to date have covered only the cost of the wigs.

Under an exchange agreement with Milan's La Scala, guest artists receive fees of between $1,500 and $2,000 per night about five or six times what their Vienna resident equivalents get.

WE KNEW IT ALL ALONG!

NEWSDAY, MAY 15, 1963

On the Isle

If You've the Time, Messrs., Go See 'Irma' at Playhouse

By Mike McGrady

"Once upon a time, there was a poule . . ." So begins the modern fairy tale "Irma La Douce." Never mind that a poule is, by definition, a streetwalker. For Irma is no ordinary poule. She belongs in a child's book of fables. More sweet than tart, she has now strolled the boulevards of Paris, won the hearts of London, spent 527 profitable evenings on Broadway and last night—just a step ahead of the film—arrived on Long Island.

If you haven't yet met Irma, arrange your rendezvous by calling the Mineola Playhouse. You have only until June 9. And, even if your paths have crossed in the past, what better chance to refresh memories?

Not that Irma's character has improved with age. And not that it needed to. For if walking the streets is truly the oldest profession, then writing about streetwalkers with hearts of gold must run a close second. Still, never has the gold seemed to come so from the heart. Never has vice seemed so innocent, so wholesome, so deserving of the Good Housekeeping Seal of Approval.

Genevieve, until now, has been known primarily as the girl who did late-night baseball scores on the old Jack Paar Show. Genevieve brings the appeal of an elf, the business acumen of a wheeler-dealing gamin, a fine throaty voice and a French accent of unquestionable authenticity. Genevieve, it is clear, believes in Irma. And, more to the point, so may you.

LONG ISLAND PRESS, MAY 15, 1963

'Irma La Douce' Takes the Cake

By WILLIAM A. RAIDY
Press Entertainment Editor

"Genevieve is a delicious tart!

"Television's delightful bit of French confection made her debut at the Mineola Playhouse last night in the title role of 'Irma La Douce,' a highly delightful musical tribute to Paris low-life.

"Genevieve, as the tart-with-a-heart, is the most charming lady of the evening since Eve herself. She swings a bag and her hoods as if she were born on the sidewalks . . . of Paris, of course.

"We've seen four productions of 'Irma,' from Paris where it was born, to London, to Broadway. The Mineola Playhouse version is the first which makes Irma a real live doll, not a singing and dancing machine. This Genevieve gives Irma a Personality. Genevieve is as French as a warm croissant. She is at times sweet, coquettish and always utterly charming.

"'Irma La Douce'—as brought to light by Genevieve—spells Paris and it is springtime. If you can't get to Paris visit 'Irma' instead. You'll feel years younger."

GENEVIEVE

IN

THE LENNY-DEBIN PRODUCTION OF

NOW TOURING

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and
IGORS GAVON

Staged by DON DRIVER

Jack Lenny Nat Debin

LENNY - DEBIN, 140 West 58th Street, New York 19, N. Y. JUdson 2-8270

Stock Reviews

That Hamilton Woman

Toronto, May 9.

Crest Theatre Foundation presentation of revue in two acts [illegible]. Staged by Alan Lund; [illegible] Bud Knapp; [illegible] Bernard Slade; musical director, [illegible] Stars Barbara Hamilton; features William Walker, Tom Kneebone. Opened May 8, '63, at the Crest Theatre, Toronto; $4.50 top.

Financed by Robert Goulet and Kate Reid, local performers who have appeared successfully on Broadway, Barbara Hamilton has emerged from revue roles of the past to appear in a virtual one-woman show, "That Hamilton Woman." Her material avoids political satire but includes social comment, with plenty of double.

The show is assured a trans-Canada tour, and there's talk of a London engagement during July-August. The star has wisely included the work of New York and English writers, including Bill Dana, Bud McCreery and Don Francks, although the contributions of Leslie MacFarlane, Dolores Claman and Richard Morris prove audience standouts.

Dana's "Conversation Piece," in which Miss Hamilton does a tough [illegible], is contrasted with her interpretation of a rubber-faced baby doll in McCreery's "Tranquilizers" and "We Who are about to Diet," plus the reverse switch of a Cinderella who doesn't want to go to the ball.

Singly or in tandem, the star has the support of Bill Walker as bland straight man and Tom Kneebone as clown, with the latter too British and dropping his punch lines. It is Miss Hamilton's show, however, though there are [illegible] [illegible]. In general, Miss Hamilton is superb.

Alan Lund's staging is brisk and controlled, Stuart [illegible] costume changes are breathtaking in speed and design, the standing set is tasteful, but the lighting was atrocious, at least on opening night. *McStay.*

A Very Close Family

Winnipeg, May 11.

Manitoba Theatre Centre presentation of a comedy drama by Bernard Slade. Staged by George McCowan; settings, Colin Winslow; lighting, Joseph Stell. Opened May 10, '63, at the Theatre Centre, Winnipeg; $3 top.

Cast: Bud Knapp, Joan Murray, Ken James, Joyce Gordon, Joel Kettner, Anna Reiser, Gordon Pinsent, John Vernon, Joan Pontan, Marion Bullard.

Another in the series of Canada Council-sponsored original Canadian plays, this comedy drama by Toronto tv and radio writer Bernard Slade just doesn't make it. The author's theme never becomes clear, and the anti-climaxes prove more a source of wonder than understanding. Reduced to an hour on radio or television, the play could find its place—on stage it's boredom.

George McCowan, also noted for his tv direction, has provided as much a tempo as possible in the staging, but only Bud Knapp as the father, Joyce Gordon and Anna Reiser as the daughters-in-law, and Ken James and Gordon Pinsent as the [illegible] and [illegible] sons, occasionally overcome their basically unconvincing roles.

The plot deals with "togetherness" in a contemporary Canadian household, and the loves, loyalties, sympathies and [illegible] arising therefrom. But the author doesn't quite clarify whatever his theme may be, or establish the characters as interesting or important.

Colin Winslow's single interior setting and the effective area lighting by Joseph Stell, are the best thing in the production. *Huca.*

The staff for the Lorenz Yorke double-bill at the Pocket Theatre, N. Y., includes Louis L. Lloyd, business manager; Bernard Allen, pressagent; Michael Sean O'Shea, associate pressagent; Jacqueline Bennett, stage manager; Barbara Dunn, production secretary; Robert W. Jennings, press assistant and John Fiorella, electrician.

Melbourne to Get New Legit and Film Theatre

Melbourne, May 21.

A theatre capable of legit and films is to be built in the basement of a seven-story car park soon to be built here. The site is now occupied by the Savoy Theatre, an old picture house playing mainly continental-type releases.

The proposed theatre will be capable of seating 675 people and will open as a film house but will have a stage large enough for live shows. Control windows and positions for television cameras also will be built into the theatre to allow shows to be taped live for Melbourne stations. Cameras will operate from the back and sides of the theatre to allow the audience an uninterrupted view of the show.

If the drinking regulations in the state of Victoria are relaxed, the theatre could become a night club with sit-down dining facilities. The need for a small independent theatre in Melbourne is obvious. Worthwhile productions at the St. Martin's Theatre, and the Union Theatre Repertory Co. attached to Melbourne Univ. fold simply because of commitments to present further productions, and no theatre available for a transfer.

Lawrence and Lee Cite 'Mame' for 5 Companies

Malibu, Cal.

Editor, VARIETY:

Regarding Harry Purcell's recent letter asking whether there have been any straight plays besides "Mary, Mary" in recent years having five simultaneous companies, there were five editions of "Auntie Mame" during 1958.

The original Broadway production moved to the Coast, with Eve Arden as star. Constance Bennett, Sylvia Sidney and Ethel Cooper headed touring versions, while Beatrice Lillie starred in the English production. The troupe headed by Miss Sidney later played the N. Y. City Center, and Miss Conway toured Australia in our dramatization of the Patrick Dennis novel.

Jerome Lawrence and Robert E. Lee

Standby Singers? Who Needs 'Em?

So Vienna Cancels 'Meistersinger' as Tenor Is "Ill"—Audience Burns

Vienna, May 21.

Tempers flared here when, seven minutes before curtain, the Staatsoper told a capacity audience there would be no "Meistersinger" because tenor Wolfgang Windgassen was "too sick." The scramble for refunds on the tickets was exasperating but efforts of some patrons to get ushers to refund the 20c paid for programs was a losing battle. The ushers never heard of such a nonsensical suggestion.

Next day the city buzzed with reactions. It was typical of bad planning, not protecting roles, absence of responsible management from the opera house. Facts came out. Tenor had not arrived in Vienna at noontime of the day of performance. A call to his home in Bavaria established his ignorance of being expected to sing that night. It was all negotiated weeks before by phone, never confirmed in writing.

Opera director Herbert von Karajan was on road the [illegible] [illegible] and the executive administrator, Erich Schenker, was recuperating from a heart attack. Result was a mixup of inefficiency and helplessness. The Viennese were complaining that for once, or once again, it was all too much.

Seeking persons to blame, attention instead fell on the whole system which is intent to take singers from everywhere around the globe, instead of sticking to a local repertory company, nursing it, watching upcoming talent, encouraging young artists thereby building up a style and character for the [illegible] as in former days. Worst fault of all is an organization which does not provide for a stand-by or understudy (the only available tenor that afternoon in the city was Rudolf Schock, heard last year with the American Opera Society in the "Merry Widow," who was rehearsing another opera and had not sung the part of Walter Stolzing in "Meistersinger" for four years).

Nobody in the opera's administrative offices seems to be disturbed if an artist appearing the same night is not in the city by noon. Only after the last train or plane has arrived without a singer, people seem to get a little confused. Only recently the scheduled Duke in "Rigoletto" cancelled and two Italian singers were called from Milan with the understanding that who arrived first would sing the part.

Minister of Education has sent an official message to Von Karajan, asking his return (after fulfilling his contractual obligations at the music festival in Prague) "to establish more clearly outlined duties and responsibilities in the running and administration of the opera house."

Ragotzys Set 18th Year At Augusta (Mich.) Barn

Jack Ragotzy and his actress-wife, Betty Ebert, left New York last week to ready their Barn Theatre at Augusta, Mich., for its 18th season of summer stock. The schedule starts June 2 with "Sunday in New York." The 400-seater was founded by the Ragotzys in 1946 and purchased in 1954. The building is a converted dairy barn.

Ragotzy, who'll direct 'Sunday,' has enlarged his company for the upcoming summer semester to a total of about 30. That includes the resident Equity company, technical and administrative personnel and apprentices. General manager Wayne Lamb, who also choreographs the musical productions, and associate director Louis Girard have been with the operation for 10 and seven years, respectively.

Newcomers to the staff this year include designer William King, associate director Mort Siegel and stage manager Ralph Strait.

"IT'S A TOUR DE FORCE IN INGENIOUS, BOUNCING, TONGUE IN CHEEK ACTING BY THE NEW STAR" VARIETY

★ ★ ★ ★ DICK KALLMAN ★ ★ ★ ★

"Kallman is giving everything he has and that's plenty in the way of energy, vivacity, and charm and what is now known as ensemble, which simply means artistic harmony . . ." TELEGRAM-TORONTO

"How to Succeed" is dominated by the young man who cajoles his way to chairman of the board. It is played here by DICK KALLMAN. He has a fine sense of the comedic, including both the physical movement and the more subtle timing, sings nicely, and handles the demanding role well." POST AND TIMES-STAR, Cincinnati

"The role of J. Pierpont Finch fits DICK KALLMAN like a glove. More than once, Kallman reminded me of a young Robert Preston with the overtones of Jerry Lewis." HAMILTON, OHIO SPECTATOR

"New York critics suggested no one would ever be able to play the hero . . . Burrows found an actor — young DICK KALLMAN — here is a truly charming fellow." CLEVELAND PRESS

"Knows how to curl his voice around Mr. Loesser's trick sounds, and he suggests the buccaneer while looking the Boy Scout." TORONTO STAR

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"The role is played with delightful tongue in cheek style by DICK KALLMAN. A grimace, an exaggerated grin and puckish leer not only captivates the characters on stage, as intended, but the audience as well." DETROIT NEWS

"DICK KALLMAN and Willard Waterman milk nearly every chuckle out of the saga. It's a tour de force in witty spirited acting by the new star." CLEVELAND RECORD

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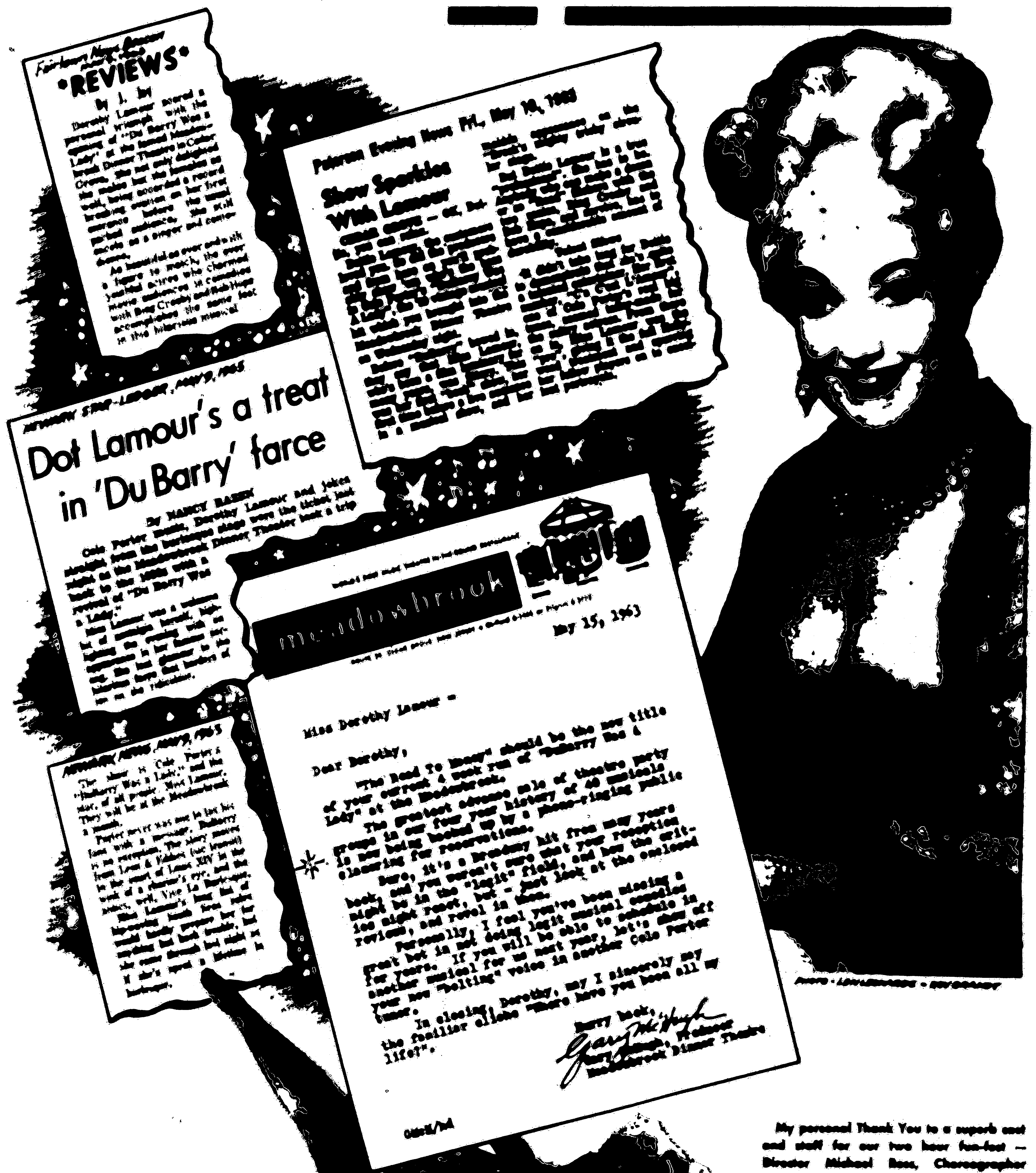

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Affectionately,

Dottie

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Girl to Remember" (MC). Producers, Lester Osterman and Jule Styne (1650 Broadway, N.Y.; JU 6-5570). Auditions for Equity femme dancers next Mon. (27) at 9 a.m. and Equity men dancers next Tues. (28) at 9 a.m., at the Mark Hellinger Theatre (51st St. and Broadway, N.Y.).

"Hundred and Ten in the Shade" (MC), producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: character woman, fat, must sing; character man, big, warm type, great vigor, must sing well; male, 18-19, tall, skinny dancer-singer, tenor. Mail photos and resumes to Neil Hartley, c/o above address.

"No Strings" (M). Producers, Richard Rodgers and Sam Taylor (488 Madison Ave., N.Y.; MU 8-3640). Auditions for Equity-open call femme dancers as replacements, tomorrow (Thurs.) at 2 p.m., at the Broadhurst Theatre (235 W. 44th St., N.Y.).

OFF-BROADWAY

"Best Foot Forward" (MC). Producers, Arthur Whitelaw, Buster Davis, Joan D'Incecco & Lawrence Baker, Jr. (c/o Stage 73, 321 E. 73d St., between 1st and 2d Ave., N.Y., BU 8-2500). Male and femme teenagers, between 13-18 are being seen Wednesdays at 4:30 c/o above address as replacements. Producers also looking for future replacement for the role of Gale Joy.

TOURING

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (20 E. 46th St., N.Y. 17, N.Y.; TN 7-3434). Available parts: three comedians 23-30, legit British accents; man, 23-30, legit British accent, falsetto voice, must play piano. Mail photos and resumes to Warren McClane, room 808 c/o the producer. Interviews by appointment only. Do not phone or visit.

"God Bless Our Bank" (C). Producers, Zev Bufman and Stan Seiden (c/o Kip Cohen, Managing Director, Coconut Grove Playhouse, 2500 Main Highway, Miami 33, Fla.; HI 4-8831). Ann Sothern to star. Will tryout on summer package circuit, prior to Broadway. Available parts: pompous bank president, late 50's; rigid Scotsman, 50's; three character men, mid 50's; small character woman, late 50's; wide-eyed male 24-27; femme, 18-23; pair Mutt & Jeff type character men, 35-45; other minor roles. Casting mainly through agents, but accepting photos and resumes clearly marked "Bank." Mail to Kip Cohen c/o above address.

The National Repertory Theatre. Producers, Michael Dewell and Frances Ann Dougherty (322 E. 50th St., N.Y.; PL 2-5440). Jerry Douglas is accepting photos and resumes c/o above address from Equity male and femme dramatic performers for the 1963-64 season, which will tour the U.S. beginning Oct. Anyone who has submitted photos and resumes within the last year, need not duplicate. Interviews will be held during the next few weeks and actors will be notified by mail as to time and place. Do not phone.

"This Was Burlesque" (MC). Producer, Michael F. Iannucci (c/o Casino East Theatre, 189 2nd Ave., N.Y.; YU 2-6611). This production stars Sally Rand. Auditions for AGVA femme dancers who sing and are experienced in jazz, ballet and tap, and a blonde, chubby chorus girl with good sense of comedy, every Wed. at 5 p.m., at the Casino East Theatre, c/o above address.

"West Side Story" (M). Producer, Ben Segal (c/o Lenny-Debin, 140 W. 58th St., N.Y.; JU 2-6270). This production, which stars Anna Maria Alberghetti, will tour four strawhats, beginning Aug. 5. All other roles open. Mail photos and resumes to Thomas Currie, c/o above address.

STOCK

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephen Slane (c/o theatre, Box 62, Beverly, Mass.). Accepting photos and resumes from musical performers and a few dramatic performers for a resident company. Mail applications to managing director at the theatre.

EPHRATA, PA.

Legion Star Playhouse. Producer-director, John Cameron (c/o P.O. Box 334, Ephrata, Pa.). Accepting photos and resumes from dramatic and musical performers for Equity resident company, also jobbers and apprentices c/o above address. Auditions will be arranged in New York in May.

FAYETTEVILLE, PA.

Totem Pole Playhouse. Producer W. H. Putch (RD No. 2, Fayetteville, Pa.). Accepting photos and resumes for Equity resident company only, c/o above address. Season of 12 weeks begins June 15.

LAKE LUZERNE, N. Y.

Lake Luzerne Playhouse. Producer, George Patrick (40 W. 48th St., N.Y.). Photos and resumes are being accepted c/o above address for the all-Equity resident company. Apprentices also being sought. The ten-week season begins June 24.

MIAMI, FLA.

Coconut Grove Playhouse. Producers, Zev Bufman & Stan Seiden (c/o Kip Cohen, Coconut Grove Playhouse, 2500 Main Highway, Miami 33, Fla.). Seeking all Equity types for musical-dramatic strawhat season. Send photos and resumes to above address.

SOMERS POINT, N. J.

Gateway Theatre. Managing director, Paul Giovanni (230 E. 30th St., N.Y.). Season of straight plays with two musicals. Audition for male and femme Equity actors will be by appointment only. Mail photos and resumes to Paul Giovanni at above address.

SPRINGFIELD, MASS.

Ivy Players. Director, Clifford Olsen (c/o Springfield College, Springfield 9, Mass.). Accepting photos and resumes for Equity resident company c/o above address. Six-week season of straight plays begins June 25.

SULLIVAN, ILL.

Summer of Musicals. Producer, Guy S. Little Jr. (Box 155, Sullivan, Ill.). Accepting photos and resumes from musical and dramatic performers for Equity resident company. Also applicants for paid apprenticeships, c/o above address. Interviews and auditions will be held in New York and Chicago in the near future.

TRAVERSE CITY, MICH.

Cherry County Playhouse. Producer Ruth Bailey (c/o Frank Cassidy, 326 E. 80th St., N.Y.; YU 8-6228). Accepting photos and resumes c/o above address of Equity leading men, leading femmes and character players for resident company. Apprentices also being sought on a no-fee basis. Interviews will be held in N.Y. and Chicago in the near future. Star system is used and nine-week season begins July 2.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Producer, Nikos Psacharopoulos (c/o School of Drama, Yale University, New Haven, Conn.). Accepting photos and resumes for a resident Equity company of twelve and a non-Equity company of six. All types will be considered. Appointments will be scheduled from photos and resumes received; mail to producer at above address. Do not phone or visit.

WINDSOR, ONT.

Cleary International Theatre Festival. Producers, Wayne E. Martens & Jonathan A. Knopf (c/o Jonathan A. Knopf, 220 E. 11th St., N.Y.; GR 7-1364). Accepting photos and resumes for Equity resident company and apprentices. Dramatic and musical season of 10 weeks begins June 29.

Films

"Bradburg" (D). Producer-director, Stan Russell (245 W. 56th St., N.Y.; JU 6-6250). Available parts: man, about 35, tall, lean, virile; Mail photos and resumes c/o above address, or call for appointment between 10 a.m. & 4 p.m. daily c/o above number.

"World of Henry Orient" (D). Producers, Jerome Hellman and George Roy Hill (c/o Casting Consultants, 444 Madison Ave., N.Y.; PL 3-1050). Available parts: boy, 13-14, dark, quiet, introvert; girl, 13-14, attractive, extrovert; femme, mid 40s, warm, beautiful; femme, 40-45, good-looking, sense of humor; male, late 40s, gentle, attractive, well-bred; femme, mid 20s, classy, sexy; femme, young, comedic actress; male, early 30s, good looking, overly tailored; boy, 14-15, nice kid, shy; femme, young, sexy, a bit tough. Mail photos and resumes c/o above address. Do not phone or visit.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"East Side, West Side" and "The Bachelor Game." Producers, Talent Associates - Paramount (444 Madison Ave., N.Y.; PL 3-1050). Seeking actors for extra work. Mail photos and resumes to Ethel Terry c/o Casting Consultants (Room 703, 444 Madison Ave., N.Y.).

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Ballet

"Radio City Music Hall Ballet." Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.; CI 6-4600). Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m., at the Music Hall stage entrance (55 W. 50th St., N.Y.).

Cabaret

Saint and Sinner Room. Producers, Danny Logan and Mark Malone (55 Grove St., N.Y.; UN 6-0797). Available parts in new revue; ingenue comedienne; young leading men and femme revue types with legit voices. Mail photos and resumes to Danny Logan c/o above address.

Names for Greek, L.A.

Los Angeles, May 21.

The Greek Theatre will open its 1963 season July 3 with "My Fair Lady," followed by the British import, "A Man for All Seasons," July 22-Aug. 3. Dorothy Kirsten will appear in "Madame Butterfly" for three performances, Aug. 6, 8 and 10.

Harry Belafonte returns Aug. 12 for 24 performances through Sept. 12, with production backing, and The Kingston Trio with Henry Mancini finales the season Sept. 9-16.

DENY '64 WORLD'S FAIR NEED KILL MET DATES

Dallas, May 21

Dallas figures in the Metropolitan Opera's tour plans for 1964, according to a statement issued by Francis Robinson, assistant manager, after many rumors had been heard that the current visit is the Metropolitan's swan song due to eastern involvements — the New York World's Fair and the removal to a new opera house in Lincoln Center.

The Met concluded one of their most successful visits to Dallas. Robinson pointed out that they are working on two schedules which would prevent the elimination of any city visited this season. One of these would involve lengthening the tour. The Met is committed to a two weeks' season in the New York World's Fair at the request of Fair authorities and Lincoln Center and comes after the first two weeks of the tour.

Scheduled B'way Preems

Pal Joey, City Center (5-29-63).
Pajama Tops, Winter Garden (5-31-63).
King and I, City Center (6-12-63).
Rehearsal, Royale (wk 9-20-63).
Here's Love, Shubert (10-3-63).
Jennie, Winter Garden (10-17-63).
Hundred and Ten, Broadhurst (10-24-63).
Man and Boy, Atkinson (wk 11-11-63).
Girl to Remember, Hellinger (11-14-63).

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Frank Scully Honored

Frank Scully has been elected to the 50th Anniversary Honors List of Columbia University Graduate School of Journalism. A medal will be struck for the occasion.

Scully is a member of the famous class of 1917 which numbered among its members M. Lincoln Schuster, George E. Sokolsky, Merryle S. Rukeyser, Howard Dietz, Elliott Sanger, Morris Ryskind, Silas F. Seadler, Irwin Edman and Oscar Hammerstein 2d.

Scully's publishers recently released "In Armour Bright," the third of his autobiographical volumes—the two previous being "Cross My Heart" (1955) and "This Gay Knight" (1962). It is not stated if the committee's choice was based on his last book or his years as an author and VARIETY columnist. "In Armour Bright" is his 16th published book. Earlier ones included bestsellers like "Fun In Bed," a convalescent's handbook, and "Behind The Flying Saucers."

Convalescing from a fractured coccyx and a lung infection Scully expected a final medical checkup this week to release him for the trip to New York.

Only 3% of the school's student body in its half-century history have been honored with this medal, the letter from Dean Edward W. Barrett stated.

A 'Russian Pope'

Australian author Morris L. West's new book, "The Shoes of The Fisherman," to be published late this month, deals with the premise that the next Pope is a Russian who has been imprisoned for 17 years. "I finished the book last August and since then half a dozen major things in the novel have come true," West told a Honolulu interviewer.

His bestseller, "The Devil's Advocate," will be filmed this year, but West won't be involved in any way with the filming. The author said he fears that "creation by committee," as practiced in Hollywood, "can become a nightmare."

New German Film Mag

Within the various branches of the German show biz, that of the film is undoubtedly in poorest shape. It's a consequence of this unholy situation that the domestic film papers suffer too. In fact, quite a few German film mags and trade papers have folded within the past years. It's, therefore, the more surprising if, in critical times like that, a new German film mag is born. It's called Film, a rather highbrow publication published by Hans-Dieter Roos, a young Munich-based film critic of the reputable Sueddeutsche Zeitung, and Werner Schwier who has made himself a name via his German tv series, "It May Be Laughed," which features silent movies of comical (Chaplin, Keaton, etc.) calibre.

Both publishers have emphasized that in view of the fact that the German film is currently so much "down," their first issues will chiefly dedicate themselves to the foreign film.

McGraw-Webster Consolidate

McGraw-Hill Pub Co., Inc., a New York company, has consolidated Webster Pub Co. Inc., of Missouri, the former surviving, for conduct of a printing-publishing business in New York City. Authorized capital stock is $14,305,040, consisting of 150,970 shares of preferred at $10 par value, and 12,000,000 shares of common at $1 par value. White & Case were filing attorneys at Albany.

Barrie Museum

After being closed to the public for two years, the birthplace in Kirriemuir, Scotland, of playwright Sir James M. Barrie, author of "Peter Pan," etc., has been formally reopened.

The tiny two-story house has been repaired and renovated, and an adjoining house has been incorporated to make way for more Barrie relics.

The famous washhouse in the back yard, which was Barrie's first theatre and also the inspiration of the Wendy House in "Peter Pan," is preserved in its original state, complete with a characteristic wooden washtub.

A J. M. Barrie Parlor has been furnished in mid-19th century style, including mementos of the author—spectacles, pipe, tobacco tin, passport, photographs, etc.

On long-term loan is the original typescript of "Peter Pan," with Barrie's ms corrections. Several bound mss of "The Old Lady Shows Her Medals" and "The New Word" have also been loaned.

BEST BOOK CONTEST

[illegible]

CHATTER

Louis L'Amour, compiling a collection of bings on celebs of the Old West, already has over 1,000 on gunfighters, based on old courthouse files.

Doubleday editor-in-chief Ken McCormick commuting to Palm Springs on Dwight D. Eisenhower's "The White House Years," Volume I of which should be ready in November.

N.Y. Times news editor Wallace Carroll, (Washington bureau) is returning to the Winston-Salem Journal & Sentinel as editor and publisher, per board chairman Gordon Gray's announcement. Donald J. Chipman coincidentally promoted to prez of Piedmont Pub. Co. of the Journal & Sentinel. Carroll previously was executive news editor of the paper, from 1949-1955, when he resigned to join the Times.

Ginny and Bill (Curtis Pub. Co.) Buckley first-time grandparents; daughter Carolyn (Mrs. Bisheman Q. Meyer 2d) became mother of 9½ pound son in St. Thomas Hospital, Nashville, Tenn.

Robert Baral, author of the kingsize $15 "Revue—A Nostalgic Reprise of the Great Broadway Period," has worked out a deal with his Fleet Pub. Co. for a one-third discount to accredited Ziegfeld Club members.

Gilbert Millstein, contributing editor to the Saturday Evening Post now recuperating from a heart attack at New York's Beekman Downtown Hospital, has penned the preface to Elliot (RCA Victor) Horne's "Hiptionary," which is due via Simon & Schuster in September.

James S. Swan, former publisher of Cosmopolitan, appointed western manager of the new Poise magazine (for juniors), of which Sanford B. (Sandy) Elias is president. It will be published Aug. 25 simultaneously in 10 leading U.S. newspapers.

Following Beth Brown's current bestseller "All Horses Go To Heaven" her newest, "Lonely Street—USA" will be published by Belmont next September.

Kit Menkin, teenage son of Larry Menkin, the tv scripter of Santa Monica, Calif., after breaking in on a full-length play in blank verse, "Free As A Bird," has finished a 320-page novel, "Love Me, It's A Loving Day."

Mike Douglas

Continued from page 27

refused to pay pension fees, and that off-camera rates also are being withheld.

Station officials say that the pension and off-camera disagreements are entirely apart from AFTRA's granting of waiver rights to permit the taping of the Douglas show for other WBC outlets.

Both sides apparently are standing pat, although some hope is expressed that the talks can be reopened. Rumors that the 90-minute stanza would be transferred to Los Angeles, where the Steve Allen production is located, have been reported, but appear unfounded.

It had been KYW-TV's hopes to put the 90-minute show into other Westinghouse television afternoon programming.

WBBM-TV

Continued from page 27

relationship in the past. The News is owned by Marshall Field and WBBM-TV by CBS.

The newspaper assigned five reporters to the story, and the station contributed three plus its No. 1 cityside man Hugh Hill and a camera crew. They worked cooperatively and, amazingly, both teams were able to develop the story in total secrecy for two months without a leak. The station used private automobiles rather than its news wagons so as not to attract attention.

Publishing Stocks

(As of May 21, closing)

Allyn & Bacon (OC)	23¾	—1
American Book (AS)	43⅞	—1¼
Amer. Book Strat. (AS)	3⅝	+ ¼
American Heritage (OC)	6	
Book of Month (N.Y.)	21⅛	— ¾
Conde Nast (N.Y.)	9⅞	
Cowles (OC)	12¾	+ ¼
Crowell Collier (N.Y.)	17½	+ ½
Curtis Pub. Co. (N.Y.)	6⅜	
Ginn & Co. (N.Y.)	20¼	
Grolier (OC)	40½	— ¾
Grosset & Dunlap (OC)	11⅞	
Harcourt Brace (N.Y.)	34⅝	+ ⅜
Hayden Pub. (OC)	3⅝	+ ¼
Hearst (OC)	25	
Holt, R&W (N.Y.)	30¼	
L.A. Times-Mirror (OC)	36	
Macfadden Bartell (AS)	3⅝	+ ⅛
McCall (N.Y.)	30¼	
McGraw-Hill (N.Y.)	37½	— ½
Meredith Pub. Co. (OC)	33	—2
Nat'l Per. Pub. (OC)	9	+ ⅛
New Yorker (OC)	90	+1
Pocket Books (OC)	5⅞	— ⅛
Prentice Hall (AS)	31½	
Ran'm House (N.Y.)	9⅝	— ⅛
Scott Foresman (OC)	25⅝	+ ⅛
H. W. Sams (OC)	31¾	+1⅛
Time Inc. (OC)	84⅛	+ ¾
Universal Pub. (OC)	5	— ⅛
Western Pub. (OC)	23⅝	+ ⅛
World Pub.	12¼	

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

U.S. Big Biz

Continued from page 1

$125,000 to mount and, with this figure included, will cost Fiberglass $450,000 in total outlay by the end of its 21-city tour.

Del Ladd, Fiberglass marketing v.p., estimates that the company wrote upwards of $500,000 in business in 48 hours while the show was in Boston, a tally the company directly attributes to the presentation. The $450,000 total budget is an average one for a pitch of this scope.

Fiberglass show was produced by Cellomatic Industrial Productions, a subsidiary of Screen Gems, in turn a subsid of Columbia Pictures. Tom Howell, Cellomatic v.p., estimates that upwards of 30-75 major industrial productions are produced annually, with the total constantly increasing. He refers to only those shows of $100,000 or more. Cellomatic is currently in the treatment stage on four such shows while other firms like Wilding, Jerry Fielding, Jam Handy, MPO and others are humming too.

More business firms are involved in this field than ever before, Howell points out. Figures for 1961, compiled by the Journal of the American Society of Motion Picture and Tv Engineers, indicate that $415,000,000 was spent that year for non-theatrical films and audio-visual presentations. This total represents an increase of one-third over the $300,000,000 estimated for 1956. Included in the 1961 figure were $127,000,000 for production; $80,000,000 for release prints; $100,000,000 for distribution; $37,000,000 for filming equipment and $82,000,000 for other audio-visual equipment.

The survey showed that the largest category in this medium was business and industry which spent $82,000,000 for production and $201,000,000 for all film and audio-visual purposes. Of the estimated 8,500 non-theatrical pix produced in 1961, the survey indicates, 5,100 were by and for industry. Biggest individual factors in the medium, with an investment annually ranging from $4,000,000 to $8,200,000, were reported to be General Motors, Ford, Standard Oil of New Jersey and American Telephone.

As this business has developed, so have the salaries it pays. Resultantly, according to Howell and Charles Scheuer, Cellomatic's project coordinator, more and more stage and pix performers, writers, directors et al have been drawn into the field. Some name actors rate $25,000 for a one-shot appearance or, if by the week, $5,000 salary (Equity minimum is $200 weekly for such work but most everyone makes over scale, they claim).

Industrial production has stayed in the eastern part of the country, mainly because vaudeville, cafe and legit people are used and also because industrial film studio technique differs from Hollywood. It's a lot faster. Coast producers have been eyeing the field, however, and spokesmen have been vocal in their desire to get in on the gravy.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

What's a classic? The herra profs have fancy definitions about universality of appeal and a test of time. Would, under these terms, a song which everybody seems to be singing for 60 years qualify? I am referring of course to old "Bill Bailey" and the importunings of his femme that he please come home. I first heard the song in the cakewalk era of entertainment at North Beach, Long Island, a junior grade Coney Island on Bowery Bay washed by the garbage of Riker's Island and long since transformed into a part of La Guardia Field.

It was in a day which vaude bills ran all week in beer parlors of seaside summer resorts. These were large and airy frame buildings, seating perhaps 300. They were swept by ocean breezes and rarely with a broom.

Trolley tourists sat around tables on which stood a few stale sandwiches. The provender was there to comply with the law which allowed such bierstuben to remain open on Sunday provided they served food as well as beer.

Ehret's Brewery had a monopoly on all places serving beer on North Beach. It was in a day of free enterprise and Jake Ruppert couldn't have moved in with the Yankees and Dutch Schultz, on account there were no Yankees or Dutch Schultz at the time.

Ehret's Brewery was on East 92d Street. There was a ferry from the foot of this street to Astoria. Trolleys ran from there to North Beach. They terminated at the south end of North Beach. Trolley cars of the B.R.T. brought people from Brooklyn to the north end. Near each terminal was a beer and vaude hall, both owned by a guy whose name I think was Charlie Erb. Anyway, he served Ehret's beer, stale sandwiches and fresh entertainment.

The acts were clean, the bills standard. Acrobats, song and dance teams, quartets (Avon, Four Messenger Boys, Bison City) serious next-to-closing skits and supper acts, made up the bills.

Kids were not barred, except possibly for lacking a dime for a drink and being too young to drink. They developed a skill of sorts in overcoming these obstacles. They would hang around the wide-doored entrance and as people came out, sneak in and occupy the chairs and act sort of possive over the half-empty beer mugs and the stale sandwiches.

Waiters and cops would not give kids like us the heave-ho if we did not drink the stale beer or touch the staler sandwiches. As I look back on them now, I realize they must have been warmhearted fathers themselves.

Bill Bailey And His Fine Tooth Comb

As early as the summer of 1903 I remember hearing Mrs. Bailey confessing she heaved Bill out of their home with nothing but a fine tooth comb. A fine tooth comb was something we understood. Heads were combed with these instruments on the hunt for aliens among the locks. I haven't seen a fine tooth comb in years but for Bill Bailey to get the bum's rush with nothing ·, ·e to spruce up his morale then such a comb was something we understood. A fine tooth comb and a rainy evening. Poor guy. Not even a stale sandwich to look at.

Somehow, I always thought Bill Bailey a Negro, but research does not seem to confirm this. The fact that today Pearl Bailey has a brother named Bill Bailey and has made a family act out of the song merely means that Negro-singers like the song. Blues, loneliness, rain and moanin' all night long, they understand and so they understand Mrs. Bailey's begging that Bill please come home.

There was an ill-founded legend that the Bailey in question was the partner of P. T. Barnum and there have been Bill Baileys reported as bartenders in Calcutta, Hong Kong, Tahiti and Cairo—all of course the original.

If any of them is the original Bill Bailey he must be as old as Winnie Churchill because Hughie Cannon wrote the song at the turn of the century and it was published by Howley, Haviland and D. in 1902. The Dresser end of the company Paul Dresser whose real name was Dreiser He was a brother of Theodore Dreiser.

The first performer to sing "Bill Bailey, Won't You Please Come Home?" was John Queen, a burnt cork artist who sang it in "Town Topics," a farce comedy which opened in Newburgh, New York, in 1902.

According to S. E. Ring, the Hollywood librarian of big time and small time vauders and their songs, Cannon made so much money on Bill Bailey he went broke and tried to recover his losses with a new song which reversed the picture. In this one Bill Bailey had become prosperous and Mrs. Bailey was pleading with him for that reason to please come home. That one didn't go so well and a whole raft of imitators never had the success of the original either.

Romo Vincent reports that Bill Bailey was an old Negro friend of Hughie Cannon's and that Hughie Cannon wrote another song which Johnny Queen sang called "I Wonder Why Bill Bailey Don't Come Home?"

The original is now in the public domain and as a p.d. tune you probably have heard it as a jingle for all sorts of commercials but with new lyrics. Everything from Rambler cars to Chex, the cereal with the micronite filter, has cashed in on Cannon's heirs.

No doubt the one who has made the money on the song in recent years has not been Jimmy Durante or Ella Fitzgerald or Della Reese or Pearl Bailey, but Allan Sherman. His version in "My Son, The Folk Singer" is called, "Won't You Come Home, Disraeli?" It is a rather ribald comment by Queen Victoria that her prime minister stop gadding around in Egypt, Pompeii and Rome, and has a line, "I ain't so certain, you're not the 19th century Richard Burton, Disraeli won't you please come home" (There was, of course, a Sir Richard Burton, an oriental student in the 19th century.)

I don't know how that parody will go in England where queens, even long dead, especially queens like Victoria who was the soul of virtue, are among the untouchables. How will they take to lines like

Now don't leave me flat,
The key to the Palace is under the mat,
Disraeli, won't you please come home?

But on this side of the Atlantic it is about the funniest of Sherman's parodies.

Parodies are not hard to do. You can take,

Some disenchanted evening
You may find your husband
Across an empty room.

Or

When your hair has turned to silver
I'll Clairol you just the same.

Or

I left Bret Harte
In Sausolito.

Or

When Arab I's are snarling
Israeli's on alert.

Or

With a shine on my shoes,
And a melody in my heart,
What a helova way to date Miss Day.

Tunes keep rolling off the keyboards and if they become hits they have a ready-made audience for kidding. The only ones who have valid objections to parodies are the lyric writers of the originals and even they might be persuaded to kid their own songs, if the price is right.

Broadway

George Zuckerman, publicity director for Asbury Park, N.J., for the past 20 years, resigning shortly to enter the pub-relations field on a private basis.

James A. Fitzpatrick, of Plattsburgh, now chairman of N.Y. State Power Authority and formerly of Committee on Offensive and Obscene Material, has been elected president of the Clinton County Bar Association.

Billy Rose, whose 80,000 shares of AT&T have made him the utility's largest individual stockholder, last week was revealed to be the largest individual owner of New York Central common. He said his holdings exceed 100,000 shares.

Rudolph Bing, Metopera general manager; composers Gian-Carlo Menotti and Samuel Barber, CBS newscaster Robert Trout, ballerina Alicia Markova and pianist Henri Deering among those sailing for Europe today (Wed.) on the Queen Elizabeth.

Mike Merrick and Gene Shefrin have merged into the new publicity-public relations firm, Merrick-Shefrin Co. Merrick, for the past five years has headed his own company, and Shefrin has been exec veepee of David O. Alber shop for 12 years.

Rehearsal Club celebrated its 50th anni last week with a posed photo of four but-very-young cuties gathered round a giant stem glass straw-sipping milk. The girls seemed at home with the beverage. A VARIETY editor said he once knew a Rehearsal Club girl who drank Rob Roys.

Lucile Singleton, longtime CBS employe and authority on vocal music, who when at CBS was credited as discovering Eileen Farrell, faces six months more of convalescence, with arm muscular therapy, at apartment, 10 East 68th Street, New York, after a fall at Scarsdale in February, dislocating right shoulder, causing near total disuse of right arm.

Bill Burnham's Imperial Artists will place the talent in the new N.Y. Hilton, slated to open June 26. Tony Cabot will handle the orchestras in the banquet rooms at the 46-story skyscraper flagship of the Hilton chain. "Names," per se, will be confined to the Hilton's Park Ave. Waldorf-Astoria (Empire Room); the 6th Ave. hostelry will have chiefly musical talent in its restaurants and bars.

Steakhouse boniface Henry Stampler cross-plugging from his Central Park West eatery in the direction of brother Dan Stampler's Steak Joint in Greenwich Village. Incidentally, latter also building two piggyback off-Broadway legit theatres on Bleecker St., on property which he owns. The Baby Broadway Theatre (204 capacity) will be underneath the Little Broadway Theatre (200 capacity).

New N.Y. World-Telegram & Sun columnist Norton Mockridge auditioning the Algonquin's Round Table (latterday version) for a column also found Esquire's Norman Wiener doing ditto, coincidentally huddling with boniface Ben B. Bodne who daily presides at the RT. Max Lerner, Post columnist now residing in Paris under a Ford grant to write a book on "Europe Today" as a sequel to his current "Overkill" book, told the tablers how his Paris apartment, on the rue de la Elysee overlooks President DeGaulle's gardens at the Palace. All neighbors, perforce, are carefully screened.

San Francisco

Hal Honore departed the Rosener Theatres (Larkin, Clay, Music Box); Robert Kennedy succeeds him.

Louis Armstrong band, returned from twomonth tour of Pacific points, played two nights at Claremont Hotel in Berkeley.

Turk Murphy took his Dixie band to Volcano, in the Gold Rush country (May 19) for an afternoon concert and evening street dance.

The Blackhawk, first base for jazzmen in these parts, is going out of business late in July. The partners are splitting up, looking for separate spots.

Hot news for senior citizens: Senior Citizen Francis X. Bushman will take a tour of oldsters to Europe this fall, visiting world key cities, including Rome where he worked in "Ben-Hur" back in 1915.

Added project for Lee Mendelson Film Productions, new firm announced few weeks ago, "A Man Named Mays," a documentary pic on Willie, with script by ex-Examiner sportster and columnist Charles Einstein.

Amateurs from radio, press, tv, including Dave McElhatton (KCBS radio) and Merla Zellerbach (Chronicle columnist), are teaming up to present "Mr. Roberts" for a week, May 20-27, at Geary Theatre, to benefit local charities.

Winner of the Oakland Symphony's annual competition is Gita Karasik, 13-year-old daughter of Manfred, a Frisco Symphony violinist. She's the youngest winner yet; will appear with Arthur Fiedler and the Frisco Pops this summer.

Athens

By Rena Velissariou
(67 St. Meletiou St., Tel. 844131)

Sound and Light show opened for the season to run till the end of next October.

Bolshoi Ballet performances here were presold to capacity three weeks before opening.

Gilda Gilles from the Olympia Paris is sharing billing with local talent at the Neraida.

The Ballet Rambert, after three successful appearances in Athens, left for Salonica, second key city of Greece.

A Cinematheque is established in Athens by Royal Decree. Spyros Skouras is the president of the administrative committee.

Leon Glochman, stage director and producer from North Africa, booked the legit group of Costas Michaelides to present the Greek classics in North Africa towns.

Metropolitan singer Nico Moschonas in Athens to participate in a Greek musical, "The Heart of a Father" by Matziapouloiou which was a stage hit a decade ago. It will be produced by AnZervos in modern version.

First Greek-Turkish co-production, "Heartbeat at a School Desk," will be produced by Damaskinos-Michaelides Organization and the Byreel Bros. of Turkey, with Aliki Vouyouklaki as a leading lady in role of her stage hit.

Ottawa

Cliff Tripp into Gatineau Club's Blue Lounge.

Sandy Kay chirping solo at Executive Penthouse in Hotel Duvernay, Hull.

Los Chavalos d'Espana bringing capacity business to Riverside Hotel's Rib Room, at $2.50 cover.

Joe Rene, Gatineau Club boniface and vet club owner, back among the tables after a long illness.

Diana Davis, local singer, struck hot time to preem her Gatineau Club nitery stint, with Johnny Ray hilltopping collecting top business.

Rich Little, Ottawa impressionist, playing comedy with the "Spring Thaw" company in Toronto; added to the cast in early May.

Robert W. Patchell, CBC public affairs supervisor in Vancouver, awarded a 1963 bursary by the Imperial Relations Trust. He'll study in the United Kingdom for six months.

Mpls.-St. Paul

By Bob Rees
(2300 Kenwood Parkway, 374-4015)

White House nitery has singing Cooper Sisters this frame.

St. Paul Civic Opera's recently concluded season was best in history.

Theatre St. Paul offering Lillian Hellman's "Toys in the Attic" through June 2.

Swanky Edgewater Inn supper club holding over Don McGrane and his band indefinitely.

Old Log Theatre, Equity strawhatter, preems mystery-comedy, "Not in the Books" May 22.

Australian actress Zoe Caldwell rated raves from all visiting crix for her comedies in Guthrie Theatre's "The Miser."

"Under the Gaslight" and "Camille" will be University of Minnesota Theatre's showboat offerings this summer.

Suburban St. Paul composer Gene Gutche awarded two-year, $10,000 Guggenheim grant to work on his opera "Judith."

"Say, Darling," "Rashomon," "Beckett" and "Best Man" included in Theatre in the Round's 1963-64 slate of shows.

Vet calypso singer Sir Lancelot soaring at new Capp Towers' Caribbean Room. Nitery is one of few local bistros doing biz during current slump which has put crimped trade at most spots.

London

(HYde Park 4801)

Sammy Davis Jr. started on a short provincial tour.

Pop singer Frank Ifield made his Palladium debut on Friday (17) in "Swing Along."

Sadler's Wells Opera Company leaves for Dusseldorf today (Wed.) on a 17-day tour of Germany.

The Variety Club staging its annual greyhound meeting at the White City Stadium May 28.

John Hastings appointed managing director of the newly-formed Top Rank Motor Inns division of the Rank Organization.

Coco the Clown (Nicolai Poliakoff) awarded a special trophy and testimonial lunch for his work in teaching moppets road safety.

Walt Disney Organization holding a lunch today (Wed.) to introduce its newly appointed merchandising manager, David Bush.

Ex-boxing champ Freddie Mills' new club, Nite Spot, opened last week. He has converted his longtime Chinese eaterie into this club.

New term of the Royal Academy of Dramatic Art has started with 144 pupils. Number has been deliberately cut by half since prewar.

Walt Disney Organization ran a "Son of Flubber" car race from Brighton to London on Sunday (19). John, Hayley, Juliet and Mary Mills presented the awards. Thirty Model "T" Fords competed.

Show biz visitors on the London scene include Roger Moore, Eva Bartok, Jan Sterling, William Wyler, Ray Charles, Ed Murrow, Otto Preminger, Heidi Bruhl, Noel Coward, Howard Newman, Anna Williams, Dawn Nickerson, Jerry Juroe, Benny Carter, Jerry Hyams, Dalton Trumbo and Ethel Linder Reiner.

Cleveland

By Glenn C. Pullen
(MAin 1-4500)

Anita Bryant here for Columbia disk and Coca Cola plugging.

Saroyan's "Beautiful People" revived by Dobama Players at their theatre with okay b.o. results.

Bob Hope wisecracked way through autographing party at Halle's for his new book, "I Owe Russia $1,200," while meeting pals in old hometown here.

Joel Grey, who grew up here as actor-son of bandmaster Mickey Katz, hosted by friends during current Hanna appearances in "Stop the World, I Want to Get Off."

Edwin Duerr, who formerly directed "Aldrich Family" on tele, returned to Western Reserve University to stage Lope de Vega's 17th Century "Knight From Olmedo."

Jack Silverthorne, manager of Hippodrome Theatre, took over ownership of renovated nabe house New University, which will play foreign pix as well as Hollywood product.

Current nitery names in town: Jack E. Leonard at Chateau, Chet McIntyre with trio at Theatrical Restaurant for one month and Sonja Lee with Page Boys at Moulin Rouge.

Gretchen Wyler, slated to open Monday (15) at Alpine Village, cancelled oneweek date because of reported illness. Pinchhitters are Niabanet, Jacqueline Conrad and Shirley Martin.

"Come Blow Your Horn" and "Alchemist" closed season Sunday (12) for Cleveland Playhouse's two theatres. Troupe packing up for summer strawhat season at Chautauqua, N.Y.

Sydney

By Eric Gorrick
(Film House, Sydney)

Victor Borge currently playing New Zealand for J. C. Williamson Ltd.

Rowan and Martin here for a second run at the Chevron-Hilton, Sydney.

Bowling alley biz continues to drop off here as public interest dwindles.

"Fairy Tales of New York" solid at the Ensemble, Sydney, for Hayes Gordon.

Tivoli Loop will turn in a record year, according to co-directors Lloyd Martin and Gordon Cooper.

Understood that plans are being made in the U. S. to find a buyer for the plush Chevron-Hilton Hotel here.

"Orpheus in Underworld" comes into Tivoli, Sydney, for repeat run under the banner of Garnet Carroll.

Victor Borge and Leonid Hambro set for a 12 nights' run at Her Majesty's under the J. C. Williamson Ltd. banner.

Lee Gordon, who a couple of years ago ran the Stadium Loop with top U. S. stars, is now operating a smalltime night spot here.

Georgian State Dance Troupe preems at Her Majesty's, Sydney, June 7 for Edgley & Dawe, Elizabethan Trust and J. C. Williamson Ltd.

Dancehall biz is improving somewhat with the start of autumn. No imported bands here because of import frown from the local musicians' union.

Noel Coward is expected here late this month for the preem of his "Sail Away" at Her Majesty's, Melbourne, under the direction of J. C. Williamson Ltd.

"A Dog's Life" has been given the greenlight for here and will go into the Lido and Gala next month. Pic is being distributed here by Sid Blake and Bob Kapferer.

Philadelphia

By Jerry Gaghan
(319 N. 18th St.; LOcust 4-4848)

Mark Ellis, of the Ellis Theatre chain, on trip to Israel.

Mort Magill, Buena Vista district manager, hospitalized for surgery.

Making first visit to Philly, Dimitri Tiomkin coming in for advance work on "55 Days at Peking."

Bill Kanefsky resigned as manager of the Studio Theatre after 12 years, to take similar post with Walter Reade's Community Theatre, Barclay Farms, N. J., arty house.

Danny Meehan set for a four-week stand at Henry's, had so many complaints on opening night about music, lights, etc. that owner Henry Dissen agreed to let the star out of the contract.

The Variety Club, Tent 13, and the Philadelphia Inquirer hold their sixth annual Old Newsboys Day next month (June 21). Jack Beresin, past Chief Barker of the Variety Club International, is general chairman.

William Corday, stage director of the Rittenhouse Opera and staffer at the Academy of Vocal Arts, took over the Upstairs East and renamed it Level 2. First show is the N. Y. revue package, "Say What Is This?"

St. Petersburg, Fla.

By Odie Anderson

Six-year-old piano prodigy Ingeborg Ittlinger presented benefit recital.

City Suntime Festival committee inks contract with Chicago's Thearle-Duffield Co. to stage July 4 fireworks display for 20th year.

Guy Lombardo, upset at hearing "Star, Spangled Banner" played in rock-n-roll time, sent letter pledging support to Rep. Joel T. Broyhill's bill calling for adoption of official version of national anthem.

National Restaurant Assn. chief counsel Thomas W. Power, in address to Pinellas County chapter of unit, opines present law governing expense account tax deductions for food and drink will be repealed within two months. It will be replaced by "standard of reasonableness instead of artificial standards," he claims.

Ireland

By Maxwell Sweeney
(Dublin 68 4506)

Singer Teresa Duffy set for Canadian tour next month.

Pop singer Roy Donnelly hospitalized with virus pneumonia.

Jim Walls and Noel Coade planed to Houston for Variety Club International convention.

Telefis Eireann (Irish TV) organizing mobile units for countrywide talent check for vaude shows.

Abbey producer Tomas MacAnna planed to Iceland to direct National Theatre Co production of Brendan Behan's "The Hostage."

Desmond Davies directing Peter Finch and Rita Tushingham in "Once Upon a Summer" on location in County Wicklow for UA release.

William Saroyan's "The Beautiful People," translated into Irish for production by Gael-Linn under title "Na Daoine Geanula". Nial Toibin produces.

Peter O'Toole, set for "Hamlet" role in first production of English National Theatre, will take part in feature pic on the play, projected by Jim Fitzgerald for Telefis Eireann (Irish TV).

B'way Jr.

By Walter Winchell

G. David Schine of the Ambassador-Plaza told Junior the famed inn no longer will stay open 12 months per annum. Open in Oct. Close in April.

S. Billingsley's title for his upcoming tome: "The Stork Club and Me."

Ballerina Nora Kaye's accident damaged a digit.

Barbara Cook stepping out of a small cab is Eye Perfume.

Howcum the Newark papers didn't mention the arrest of a young pop star? Allegedly pulled a stiletto and wildly stabbed hecklers.

"Pajama Tops" has three actresses. They don't talk to each other offstage.

Jack O'Brian is now a regular gabber twice weekly with chums Ed & Pegeen Fitzgerald via the WOR mikes.

Sam Levene will do "Seidman & Son" on the Rooster Route and then a national tour. Talk about mean tricks. Dave Astor named Levene in the divorce suit after Sam's show closed.

Playwright William Inge's constant castigation of critics is strange. He was a drama critic.

Mrs. Dimitri Tiomkin (Albertina Rasch) is mending rapidly after the big scare last month.

Bob Newson, one of the "Too True To Be Good" producers, kept the Robert Preston splitsualism skewp top secret for a week until the star spilled it.

Duke Ellington's first name is achoholly Eddie.

Radio City's talking about one net which fired a lowly press staffer in a so-called economy cut. Then hired a high-priced exec.

The Sunday edition of a great N.Y. newspaper had the biggest returns in its history. Insiders say none of the gazettes have the circs they had before the long strike.

Chorines and Show-Gels were victims of a young man who said he was a Canadian millionaire. They cashed his $25 elastic checks.

Chicago

(DElaware 7-4984)

Eugenie Leontovich joined the faculty of the Goodman Theatre School of Drama for next season.

"Come Blow Your Horn" opened yesterday (Tues.) at the Candlelight Dinner Playhouse and runs for the next six weeks.

Sam Fox named office manager of Filmack Studios in Chi. He was previously assistant to the president of White Photo Sales.

London House jazz-and-steakery incepted a Saturday afternoon free concert for selected high school students. Marian McPartland Trio kicks off this teen bash series.

Cast of "Struts and Frets," the revue at Julius Monk's Chi cabaret theatre, will perform for JFK and Capitol scribes at the White House Correspondents' Dinner for the President in D. C. Friday (24).

Don Davis, former "Wagon Train" teevee thesp opened a new cocktail lounge called the Crescendo in the Rush St. area. He's partnered with Jim Aneland, former owner of the Offstage Room.

Chi-based actress Brigid Bazlen (her mother is Chicago's American gossip columnist Maggie Daly) will re-create her film role in "The Honeymoon Machine" in its stage version, "The Golden Fleecing," opposite Bob Newhart (his legit debut) on May 31 at Chi Melody Top Theatre.

Montreal

By Charles Lazarus

Owner Jack Tietolman kicked off use of new antenna atop 42-story Canadian Imperial Bank of Commerce Bldg.

Comedian Johnny Howard, holding down the post of executive director of Mount Washington Hotel at Bretton Woods, N. H., in and out of town on convention biz.

Conrad Hilton, partnered with Montreal contractor Herbert J. O'Connell, holding "avant premiere" for Montreal Aeroport Hilton, the chain's new hostelry at Montreal airport.

Walter Jacobs, "innkeeper" of the Lake Tarleton Club at Pike, N. H., already making his Seven Arts Festival contracts with Montreal Star associate editor Gerald Clark, who has just written "The Coming Explosion in Latin America."

China's Plentiful Live Entertainment

Continued from page 1

"importance" of the program. (Your reporter regrets admitting his ignorance, fact remains that he doesn't know the value of fens and yuans as translated into European or American currency. Allegedly a dollar is equal to a yuan, but the transaction is difficult and complicated. If you know how, you can buy yuans for half their value or less. If you don't know how, they can cost more.)

Theatres are always full and tickets are virtually never available despite everything government officials say about their "easy" availability. This is a phenomenon which is equally startling to Occidentals in all Communist countries, Russia included. It is partially explained by the fact that theatre tickets are often given to factory workers or other State employees as gifts or prizes.

Grosses are not important, as they are in capitalist countries — success or failure is judged by the number of attendees (and/or applause) rather than in cash take-in.

There are no company managers, though there are numerous bookkeepers. The latter are not necessarily members of the theatre world, they are government employees assigned to add and subtract numbers—one day in a factory, one day in a store, one day in a theatre. Blocks of seats are also held out regularly for last-minute visiting firemen, whether visitors from abroad or local political dignitaries.

Repertory Galore

Repertory is the rule in all theatres, with almost daily changes of program. Usually, drama, opera, ballet, vaudeville, circus, etc., are intermingled. Judging by applause, audiences most enjoy singers of "classics." These singers are almost always elderly, with scratchy, reedy voices. The quality of the voice doesn't bother anybody (or maybe it does have meaning for the locals, values are different) but what counts is the songs—reminders of the "good old days." This would be a strange contradiction if it were not carefully pointed out by Communist leaders that what is meant by "good old days" are the days before "capitalists" spoiled life.

Clowns Always Popular

Second in audience appreciation are the clowns, very popular with the masses.

There are frequent plays and ballets (especially the latter) dramatizing Communist battles, victories, struggles, etc. These are received by most audiences apathetically, and rarely get any applause. The Communists say, "One does not applaud, vulgarly, things one respects highly." Which is one way of looking at it, of course.

The Chinese believe firmly that their stage entertainment is technically on a par with entertainment elsewhere in the world, if not better. Actually, their stage equipment, electrical equipment, scenery, etc., is 30 years or more behind the times and is not at all comparable to stagecraft elsewhere. But admittedly the performers themselves are frequently very highly trained and competent. Judging by the few examples of Chinese theatre which have penetrated the Occidental world, their dancers, singers and musicians are remarkable. As to their dramaturgy, apart from the propaganda plays, it is virtually impossible for a non-Oriental to judge it, it is so "different." Almost always, it is a melange of fantasy, symbolism, mime and chant. It has some alliance, but not entirely with Japanese "No." It is virtually impossible to translate or adapt it into European terms. (Or American, of course.)

15,000 Plays

Students of Chinese theatre say that the standard "classic" repertory consists of about 15,000 plays. Every actor of repute knows somewhere between 200 to 300 of these and most audiences recognize most of them and have seen most of them many times. (Not the youngsters, of course, but the "liberation" of China came in 1948, so that there are still a goodly number of adults in China who were brought up in the tradition.)

For the past five years the government has made a determined effort to "rejuvenate" the classic theatre. More than a hundred "famous" oldtime actors of repute who had dropped out because of lack of work or old-age have been recruited and put to work "teaching" the new generation of actors. For the first 10 years or so after the "liberation" this type of theatre was pushed aside, frowned upon by some of the more militant members of the government. Now they are fully and formally solicited and "officially" recognized.

One of the big problems is that the traditional plays have never been written down or published. They were handed down from actor to actor. Now the government is working very hard with film and tape, hoping to have authentic records with which to continue. Even so, it is claimed, about half of the classical repertory has been lost forever. Those who still remember some of the words, some of the action, do not remember the gests, the intonations, the movements which — in drama of this sort—is all-important.

Government aid (as in all Communist economies) is available to students of theatre. On application, and after passing a test, students (of whatever age or sex) have to sign up for an eight-year course. Tuition, housing and food are all gratis. The government also provides the students with two suits a year, one haircut a month and 10 yuans (theoretically $10) a month for personal expenses. Habitation is, of course, in dormitories. Classes take up only half of the students' time.

One fourth the study time is devoted to gymnasium, since athletics is an important function in Chinese theatre, and one-fourth for intra-class performances.

Students (or apprentices, as they are called) work approximately eight hours a day. When graduated and assigned to a theatre company, they work seven hours a day—or, rather, are not permitted to work more than seven hours a day, whether onstage or in rehearsal. They both can, of course, work more than that on their own, for studies, etc. One day a week, usually Monday, is free. Theatres often are open seven days a week, but in that case, performers alternate on a six-day basis.

Propaganda Also

More than incidentally, one hour a day (whether for students or graduate actors, and this goes even for the most important "stars"), is devoted to "notes" by the political secretary who is attached to each group. This functionary explains the Marxist meanings of the day, the play, etc., even though the play has no actual political import. This hour is deducted from the seven or eight hour schedule.

Also, all students and all actors, must go to performances by other companies than their own on a schedule arranged by their "teachers." All "premieres" of new productions are restricted to students and unemployed actors. "Unemployed" does not mean out of work, since all are on government payroll, but, rather, not currently in a play, or on night off.

Theoretically only two months is permitted for the rehearsal of a new play. Actually, it usually takes about three months. But time is not too important. If a new play opens and the audience (all pros) finds it "unsatisfactory" it goes back into rehearsal. It must be passed and acceptable to its "premiere" audience before it is made available to the public at large.

Transportation to and from the theatre is always provided for actors, via bus. Celibates and "oldsters" live in dormitories provided by the government. Married couples have lodgings of a more private nature, also provided by the government. Clothes, costumes and makeup are provided by the government. There is a salary for all actors on a varying official scale which doesn't amount to much but is sufficient for all their needs or so says the government. The top salary is 2,300 yuans monthly, which is reached by virtually no one, though there are about 20 actors now on the 2,000 level.

There is no income tax to pay.

The importance and esteem which is given to actors in the Chinese Communist setup is indicated by the above sums, as compared to the politicos. The big boss of China, Mao, allegedly is paid only 1,000 yuans per month. (But you just can't ignore his fringe benefits).

Costumes and scenery are all built in a mammoth central setup in the town of Soochow and frequently are remarkably lavish. Since costumes are especially important in Chinese classic productions, the total expended on their manufacture frequently is higher than the cost of the company. Also, actors frequently change costumes during an evening of play, thus wearing more clothes onstage than off, in their private lives.

Luxury is generally frowned upon, but actors are considered "special" people. The more important actors are permitted to have servants—if they can afford them.

'Opera' a Loose Term

There are about 25 major theatres in Peking, all with large seating capacity. Of this number about 15 are devoted exclusively to opera. (The word "opera" is a misnomer, since Chinese opera is a melange of vaudeville, acrobatics, mime, etc. The Peking Opera Co., which toured most of the world, but not the United States, a couple of seasons ago, was composed of members picked from all the Peking houses.)

It is difficult to pin statistics down, since definitions are not the same. The word "theatre" in China apparently is a misnomer, too, since it seems to include assembly halls, forums, etc. There are a number of theatres in Peking, for instance, in which the entertainment consists entirely of speeches or conferences. Like all Communists, the Chinese apparently love to talk.

There are thousands of "theatres" in the country; outside of the main cities, there is hardly a village or agricultural centre in which one cannot find a "theatre" or "cultural centre." There are about 200 traveling "opera" companies, many of them with first-rank talent, and touring constantly. Curiously enough, the percentage of oldtimers in these touring companies is higher than in Peking proper.

Allegedly apprentice actors, after finishing, are supposed to go on tour for a few years. But this hasn't worked out because audiences in the wilderness have made the most determined beef for "classic" plays and have beefed hardest against "new" (or propaganda) amusement.

There are still a few wandering minstrels, not working for the State and unofficially recognized. Usually they consist of two or three persons who set up a tent in village squares and entertain with "song and dance." Mostly this is corny stuff, likely to be erotic in nature. Customers stand around, or sit on the ground nearby, and watch, occasionally dropping coins for the entertainers. It is hard to believe they garner enough to keep alive—but obviously they do, since they exist. The government frowns on these gypsies, but does not bother to harass them.

No plays from "democratic" countries are ever shown, not even in translation or adaptation. No plays from Communist Russia, Yugoslavia or elsewhere, for that matter, although the Bolshoi Ballet from Moscow and some other dance troupes from other Communist countries have appeared for short tours in Peking. Chinese cultural officials say there is no possible question of spoken drama from the Occidental world. "Our people could not possibly understand or accept them," is the opinion. As to ballet troupes—they are accepted as "novelties" but, say the officials "our people don't really like them."

British ATV

Continued from page 38

"No Decision," later produced. Second prize winning author on that occasion, David Ballantyne, is also serving up one for this skein. Regular tv and picture scriptwriter Lewis Greifer is acting as a script adviser-assistant, though probably without public credit.

All the shows will be VTR'd at the ATV studios at Elstree and the first three are apparently already in the can. "We thought," said Stella Richman, "that the public would probably go for a weekly ration of unabashed love. Its about time we all came out of that kitchen sink and combed our hair."

Film Reviews

Continued from page 6

Black Gold

light of marquee billing but have had some experience, theatrical and/or television. This kind of vehicle will not catapult them to stardom but nonetheless they suggest promise.

Story line and production technique are plain old-fashioned, being another one about wildcatters versus the oil baron in Oklahoma a few decades back, and it's not difficult to guess who gets both girl and gusher at the end.

Screenplay by Bob and Wanda Duncan springs no surprises and and Leslie H. Martinson's direction might have gotten it on screen in less time. The 90 minutes of celluloid allows for too much lull between lusty action. Martinson does handily with barroom roughhouse and melodramatic catastrophe at the well; dull stretches in between are damaging to pace and impact.

Philip Carey, James Best and Claude Akins are the virile men of the southwest, and the ladies who wind up properly with the right men are Miss McBain and Miss Spain. Akins, the heavy, a robust, handsome personality, finales in the arms of the sheriff.

William Phipps, Dub Taylor, Ken Mayer, Iron-Eyes Cody, Vincent Barbi and Rusty Wescoatt manage to get by in supporting roles. Harold Stine's black-&-white photography and Howard Jackson's music measure up adequately. *Gene.*

A Cause, A Cause D'Une Femme
(Because, Because of a Woman) (FRENCH)

Paris, May 14.

Fernand Rivers release of [illegible] production. Stars Jacques Charrier, Marie Laforet, Jill Haworth, Juliette Mayniel, Mylene Demongeot, Odile Versois. Directed by Michel Deville. Screenplay, Nina Companeez, Deville; camera, Claude Lecomte; editor, Nina Companeez. At Balzac, Paris. Running time, 100 MINS.

Remy	Jacques Charrier
Agathe	Marie Laforet
Cecilia	Jill Haworth
Chloe	Juliette Mayniel
Lisette	Mylene Demongeot
Nathalie	Odile Versois
Johann	Helmut Griem
Maid	Yvonne Monlaur

Situation comedy deals with a ladies' man caught up on a murder charge and on the run. It has a neat style, pleasant characters and plotting. But it is somewhat overlong with the overactive desire to please by all concerned watering down its impact. But some foreign playoff aspects are there if pruned a bit, plus specialized situations on its general grace.

Accused of murder the hero, Jacques Charrier, takes it on the lam. A host of pretty girls help him clear himself. In the interim he really falls in love. However, there is no comeuppance involved and he goes merrily on his way. Comedy is padded out with love scenes and okay light characterizations.

Charrier is personable but does not quite have the lightness and charm to make his central role airy enough to accept all the women falling at his feet. He is somewhat too plodding to give the role the drive it needs.

Mylene Demongeot cuts a diverting bit as the light-headed, big-hearted girl. Jill Haworth has the proper porcelain childish quality as the doll wife the hero loves. Others are good. Director Michel Deville displays a neat personal touch but has yet to find the right tone of situation comedy, with the right blend of personage insight and sustained narrative.

The pic is sometimes taking but without the firm handling to keep it diverting throughout. Some punch and timing should have Deville emerging one of the staple comedy directors here. *Mosk.*

Die Endlose Nacht
(The Endless Night) (GERMAN)

Berlin, May 14.

Atlas-Film (Hanns Eckelkamp) release of Will Tremper production, in collaboration with Peter West Film (Wenzel Luedecke) and Hanns Eckelkamp. Features Karin Huebner, Harald Leipnitz, Louise Martini, Paul Esser, Wolfgang Spier. Directed and written by Will Tremper. Camera, Hans Jura; music, Peter Thomas; editor, Susanne Paschen. Previewed at Airport Tempelhof, West Berlin. Running time, 84 MINS.

Lisa	Karin Huebner
Wolfgang Spitz	Harald Leipnitz
J. H. Schreiber	Paul Esser
[illegible]	Louise Martini
Dr. Achbel	Wolfgang Spier
Herbert	Werner Peters
[illegible]	Hannelore Elsner

Will Tremper rates as one of the few outsiders among German filmmakers. Although he doesn't classify himself "a new waver," he picks unconventional subjects and his films usually have no big stars or big budgets. Two years ago, he directed "Flight to Berlin," which tackled a "boxoffice poison" subject—the divided Germany. Film received kudos but flopped at the b.o. His new film, "The Endless Night," also a rather unconventional (made without prepared script and shot nearly entirely in the huge despatching room of West Berlin airport Tempelhof), may face the same fate.

"Night," which Tremper wrote, directed and produced in collab with Berlin's Wenzel Luedecke and Hanns Eckelkamp of Atlas-Film distributing company (Duisburg), departs from the ordinary feature-type of film. It's just a series of episodes of people stranded at Berlin's airport Tempelhof because of bad weather conditions.

Tremper shows his ability in regard to dialog and brief realistic sequences and that he has an observing eye. What goes against the film's general impression is that he concentrates too much on sex. Nearly all the episodes told here, directly or indirectly, have too much of it, be it unfaithfulness, seduction or flirt. Film, for German standards, has its true merits. But for the foreign market, it appears too talky and also perhaps too sketchy. *Hans.*

The Sex Criminal
(SWISS)

Zurich, May 13.

Praesens-Film A.G. Zurich release of Praesens (Lazar Wechsler) production. Executive producer, Max Dora. Directed by Franz Schnyder; screenplay, Richard Schweizer, Wolfgang [illegible], based on an idea by Schweizer; camera, Emil Berna; music, Walter Baumgartner; editor, [illegible]. [illegible]. At Urban Theatre, Zurich. Running time, 94 MINS.

(In German and Swiss dialect)

A universal theme, that of sex aberration, adults preying on children and under-age adolescents of both sexes, is the basis of this latest Swiss release. Assertedly based on actual cases from the files of the Zurich police, it is, in all, a commendable effort with an air of authenticity and lack of melodramatic histrionics as assets. However, lack of punch and artistic finesse limits playoff. There are four episodes illustrating different aspects of psychopathic passions. Treatment often appears wooden and contrived. Flat German and Swiss dialog and uneven performances contribute to the lackluster overall impression.

Opening sequence shows a five-year-old girl being abused by an unknown who is brought to justice thanks to an immediate police report leading to a painstaking tracking-down of the culprit via fingerprints and other clues. Done in semi-documentary style, it offers interesting insights into criminal police methods. However, flashes from an operation of voluntary castration are in bad taste and add an unnecessary shock element. Second episode concerns a sexually frustrated young peasant whose abuse of a little girl remains unreported due to the family's "influence" in the village. A repeat of the crime is prevented at the last minute when the people finally speak up.

Third sequence is about a homosexual's seduction of a teenage boy. He is acquitted at first since denying the guilt and having had no witnesses. The boy is thus stamped a liar until the prosecutor, convinced of his truthfulness, brings the case back to court and manages to have the pervert convicted. Case four shows the seduction of a 14-year-old girl by her stepfather who threatens her not to betray him. The truth is brought to light via contrived coincidences, and the whole sequence appears the most implausible and least convincing in spite of the basic premise's plausibility.

A firmer directorial hand would have been needed to make this entry come off. As it is, it stands little chance for international consumption. Camera work, in black-and-white, is conventional, and editing is okay. *Mezo.*

OBITUARIES

TEX O'ROURKE

Tex O'Rourke, 77, chief jester and roastmaster with the Circus Saints and Sinners, a club famed for lampooning celebrated guests it invites to its luncheons, died May 14 in New York following surgery. A tall Texan, he ribbed notables ranging from ex-Presidents Truman and Eisenhower to the late financial tycoon Robert R. Young.

Of colorful heritage, O'Rourke was a native of Yaleta, Tex. His mother was a circus artist and his father a strapping U.S. marshall. In his younger days, O'Rourke was a boxer who learned the art under the tutelage of Bob Fitzsimmons.

He also was a soldier of fortune who participated in Latin-American revolutions for "a little excitement and a little dough." For a time he was a sports promoter, trouped in Wild West shows, toured the lecture circuit and played the calliope.

There are no immediate survivors.

CAROL REES SHULMAN

Carol Rees Shulman, 41, wife of the magazine, book and television writer, Max Shulman, was found dead in the couple's home at Westport, Conn., May 17. An autopsy established that death was

PAUL CLARKE
May 20, 1960
"You shall show my roof and stars and morning,
I shan't not forget."

due to natural causes. She was the mother of four children.

Her father, Les Rees, has represented VARIETY in Minneapolis for over 30 years and her brother, Robert, is currently doing the same.

CAROLINE ELLIS

Mrs. Caroline Crockett Ellis, 85, regional and network radio personality for over 20 years, died May 17 in Richland, Kans. Once a teacher, then a farm wife, later a department store worker, she began in radio in 1933 as writer-narrator of a show on KMBC for one of the leading Kansas City department stores.

She went to WHO, Des Moines, in 1936 to initiate a new show, "Caroline's Golden Store," for Montgomery Ward on a regional network. A couple of years later she went national on CBS for General Mills, even then being well into her mature years. She returned to Kansas City in the early 1940's, and took up a commentary show intended to be sustaining. Her knack for good sense in her continuity and copy soon made the program commercial.

Mrs. Ellis closed her radio career narrating a weekly dramatized show, "Of Health and Happiness," for Blue Cross and the Area Hospital Assn. in the mid 1950's.

Her husband died of cancer in 1934. Three nephews survive.

WIN BROOKS

Win Brooks, 61, executive editor of the Boston Record American Sunday Advertiser, died Sunday (12), of cancer. He was the author of one novel, which was a Literary Guild selection, and many short fiction stories. His fiction and poems appeared in the Saturday Evening Post, Collier's, the North American Revue, Women's Day and other publications. "The Shining Tides" was the title of his bestselling novel of 1952.

Brooks joined the Hearst newspaper in 1917, and his newspaper career embraced service as a reporter, rewrite man, city editor, managing editor and finally, executive editor. He was named managing editor of the Boston American in 1930 and executive editor of the Record American Sunday Advertiser in October, 1961.

Surviving are his wife, son, four daughters, two sisters and three brothers.

MARTHA VARGAS

Mrs. Martha Vargas, secretary to Howard G. Minsky, president of International Telemeter Co., a Paramount Pictures' subsidiary, died May 18 at Will Rogers Memorial Hospital, Saranac Lake, N.Y., after a brief illness.

Mrs. Vargas, who joined Paramount in 1923, served as secretary to the late Louis Phillips, Par's longtime general counsel, from 1930 to 1960. She resided in Jackson Heights, L.I., where funeral services will be held today (Wed.).

ROY DAY

Roy Day, 75, former librarian of The Players Club in New York, died April 14 in Stamford, Conn., after a brief illness. He served as the Players Club librarian from 1930-43. During that period he also wrote many articles on the theatre for the N. Y. Herald Tribune.

As a young man, Day was an actor with the Morris Gest company, and was a member of the original production of "Chu Chin Chow" with Florence Reed, which toured the U. S. He also toured the U. S. and Canada as a member of a Gilbert & Sullivan light opera company.

His personal theatrical memorabilia, covering a period of more than 30 years, was presented by him to the New York Public Library, and formed the nucleus of the dramatic section of the main library on 42nd Street.

His sister survives.

ANTHONY G. ESPOSITO

Anthony G. Esposito, 56, Cincinnati Symphony Orchestra violinist and viola player, died of a heart attack May 16 in Cincinnati. He also played for the Cincy Summer Opera, with orchestras of Bert Farber, Gardner Benedict, Dobe Moffitt and Henry Theis and headed a dinner music ensemble at the Netherland Hilton.

Winner of a Mannes School scholarship in New York, he joined the Cincinnati Symphony's first violin section in 1929 under Fritz Reiner.

Surviving are his wife, two sons, two brothers and a sister.

ROLANDE DESORMEAUX

Rolande Desormeaux, 37, singer on French tv and radio outlets in Quebec, died May 16 in Montreal. She was the wife of Robert l'Herbier, CFTM-TV's program director.

Miss Desormeaux was born in Montreal, and entered show biz as a member of "Les Joyeaux Troubadours" troupe, which played frequently on French radio some years ago. She later was a pop singer on the French net of the CBC. She also had her own variety TV show, "Rolande Recoit."

Her husband, parents, and two young sons survive.

MARIE GLOSZ

Mrs. David S. Rose, 83, onetime opera singer known professionally as Marie Glosz, died April 14 in Rome according to word received in Milwaukee last week. She was the divorced wife of a five-term Milwaukee mayor.

Miss Glosz and Rose were married in 1910. After the divorce in 1920, she continued her career. She studied in Europe, appeared at L'Opera Comique in Paris, coached in Hollywood and appeared in a film. She moved to Rome 15 years ago and died in a nursing home there.

GUS A. METZGER

Gus A. Metzger, 85, Southern California theatre owner and operator for past 40 years, died in Hollywood May 13 after a long illness. Among theatres he operated were the Arcade and Rocy in Los Angeles, and Cabrillo, San Diego, as part of the Metzger-Srere Theatres circuit. He was a former board chairman of Southern California Theatre Owners Assn.

His wife survives.

ELISE CAVANNA

Elise Cavanna, 61, former stage and screen comedienne, died of cancer May 12 in Hollywood. She appeared in "Ziegfeld Follies" and on the screen with W.C. Fields and Wallace Beery. In recent years she was known as an author and painter.

Surviving is her husband, recording exec James Welton.

STANLEY MAXTED

Stanley Maxted, 63, radio and tv commentator and actor, died May 10 in London. He did varied commentaries but the ones that earned him his accolade in broadcasting were in 1944. He parachuted into Arnhem for the BBC and for nine days inspired the nation with his on-the-spot, graphic eye witness accounts of the action.

He also appeared as a character actor in a number of legit shows and pix.

ARTHUR PEEL

Arthur Peel, cinema manager and distributor, died recently in Nelson, Eng. He started his career at the Palace, Dukinfield, joined the New City Film Company and later was managing director of Victory Theatres until the chain sold out to Star Holdings, Leeds, in 1961.

He was an active in both the Cinema Exhibitors Assn. and the Cinema Trade Benevolent Fund.

JOHN MEEHAN

John Meehan, 61, three-times Academy winner for best art direction, died of cancer May 15 in Hollywood. He was in the industry for past 28 years, mostly at Paramount, Columbia Pictures and Universal. More recently he was with Revue. His Oscar wins were for "Sunset Blvd.," "The Heiress" and "20,000 Leagues Under the Sea."

His wife and daughter survive.

CONNY RYAN

Conny Ryan, 82, vet vaudevillian, died May 12 in West Haven, Conn., after a brief illness. He appeared in vaude for years as a singer. For 15 years he trouped in an act with Steve Mills, which played niteries on the east coast. Just before his death, he was seen in the current off-Broadway production of "This Was Burlesque."

Three brothers and four sisters survive.

WARREN GATES

Warren Gates, 54, booker and salesman for Warner Bros., and Columbia Pictures, died May 10 in Jamaica Plain, Boston. For the past six years, he was president of Local F-3, International Alliance of Theatrical & Stage Employes.

Surviving are his wife and two daughters.

RAYMOND M. ZAHER

Raymond M. Zaher, 66, musician and music publisher, died May 9 in Northbrook, Ill. He was a pianist and composer on the U.S.S. Leviathan during World War I, and had been associated with a Chicago music publishing firm until his retirement 17 years ago.

Wife and three sisters survive.

JULIAN DROB

Julian Drob, 50, production facilities director at KDKA-TV for the past 12 years, died of a heart attack May 9 in Pittsburgh. He was the son of the late Bennie Drob, stagehand in Pitt theatres for years and a brother of Julius Drob, saxophone player.

His wife also survives.

JOHN JONES

John Jones, 86, cinema proprietor, died May 6 in Rhosymedre, Wales. Originally in the grocery business, he turned to films and opened a theatre at Cefn Mawr.

He later formed a company to open the Oswestry Regal and the King's Theatre.

MARTIN SOLOMON

Martin Solomon, 73, salesman with Allied Artists' Los Angeles exchange and an AA employee for 24 years, died May 16 in L. A. following a stroke.

His wife, three brothers and sister survive.

WILLIAM J. BEECHER

William John Beecher, 58, Metro projectionist, died May 11 in Hollywood. He was v.p. for two terms of Local 165, IATSE.

His wife and two sons survive.

Frederick W. Sperling, 83, a lawyer who had represented the Metropolitan Opera Company and numerous opera singers, died May 14 in New York. His former clients included Enrico Caruso, Amelita Galli-Curci, Maria Jeritza and Frieda Hempel.

John Till, 77, last survivor of a show business family, died May 15 in Stratford, Ont. Born in Philadelphia, he toured from age 14 with his parents, John and Louise Till, in their marionette show.

Jack Yelin, 56, tv performer and trumpet instructor, died May 13 in Schenectady, N.Y. His wife, son, two daughters, two sisters and a brother survive.

May G. Savage, 62, a mezzo-soprano in the Metropolitan Opera's chorus for 30 years, died recently in N.Y. Her sister survives.

Mrs. William Downey O'Brien, who had been with United Artists Corp. homeoffice for more than 30 years, died April 28 in New York.

Robert B. LeRoy, 38, stunt driver with Buddy Wagne's Hell Drivers and the Joe Chitwood Show, died May 4 in Togus, Me.

Frank J. Bernardini, 73, co-owner of the Mountain View Drive-In Theatre, near Burlington, Vt., died May 4 in that city.

Edouard Corniglion-Molinier, 63, a military and political leader in France and former film producer, died May 9 in Paris.

Anthony Lown, 19, actor who had appeared in stock and on tv, was killed in an auto crash May 9 in London.

Frank Howard, 63, coowner of the Singapore Restaurant on Rush St. in Chicago, died May 18 in that city. Wife, daughter and three sons survive.

Jessie S. Patterson, 83, vocalist and longtime music teacher, died May 14 in Albany, N.Y.

Sir Alexander Cannon, magician and hypnotist, died recently in Isle of Man, Eng.

Charles Preston, 83, longtime BBC organist, died recently in Whitby, Eng.

Mother, 73, of Norman Weiser, vicepresident in charge of operations at 20th Century-Fox Records, died May 20 in St. Louis, Mo., after a long illness.

Father, 73, of nitery comedienne Yvonne Moray, died May 6 in Yonkers, N. Y.

Father, 83, of Marcus Glazer, Chi talent agent, died May 9 in that city.

Runaway

Continued from page 2

charges. This, it's said, has had the effect of either driving local filmmakers out of the country or causing them to cease operations in the December-through-March period. A vote by the citizen-group opposition toward its passage has been registered.

The second committee approach is the generalized one in Washington where the Hollywood delegation met last week with Asst. Labor Secretary George L. P. Weaver. Pat Somerset, president of the Hollywood AFL Film Council, and Al Chamie, secretary-treasurer of the Assn. of Motion Picture Producers, stated: "Definite progress has been made in our Government's study of possible measures to relieve unemployment and economic distress in the domestic motion picture production industry. . . ."

The Hollywood group was asked by Weaver to return within 30 days to provide additional information on the runaway matter.

Mary Pickford

Continued from page 2

and their home at 211 University Ave., the present site of the Sick Children's Hospital.

Short will play in all Canadian film houses during June. Producer of the film, as yet untitled, is Nicholas Balla. Toronto luncheon on June 11 will be arranged by a committee headed by Len Bishop, veepee of pioneers and manager of the Hollywood Theatre (FP), Toronto, with Ontario branch of the Pioneers being the kickoff luncheon as the first project in the history of the Canadian motion picture industry.

Feature of each trans-Canada luncheon will be photos of early shots of Canadian cinemas, blown-up by Canadian Kodak Co., Ltd. for distribution to all centres. The Toronto film industry plans department store displays of early stills, equipment, etc. plus nucleus of a film museum to be originated by Rossin.

MARRIAGES

Marylee Matthews to Richard E. Bacharach, New York, April 27. He's a theatrical producer.

Susan Shaver to George Kane, New York, May 16. Bride is daughter of vet vaude performer Buster Shaver (& Olive & George); he's with the William Morris Agency cafe dept.

Jody Covell to John Salisbury, Portland, Ore., March 23. Bride is secretary at Northwest Recording Studio; he's program director at radio station KL and freelance commentator.

Sylvia Bock to Ernest Shapiro, May 18, New York. Husband is a publicity staffer at RKO Theatres.

BIRTHS

Mr. and Mrs. Tommy Mello, son, New York, May 4. Father is an actor.

Mr. and Mrs. Jerry McCune, son, Pittsburgh, May 4. He is a film editor at WATE, Pittsburgh.

Mr. and Mrs. Robert Newyard, daughter, Santa Monica, Cal., May 12. Father is Screen Gems western sales manager.

Mr. and Mrs. Tony Richardson, daughter, London, May 11. Mother is Vanessa Redgrave, actress-daughter of Sir Michael Redgrave; father is the film and stage director.

Mr. and Mrs. Andrew Ray, daughter, London, May 3. Mother is actress Susan Burnett; father is the actor-son of comedian Ted Ray.

Dr. and Mrs. Robert K. Davies, daughter, New Haven, May 15. Grandfather is legit pressagent Harry Davies.

Mr. and Mrs. Robert Fountain, daughter, New York, May 14. Father is an account exec for ABC Radio network.

Mr. and Mrs. Richard Harris, son, London, May 16. Father is an actor.

Mr. and Mrs. Vernon Goldsmith, daughter, New York, May 7. Mother is Peggy Nieman, formerly with the membership department of ASCAP; father is a playwright.

Unions Yelp

Continued from page 1

is that they feel that the hostility to unions engendered by the showing of the film is not overcome by a NLRB decision or even a new election. One union attorney said acrimoniously: "There's no way of getting that kind of poison out of their mind short of totally brainwashing them."

'Anatomy of Lie'

At least two unions, the Machinists and the Teamsters, have been using a rebuttal film called "The Anatomy of a Lie." It undertakes to expose "Women" as a distortion of facts. Labor leaders have been less than enthusiastic about its effect as an antidote.

As a result of the four NLRB rulings upsetting elections, in which companies used "Women," the unions are advocating immediate union recognition where the film is used prior to an organizational election, or, failing this, a firm NLRB rule that "Women" must be shown on a double bill with "Anatomy."

"And Women Will Weep" is a 22-minute color film produced by the National Right To Work Committee in 1960. It attempts to dramatically portray a bitter 118-day strike against a company in Princeton, Ind., in 1957. The NLRB's most recent statement said that the film is not a documentary, "but a staged production based on a contrived script, played by professional actors, and put together so as to achieve the maximum dramatic and emotional impact."

The Board ruling further states: "The professional acting is smooth and extremely lifelike. In fact, the entire production is so well conceived that the ordinary viewer is likely to consider it represents the literal truth." The panel majority ruled that "the sophisticated audiences would recognize that the film in question was propaganda ... such films are not meant for sophisticated audiences."

Labor lawyers are baffled as to how to handle what they consider filmic "McCarthyism." "If we made a picture as slanted and as emotional as 'And Women Will Weep'," a union barrister said, "they'd haul us before the Un-American Activities Committee. As it is now, the NLRB quite righteously gives us a new lock for the barn door after after the horses are gone."

READY AN' RARIN' TO GO! 124 EPIC HOURS—60 IN COLOR!

LARAMIE

Hot off the network, Laramie's packed with the kind of stars, guest stars, action, excitement, production, direction and writing qualities that have made this series a consistent time period leader. Here's the proof: (... NTI)

Oct. 1959 Sept. 1960—Lead time period with 31.5 Avg. Share
Oct. 1960 Sept. 1961—Lead time period with 32.2 Avg. Share
Oct. 1961 Sept. 1962—Lead time period with 32.7 Avg. Share
Oct. 1962 Mar. 1963—Tied for 1st 32.1 with Avg. Share

Starring John Smith and Robert Fuller, Laramie's vivid Wyoming setting projects an immense outdoors feeling of its own. Combined with guest stars like Nanette Fabray, Eddie Albert, Edmond O'Brien, Ernest Borgnine, Julie London and many more, Laramie has a broad appeal that can lead your market, day or night, strip or weekly. Laramie's a thoroughbred—rarin' to go for you and your advertisers. For more details call now.

NBC FILMS

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MAY 29 1963

VARIETY

PRICE 35¢

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HOLLYWOOD-BEYOND-THE-SMOG

Political Washington Practices Valor Of Discretion Re L'Affaire Elizabeth III

Washington, May 28.

Washington's high society, which is largely pegged on political position, is giving "Cleopatra" what amounts to a big snub.

The implication seems clear that most politicians of lofty rank are avoiding association with the Elizabeth Taylor-Richard Burton film.

The June 26 premiere at the Warner Theatre is a $50-$25-$15 benefit for the International Rescue Committee, a 30-year-old respected charity. Yet, no one kin to President Kennedy, Vice President Johnson or any member of the U.S. Supreme Court has lent a name to the sponsorship. It is, in fact, considerably more interesting who is not associated with the preem than who is.

First Lady Jacqueline Kennedy is, of course, expecting a baby and has curtailed social activity. But she has many times given her name as "honorary chairman" of large benefits which she did not personally attend. She declined doing it in this case. Mrs. Lyndon B. Johnson and the Chief Justice's wife, Mrs. Earl Warren, did not consent to participate.

The invitations are out. Cochairmen of the sponsoring committee are Mrs. Angier Biddle Duke, wife of the State Dept's chief of protocol who is reported in line for an ambassadorship in Africa ...oon, and Mrs. Claiborne Pell, wife of the junior Democratic Senator from Rhode Island. Mrs. Duke, the former Robin Chandler, was once a regular panelist on

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Secret Screening Of Terrorist Film; Shows Algerians in Torment

Cannes, May 28.

A picture banned by the French government was secretly shown during the Cannes festival last week. It is "October in Paris" and deals with the protests by Algerian demonstrators during that month in 1961.

The film, sponsored by the Maurice Audin Committee (named after a young mathematician who was strangled to death) was made by a crew of 23 who worked without pay in their free time. It has a running time of 70 minutes and is a combination of newsreel clips, still photographs, firsthand testimonies by Algerians and shots of the cellars where Algerians were tortured.

Although banned in France, and in spite of the fact that one print has already been seized by the French authorities, the film is being shown on occasional Sunday mornings in different theatres and has also been distributed to private clubs. Invites to the screen-

(Continued on page 19)

TIN-EAR CONGRESSMEN VS. DEPT. OF CULTURE

Cleveland, May 28.

Establishment of a U.S. Department of Culture and further expansion of entertainment trips overseas were strongly advocated by Mimi Benzell and Frank Parker during a Press Club interview in Cleveland. Miss Benzell took sharp issue with "those men in Congress who do not have the background to understand what music means, and oppose such programs."

She noted the tremendous suc-

(Continued on page 63)

Music Festivals Amok; France Alone Lists 217

By WOLFE KAUFMAN

Bordeaux, May 28.

Annual mad parade of music festivals is on. As always, Bordeaux leads off, with a fine line-up of musical events which lasts three weeks. There are 217 music festivals listed for France alone, this year. When you add Switzerland, Germany, Austria, Italy, etc., you begin to have an idea of the enormity of this sector of show business. And it's not a peanut business. Individual artists are being paid higher fees by a dozen or more of the French music festivals than they normally get in concert halls. Names such as Byron Janis, Henryk Szeryng, Van Cliburn, Yehudi Menhin and Nathan Millstein are sprinkled around and—which is more important — the customers are coming.

Bordeaux, at the moment, is jam-packed. You have to bribe your way into a hotel room. Two weeks before the opening night

(Continued on page 48)

Top Danish TV Show Drops From Fatigue

Copenhagen, May 28.

Not the show but its main attraction is tired, so this month Denmark's most popular tv show, the monthly "Plade-Parade," goes on the air for the last time.

The combined record and film show, has been emceed for six years running by its coproducer, pipe-smoking, fashion-conscious Otto Leisner.

Practically every single show on the program has been panned by the critics, while the televiewers,

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MALIBU TRACT'S NEW FRONTYARD

By ROBERT J. LANDRY

As token of the sincerity of their intention to create a new, modernized super-studio in the smog-free Malibu Beach tract beyond Hollywood, the three cooperating companies, 20th-Fox, Metro and Columbia, are purchasing for about $800,000 an additional adjoining 75 acres, presently a cattle ranch owned by W. C. and E. J. Richards. This will give the existing 2,237-acre film site frontage to the Freeway and Las Virgenes Road, escaping the winding road approach into the tract now under county control. The investment is also a presumed answer to those skeptics who, following the original story, called it a "pipe dream."

Trade thinking in New York has increasingly foreshadowed continued use of costly Los Angeles realty acreage by half-idle, overhead-haunted studios as doomed to erasure. There has been general discussion of the Malibu idea in terms of a flight from ground values, taxes, idle stages, unscientifically planned

(Continued on page 18)

Fed Wants Less Fest Shopping For 'Extra' Pix

Cannes, May 28.

Under updated Federation of International Film Producer Association's rulings, strongly backed by the U.S. via the Motion Picture Assn., the competitive festival's right to "invite" additional pix to the one official entry may be curtailed. This applies to the big producing countries, making over 70 features per year, which have the right to more than one entry.

The last two years the big producing countries like the U.S., Great Britain, France, Italy, West Germany, have usually been content to pick one official pic and allow the fest to choose one or more others. But it was felt it turned into the fest representatives shopping around too much to secure star attendance.

Now the Selection Committees in each country would select one and recommend other eligibles. It remains to be seen if the fests will go along with this and other FIFPA rulings like the 12 day rule, still ignored.

Other numerically-large producing countries like Japan, Russia and India usually are content with one pic. India did not even send one to the 1963 Cannes Film Fest.

Peak Demand for Names to Come In Fall With TV, Niteries Heavy Bidding

Talent agencies will face a king-sized headache in the fall when allocating acts between an unprecedented number of variety shows on television and the normal cafe outlets. They anticipate that the demand for names will hit a new peak because of the pressures of both media.

Indications point to the possibility that there will be 18 variety shows on television next season, as well as several specials which will also require a supply of names. In the roster are the Ed Sullivan Show, Garry Moore, Bell Telephone, Jimmy Dean, Judy Garland, Danny Kaye, Jerry Lewis, Johnny Carson, Sid Caesar, Red Skelton, Jack Benny, Steve Allen, Jack Paar, Andy Williams, Jackie Gleason, Mitch Miller, Edie Adams and the possibility that "Hootenanny" will continue in the fall. Specials include six shows by Perry Como, several by Bob Hope and Bing Crosby.

This list comprises more vaudeo shows than the percenteries have had to cope with in years. Adding to the problems will be the clearance issue. This will prohibit an agency from booking any performer on more than one teleshow a month because of a 21 days before and seven days after clearance demanded by virtually every vid producer.

On top of this will be the niteries which will require their normal allotment of talent plus fresh

(Continued on page 54)

GAB NO BAR, PARIS LOVES DAVIS, CHARLES

Paris, May 28.

Two U.S. entertainers again proved in Paris this week that there are no language barriers against talent. Sammy Davis Jr. wowed them in a one-night benefit stand last Tues. (21) and Ray Charles followed him for a week with a big song and musical crew around him to top results. Both held forth at the Olympia Music Hall with Charles completing his booking tomorrow (29).

Davis was doing his first Paris

(Continued on page 63)

Montreal Bids To Overseas Celebs For June Fest

By CHARLES LAZARUS

Montreal, May 28.

Reflecting the impact of foreign and off-beat films on the Montreal market, the fourth annual Montreal International Film Festival, should manifest a number of firsts:

(1.) A Czech Film Week at the Comedie Canadienne theatre June 14-20.

(2.) Foreign stars, critics, producers, directors, film company execs and other film VIP's from abroad, are being invited to attend.

(3.) "Festival of Canadian Films" will be part of program.

(4.) "A new multiple-screen process consisting of 13 screens will be demonstrated to the Montreal public for the first time." It is the co-op invention of Roman Kroitor and other National Film Board technicians.

A particularly significant "first,"

(Continued on page 63)

'Convertible' TV Sets For European GIs

Wiesbaden, May 28.

Sign of the times here is that the Air Force's European exchanges are for the first time stocking "convertible" television sets—first attempt to let the military families overseas view not only their own closed circuit or local American television channels, but also to look at the German, Italian, Dutch and English television.

The first shipment of 250 of these "flip-a-switch" tv sets which can view the shows from the United States and in most European lands are slated for sale here, and the

(Continued on page 40)

L.A. County Assessor Told 'Cleopatra' Negative Was Brought in for $28-Mil

Hollywood, May 28.

Twentieth-Fox as of March 1 notified the L.A. County Assessor's office that "Cleopatra" cost $28,000,000, it was learned over the weekend.

A spokesman for 20th-Fox reported that the figure reported for tax assessment purposes did not include the "false start" in London, which had to be trashed, and amounted to between $4,000,000 and $5,000,000. This, he explained, will be included for accounting purposes in the final cost of picture.

Since the $28,000,000 figure was reported on March 1, he noted, not included were all post-production costs, such as editing, scoring, etc., plus cost of advertising campaign and color prints and certain other charges.

You're in a field box seat when you are watching a baseball game through TELE-VISION ZOOMAR.

JACK AND BILL PEGLER

Reno-Sparks-Tahoe Cafes Set Huge Name Slate to Woo Summer Tourist

Rome, May 28.

Clubs in the Reno-Sparks-Tahoe circle have lined up a talent slate for the summer season—it officially opens Memorial Day—that'll offer a wide variety of entertainment, and most of it is chosen from the top-echelon of nitery names.

Fourteen major clubs in the area bill live entertainment with the usual policy being from dusk to dawn. Hurrah's Club in Reno features an around-the-clock entertainment schedule. And some clubs' live talent is offered in more than one room.

Reno's entertainment buyers include Harrah's, Harolds, Mapes Hotel, Holiday Hotel, Golden Hotel, Primadonna, and the Riverside Hotel.

Harrah's summer lineup includes Harry James, Bill Eckstine, Woody Herman, Dukes of Dixieland, Jerry Colonna, Kim Sisters, Gaylords, DeCastro Sisters, Louis Prima, et al. It's an impressive slate for a lounge that seats less than 100 persons and operates on a 24-hour basis.

The Fun Room at Harolds Club will marquee the Kirby Stone Four, James Darren, Saverio Saridis and Rusty Draper. At this writing, only firm dates for summer showing at the Mapes are Kay Stevens and Lucky Starr. The Holiday Hotel schedules, firmed only through June, shows such top acts as the Harmonica Rascals and Shep Fields.

Ernie Primm, operator of the

(Continued on page 55)

Henry Miller's 'Harry' For Spoleto, Ditto 'Finnegan'; Gospel Singers Booked

Spoleto, Italy will have its Festival of Two Worlds again, for the sixth summer, June 20 through July 14. Gian-Carlo Menotti is director and Tom Schippers chief conductor. Music, drama, ballet events and an art exhibit are encompassed.

Henry Miller, longtime Paris expatriate writer from Brooklyn, will have his first play, "Just Wild About Harry" mounted for three performances. Herbert Machiz is directing it.

Jean Erdman has translated James Joyce's "Finnegan's Wake" into text, dance and music idiom. Another presentation will be the Italian "The Coach With The Six Insides." Latter moves after Spoleto to the Paris Festival on July 5.

Gospel singers will again participate in the Italian mountain village fest via Ernestine Washington, Lorraine Ellison and their respective groups.

Ballet Rambert from London, Antonio Gades troupe from Madrid represent the dance.

Music events have been previously reported.

Hail Horton Foote For Winning Script Oscar

Wharton, Tex., May 28.

This city will honor its hometown boy, Horton Foote, the screenwriter who won an Oscar for his screenplay of "To Kill A Mockingbird," (U) this Thursday (30). Mayor Fred A. Mills proclaimed "Horton Foote Day." Foote's parents are still local residents.

"To Kill A Mockingbird" opens Thursday at the Rio Theatre here. Foote will be unable to attend the local showing as was originally planned. He is working on the screenplay of "Habitation of Dragons" and the play "Traveling Lady."

Kramer Taking Cinema Student to Festival; Moscow Grants Okay

Washington, May 28.

Soviet Union has consented to allow Stanley Kramer to take one of his U. of California-L.A. cinema students with him to the Moscow Film Festival, July 7-21. Kramer will be the American member of the fest jury.

George Stevens Jr., USIA Motion Pictures chief, was advised of action by the USSR embassy. "The Soviets," Stevens commented, "have a cinema school in Moscow with 800 full time students. They are doing more in this field than we are in this country."

Not Yet Selected

Hollywood, May 28.

Name of the student who will accompany Stanley Kramer to Moscow has not as yet been determined, his office stated.

Dubbing on his "Mad World" pic has been preoccupying producer-director but he expects to make a selection within next few days.

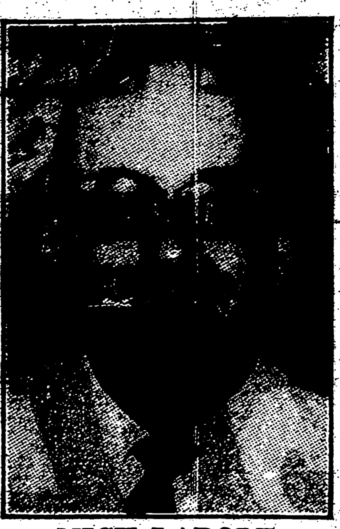
KNOTT BUILDS BIGGEST HOTEL IN BRUSSELS

Brussels, May 28.

This capital city of Belgium has a new hotel, the Westbury, erected in the centre of the city by the Knott Hotel Corp. of America. One of the tallest in Europe it dwarfs all others here. There is no 13th floor, a gesture to ancient superstition. Otherwise nothing is more modern than the Westbury.

Total of 252 rooms are housed in the 23-story structure. All in key with modernity including radio in every room and television on request (meaning extra cost but nonetheless available). And air-conditioning all around the place, which is an innovation for Europe.

Two barrooms and a clubroom are included.



NICK LAPOLE

Entertainment Editor of the Journal American, says:

"Unlike the usual crowds at Prom time, the Copa also had a full quota of older folk.

"The reason for the outpouring of young and old was PAUL ANKA. He could do no wrong.

"PAUL ANKA has a world of assurance, is poised, witty and very personable—registered strongly."

White House Scribes Toss Variety Show at Annual Gig—JFK Joins in Gags

Washington, May 28.

To entertain President Kennedy at their annual bash, members of the White House Correspondent's' Assn. staged a variety bill, and Guy Marks drew the night's biggest ovation.

Also featured were Edie Adams, Barbra Streisand, Ferrante & Teicher and the cast of Chicago's "Struts and Frets," with Merv Griffin as emcee.

The show was on the long side (running over an hour), and in such a big room (the vast Sheraton Hall of the Sheraton-Park Hotel), all the performers except Marks had difficulty keeping the audience quiet.

Marks did lots of impersonations, including an original and well executed voyage through the history of show biz. There was William S. Hart in action in a flickering spotlight, a spoof of one of the Metropolitan Opera radio broadcasts, an amusing razzing of television's "The Untouchables" and "Wagon Train," and a funny Western motion picture starring Robert

(Continued on page 15)

High School for Talent Set for Lincoln Center

High School of Performing Arts, for many years a neighbor on W. 46 Street in Manhattan of VARIETY, seems to have won its long fight for status. It is to have a new building built adjacent to Lincoln Center and the Julliard School. This is a real upgrading apparently as the Board of Education was slow to enthuse about the idea of separating "talent" from other students. A complication to the move was and is the need to find a new site for High School of Commerce which now has the location which Performing Arts, publicly supported, will share with expansion of Julliard, which exists by tuition and donation.

High School of Performing Arts alumni has conducted a campaign to establish its image as brood-nest of many a since-famous performer.

Virtue Not Glamorous?

Albany, May 28.

Commenting that "The fact the lives of many stars in Hollywood are dedicated to God and their families seems to have made little impact on changing the public image of stars," writes Leon Paul in his column, "Mosaic," syndicated in Catholic papers. He wrote specifically of "Jews in Hollywood."

He did do after making the further point that "Good people seldom make news or newspaper headlines—this applies to Hollywood stars as well as to the rest of humanity. Father Keller's Christopher programs and Father Peyton have shown use the many fine qualities in the lives of numerous actors and actresses of all religions."

Nazis Still a Dirty Word, Ach!

Frankfurt, May 28.

German sensitivity about the Nazi era, and its portrayal in films, continues. 20th-Fox reports it is having difficulty in lining up top German character actors for key roles in its projected film version of Trevor-Roper's "The Last 24 Hours," dealing with the fall of Berlin and the death of Hitler.

Plans are to make the film on location here in both German and English language versions.

Meanwhile, the German Film Censorship Board has finally approved an uncut version of 20th-Fox's "The Condemned of Altona," which created a storm of controversy when director Vittorio DeSica was shooting here last year. While the board has passed an uncut version of the pic, it's understood that the text, which originally included such lines as "Every time I see a Mercedes I think of Auschwitz," has been "considerably softened."

Chicago Station Tests 'Mature' Music Via Two Cow 'Milkdown'

Chicago, May 28.

Radio station WAIT is risking jibes as to having a high rating in in the cow barns with a downtown display window test of whether a cow that listens to WAIT will give more (or less) milk than one that listens to a cross-section of the five top stations.

Station has installed two Holsteins in a Madison St. window of Carson, Pirie, Scott & Co. department store, has equipped them with earphones and will tune one into WAIT for two weeks while the other listens to the competitive cross-section.

At the end of the fortnight, their comparative milk output will be weighed as a measure of contentment induced by WAIT's "environmental music" programming concept.

The new format, incepted by the station Feb. 1 of this year, emphasizes continuous "mature" music, fewer and more clustered commercials, headline-style newscasts and short features of local inter-

(Continued on page 40)

Danes Aid to Jews As Coproduction Subject

Trop Films, of New York, headed by film-tv producer Jack Dunn Trop, and Novaris Film, of Copenhagen, have finalized plans to coproduce a feature film based on the salvation of Danish Jews from the Nazis during World War II.

Film, to be titled "The Defiant Danes," will be directed by Peer Gulbrandsen, head of Novaris, in both Danish and English language versions. An October starting date is planned, aiming for a spring, 1964 release. Most of the cast will be Scandinavian, but several American personalities may be used.

Admits 'Not Obscene' But Bans 'Naughty N. Orleans' Film on Its Adjective

Memphis, May 28.

Memphis' Censor chief exited her post in a "blaze of glory," as she put the proverbial kibosh on "Naughty New Orleans," for showing her. Mrs. Minnie Hooker turned over her resignation to Memphis Mayor Loeb after banning the pic.

The outgoing Censor chiefess said: "We banned the picture because we felt it shouldn't be shown here but we do not consider it obscene," she added. Bill South, who reps the Don Kaye enterprises told VARIETY "we will respect the wishes of the Memphis censor board." There will be no haven for "New Orleans," in West Memphis as the Sunset Ozoner in that sector has now "nixed" all Memphis banned pics.

Mayor Loeb named real estater Frank Hudson to replace Mrs. Hooker with the other six members intact for the balance of the year, the city chief told VARIETY.

'Play It Cool' Latest Twist Picture to Be Banned in Singapore

Singapore, May 28.

Rank's "Play It Cool," banned here because of what the local censors termed "undesirable dance and song sequences," has opened its Malaysian season at the Cathay in Johore Bahru, 16 miles from here

Appeal by Rank execs from the Film Censor Board was fruitless.

The Singapore government, dedicated to eradicating so-called "yellow culture," has lately banned several "twist" films including "Twist Around The Clock," which won Singapore audiences at packed houses in Johore Bahru.

When "West Side Story" (UA) opened at Kuala Lumpur, the Malayan capital, last month all Singapore became worried, thinking the pic was banned here. Tony Chiok, UA's manager here, said "West Side" will show here later.

5/29

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DIXIE'S HESITATION WALTZ

Kennedy's 'Desegregate!' Plea

Washington, May 28.

Attorney-General Robert F. Kennedy Monday (27) asked owners of Dixie film houses to join other southern business men in voluntarily removing causes for which Negroes can demonstrate. The theory is, according to his associates, to strip the Swanee shores of segregated business establishments before which Negroes can picket. Kennedy fears the demonstrating, which started with moderates, may quickly be taken over by more extreme racial leaders, kindling the danger of an allout race riot, with its physical horror and international political dynamite.

Kennedy, according to associates, sees the Negro-only balconies on no-Negro one-floor theatres on the hominy grits circuits as possibly triggering violence.

He called in execs of 40 theatre chains and organizations to urge they give Jim Crow the heaveho voluntarily, asked them to report back on what they do and requested that they not talk to the press. Kennedy said the Justice Dept. would issue whatever statement was to be made.

A Dept. spokesman then told reporters Kennedy and his Asst. Atty. Gen. for Civil Rights, Burke Marshall, had had with the theatre men "an extremely useful exchange of views." Kennedy asked them to solve the problem "at the local level" and told them "it was important to anticipate (racial) moves before the Negroes felt it was necessary to demonstrate," the spokesman said.

Kennedy's press agent said the theatre men did not ask for Government help in desegregating.

Kennedy met last week with hotel men, Yankee and Rebel, and has previously talked with clothing and department store companies operating in Dixie.

YOU LEAD, WE MIGHT FOLLOW

United States Attorney-General Robert Kennedy, brother of the President, turned his attention Monday (27) in Washington to the matter of desegregating film theatres in Dixie cities. A representative number of spokesmen for the theatre circuits of the South, including Interstate of Texas and Wilby-Kincy of Georgia, joined various New York exhibitor and Theatre Owners of America voices. All sides preferred to play down identification of individuals. Absolutely nobody would afterwards talk to reporters.

Many of the circuits operating in Southern cities are, of course, owned and controlled from New York, which fact occasioned some Manhattan picketing of an embarrassing nature about a year ago. For some time picket lines before theatres have been a familiar phenomenon in lots of Carolina, Georgia, Texas, Tennessee and other towns. The Kennedy administration is avowedly frightened that with summer recess from the schools the nation may be disgraced by race riots, a political liability in the United Nations and in the ideological war with Soviet Russia.

If nothing official beyond an innocuous Dept. of Justice handout followed Monday's meeting it can be stated that the polite-but-silent reps of the Dixie chains, and their northern superiors, took the same position with Kennedy that has been typical in earlier regional discussions: *"We don't want to assume the leadership in desegregation when the problem more broadly concerns transportation, hotels, department stores and eating places."*

No Experience?

It appears that none of the film theatre showmen with realistic experience in desegregation were invited to Kennedy's meeting. By coincidence — apparently unmentioned—another Southern city, Norfolk, was theatrically desegregated only last week. Previously VARIETY has carried feature banner stories on the changeover in Nashville (May 1961), in Miami and Atlanta (May 1962), and in Memphis (Sept. 1962). Richmond is another city that may soon give up the old policies and Houston is a possibility, perhaps remote, as the first big city in Texas, although El Paso is reported liberalized.

A curious angle is that where big city film theatres are thrown open in the South nothing happens. The Negroes covet rather than exercise the privilege of paying white admission prices to enter white film houses. With desegregation Negroes lose their cheaper prices.

Most of the troubles incident to pickets have related to mass arrests, in which white college students are often prominently included. "Trepassing" is the common police charge. Past issues of this publication have been rife with such reported incidents. Lately there have been examples of large groups sitting down on the sidewalks, blocking theatre entrances. The typical tactic is for the Negro queue to keep rotating, pass on from the window after refusal, then return.

It is not the general opinion of New York film showmen that theatres are the worst focus of racial antagonism in the South. Eating places may be. Bus terminals perhaps second. Department stores are under much pressure, too.

Deep-Dyed

All this is of the essence of current American politics and the next president election. That the Attorney-General is doing all he can to counteract the fear of and to prevent summertime riots is evident. The terrible Chicago riots after World War I and the Detroit riots after World War II were both products of hot spells with milling mobs on the streets.

As To Baldwin

New York theatrical circles over the weekend began to hear mixed comments about the meeting Robert Kennedy had in Lena Horne's apartment with a group of

(Continued on page 19)

British Midlands Anti-Hero Heroes; Boulting Sees Iconoclasm in Rut; Sneak Preview Trouble; Too Late

By VINCENT CANBY

The new British cinema, as repped by such features as "Room at The Top," "Saturday Night and Sunday Morning," has, in its iconoclastic zeal, gone on to create its own cliches: the "anti-hero" hero, the dreary midlands factory town location, etc.

So says Roy Boulting who, with his brother John, has earned the greater part of his U.S. rep via such iconoclestic satires of British life as "I'm All Right, Jack," "Brothers in Law" and the new "Heaveans Above." While he agrees with the intentions of the new British cinema, Boulting believes that it is now suffering from a certain artificiality.

In his opinion, the new film, "This Sporting Life," is "the ultimate statement" of the angry young (film) men, and, as such, just as false as the slick, romantic films which caused the young men to become angry in the first place.

The international success of such specifically British comedies as the Boultings have been turning out does not particularly surprise Roy. Only by being specifically British could the films have been honest and, through that honesty, communicated to audiences abroad. One of the most comic developments in the postwar film scene, he finds, is the international coproduction which, by very definition, must be of "neuter" gender—with very little of importance to say to anybody.

Says Roy of himself and his brother, "We've never considered the 'requirements' of the interna-

(Continued on page 13)

Bronston-Paramount Talk 'Empire' Handle

Paramount and Samuel Bronston have in the discussion stage a deal whereby Par would take over distribution of Bronston's "Rise and Fall of the Roman Empire" after Bronston Productions itself releases the picture to the key-city dates.

Bronston a short time ago revealed establishment of his own distribution enterprise, with "Roman Empire" as the first to go this route. There was no indication at the time, however, that Par would take over following the major outletting.

Par and Bronston meanwhile have a coproduction arrangement for "Circus" and others.

'Ben-Hur' Chariots Race Anew and May Overtake 'Gone With the Wind' Biz

Looks like "Gone With the Wind" will lose the crown, at least temporarily, as alltime champion film grosser this summer. Looming as new title-holder is "Ben-Hur." Metro is in the enviable position of being owner of both.

"Wind" is tops now, with an estimated $67,200,000 in worldwide rentals. "Hur" is second at an estimated $67,000,000. (Do not confuse with domestic totals given in VARIETY anni edition).

"Hur" is to be reissued shortly and is a cinch to take in more than $200,000, thus moving ahead of "Wind." In future seasons, however, Metro will be to market again with "Wind" and consequently "Hur" leadership could be only temporary.

The "Cleopatra" partisans think this picture eventually will emerge as No. One.

Knoxville Query To Wilby-Kincy On Integration

Knoxville, Tenn., May 28.

Civic officials of Knoxville have visited headquarters of Wilby-Kincy Theatres in Atlanta, Ga., recently to discuss the integration problem. Their theatres have recently been the scene of "sit-downs" and "lay-downs" on the main street. Theatres involved were the Tennessee and Bijou.

Wilby-Kincey management contended that they would integrate after an orderly process was put in effect. This means at the same time hotels, restaurants and other places of business are given the same treatment.

A city official said the newly formed committee on integration will handle this problem with ease. Wilby-Kincey and other theatres have insisted that they do not plan to be the main target.

'CLEO' IN GERMANY: HIGH TICKETS, TERMS

Frankfurt, May 28.

Tickets for the 20th-Fox film "Cleopatra" will sell at an all-time high of from $1.25 to $2.50 in West Germany.

Production will open in October in Berlin, with following dates in Hamburg, Duesseldorf, Cologne, Frankfurt, Stuttgart and Munich. Terms will run from 70% to 50%.

Mosfilm's Vladimir Surin Studies U.S. Techniques on Eve of 'Meridian'; Russia's Yen for 'West Side Story'

Lester Cowan's "Meeting at A Far Meridian," Russian-U.S. coproduction now scheduled to start shooting in Russia this summer, hopefully will not only be the first of a number of coproductions, but may also provide the opportunity for an expanding exchange of top film talent between the two countries.

This is the opinion of Vladimir Surin, chief of Mosfilm, Moscow's largest film studio, and Cowan's partner in the upcoming film. Surin, who arrived in this country last week, departed from New York yesterday (Tues.) for Hollywood where he'll meet studio execs and, most specifically, check with U.S. technicians on various American 70m processes. Plan is to shoot "Meeting" in the Russ 70m process which was unveiled for the first time in the west at the 1961 Cannes film fest in the spec, "History of The years of Fire."

With Cowan as his host, Surin spent last week meeting such U.S. industry toppers as Robert Benjamin and Arthur Krim of United Artists, Leonard Goldenson of American Broadcasting-Paramount Theatres, and Si Fabian of Stanley Warner. On Monday (29), Surin was in Washington where he lunched with Sen. J. William Fulbright (D., Ark.) and met Presidential press chief Pierre Salinger and the U.S. Information Agency's Edward R. Morrow.

Here To Study

The purpose of his trip, said Surin, was not only to study how the U.S. film industry functions, but also to reassure his "Meridian" partners that nothing short of war would prevent Mosfilm from carrying through its part of the coproduction bargain. First draft of the screenplay has been approved by both partners and plan is to start shooting in the Caucasus in August, returning to Moscow in the winter, with U.S. locations to be done in late winter and spring. If all goes according to the present sked, film will be ready for release late next year.

Reade-Sterling' Cowan's partner in the deal, will have domestic U. S. distribution of the film. It's expected a deal will be made with a major company for worldwide re-

(Continued on page 13)

Buys Episodic Pix: Swindles, Inside Paris

Cannes, May 28.

Though a plethora of French and Italian sketch, episode or features have played the U.S., with from good to not good results, the biggest Yank foreign film distrib buy at the recent Cannes Fest was an episoder. Namely, Walter Reade Jr., head of Continental Dist. Inc., laying out a $75,000 guarantee for "The Greatest Swindles in the World" produced by Pierre Roustang.

Roustang was responsible for a critics' success "Love at 20." Pic has such directors as the Polish Roman Polanski, the French Jean-Luc Godard, Claude Charol, the Italo Ugo Gregoretti and others. Its title sums it up.

Reade also took an option on another upcoming Roustang segment release tentatively titled "Secret Paris." This will delve into the non-tourist aspects of Paris.

A Few Mop As Screen Authors, Most Just Hope

Hollywood, May 28.

A five-year analysis of income of members of Writers Guild of America West has just been completed, first such survey ever made by this guild. Purpose of the breakdown is twofold: To serve as a guide in future negotiations, and to ascertain in detail the economic condition of WGAW and its members.

Survey covers the five-year span from Jan. 1, 1958, to June 30, 1962. Latter six months of last year are not included in the analysis because records of earnings weren't complete for that period, at the time the survey was completed.

There has been a consistent rise both in membership in the guild, and in the number of writers earning no income during the period involved. Those earning no coin the first six months of last year numbered 815 out of a total membership of 2,064. (WGAW membership since has increased to 2,200).

No-income writers totaled 581 in 1961; 535, 1960; 486, in 1959, and 489, in 1958.

While 1962 isn't accurately reflected in the survey inasmuch as it only covers the first six months of that year, the recent WGAW financial report disclosed that was a record year in earnings.

Latest complete year in the survey—1961—was a good one for many guild members. Total of 284 guild writers earned from $20-30,000, highest in the five-year survey in that income category. And 178 earned $30-50,000, also highest for the period involved. The writers earning from $50-100,000 numbered 90, to equal the previous high in that category registered in 1960. Sixteen writers earned over $100,000, highest in that bracket in the period of the survey.

Survey is also broken down into earnings of screenwriters and of telescripters. Screenwriters had their best year in the five-year span (excepting 1962, with incomplete figures) in 1961, 78 earning $10-20,000; 54, $20-30,000; 60, $30-50,000; 13, over $100,000.

There were 101 vidscripters earning $30-50,000 in 1961, and 32 in the $50-100,000 category, both highs in the survey period. Only one telescripter earned over $100,000 in that period, and that was in 1960.

Allied Artists Passes Dividend; Hopeful For Profitable New Films

Operations of Allied Artists Pictures Corp. and its wholly-owned subsids for the 39 weeks ended March 30, 1963, as shown by the books without audit, resulted in a net loss of $1,200,000. This compared with a net loss for the corresponding period last year of $1,241,000. Gross income for the 39 weeks came to $13,584,000, up over the $9,585,000 grossed by the company for the same period in 1962.

At a meeting of the company's exec committee last week, the group decided to pass the quarterly divvy on the 5½% preferred stock. AA prez Steve Broidy said that the decision to forego the payment was made because of losses sustained during the current fiscal year. He continued, however, that on the basis of upcoming product, the company should show a substantial profit for the first six months of the coming fiscal year, starting July 1, 1963.

Included in the releases for the period is Samuel Bronston's "55 Days at Peking." The company has also been doing nicely with two exploitation pix currently making the rounds, "Black Zoo" and "Day of the Triffids." A hefty production sked has been undertaken, with some 19 pix due for release during the coming months, a larger circulation than the distrib has had going in some time.

Preparing 'The Leopard' English Print

Unusual Task of Sydney Pollack, Working on Titanus Film in Manhattan

"The best you can hope for—if you do a good job—is that nobody notices it."

Thus comments Sydney Pollack, whose usual metier is that of a television director but who, for the last six weeks, has been quietly at work in Manhattan "directing" the English language version of the multi-million dollar Titanus-20th-Fox production, "The Leopard." The Italo film, directed by Luchino Visconti and starring Burt Lancaster, took the Golden Palm as best picture at the just-concluded Cannes fest.

It really is not as if he were making a "new" version of the film, Pollack says, since, technically, there never was an "original" version. This is in reference to the fact that "The Leopard" was shot multi - lingually, with Lancaster speaking his lines in English, Alain Delon and Claudia Cardinale their lines in French, and the rest of the cast speaking Italian. Thus, the leading roles of the "Italian" version shown at Cannes were actually dubbed by actors other than the stars.

An old friend of Lancaster's, Pollack, who has never worked on a dubbing job before, was brought in by the star to act as "artistic director" — the point being that because of the quality of the film (to say nothing of its cost), this had to be a superior dubbing job, so superior that no one will realize it has been dubbed. To back up Lancaster, who is doing his own voice, Pollack has assembled a top flight cast of character actors who do not usually go in for the faceless voice performing—Thomas Gomez, Kurt Kaznar, Howard DeSilva and Donald Madden.

Costing 150 Gs

Cost of making this version is estimated at approximately $150,000, which includes the physical recording work being done at New York's Titra Sound Studios, plus the expenses of a trip by Pollack to Italy before he started work, to confer with Visconti and watch him putting together the Italo version, plus a return trip to Italy where he will again confer with Visconti on the mixing of the new tracks.

The English language version of the film is expected to run two hours and 40 minutes, meaning

(Continued on page 16)

Touters Credit Union

Hollywood, May 28.

Irwin Franklyn is new president of the Publicists Federal Credit Union, formed by Publicists Assn., Local 818, IATSE, with Jack Cooper elected veepee. Lou Harris is treasurer, Barbara Best secretary, Charles Moses, member.

Union is starting operations with a pledged $11,500.

Allied Artists Selling Studio

Hollywood, May 28.

Allied Artists is involved in negotiations with two different groups regarding the sale of its studio, AA prexy Steve Broidy has disclosed.

Broidy declined to identify the groups since negotiations are now on, but said one of the groups would possibly acquire the studio for production purposes, and the other was interested in the property for conversion to commercial uses.

Reluctant to pin down a date when a deal might be finalized, Broidy commented "something could happen in two or three weeks."

GASTON HAKIM SAYS: 'WILL FIGHT CUSTOMS'

Importer Gaston Hakim reported yesterday (Tues.) he plans to fight U. S. Customs' detention of his French pic, "La Poupee" (The Doll).

Although Customs officials deny that any final decision has been made about the film, Hakim says he received word from them last week that the film was being detained as "a prohibited import under Section 305 of the Tariff Act law."

That has to do with obscenity, nudity and material advocating the overthrow of the government. Film is described by the importer as a "fantasy-comedy," with perhaps just a small bit of nudity.

Fitzgibbons Into Chair, Bolstad Chiefs Famous; New Veep Hierarchy

Toronto, May 28.

In an apparently sudden weekend development, J. J. Fitzgibbons, longtime president of Famous Players Canadian Corp. was moved into the newly-created post of chairman of the board. Reuben Bolstad was made president and managing director.

In an unprecedented move, five veepees whack up duties of Fitzgibbons. These are Eugene Fitzgibbons, communication management; K. Y. Easton, communications operations; Robert Eves, theatre operations. Western difision; William Summerville, theatre operations, Eastern division. Claire Dodge was named treasurer; Angus McCunn, secretary.

J. J. Fitzgibbons held presidency since 1941 and has been 33 years with Famous; Bolstad has been veepee and treasurer since 1941 since, when he joind the company as comptroller in 1931. Largest chain of Canadian theatres, Famous Players operate 314 houses across Canada.

L.A. to N.Y.

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Bill Dana
Joseph C. Drilling
Peter Falk
Mel Ferrer
Reginald Gardiner
Martin Jurow
Don Knotts
Paul Lynde
Jimmy McHugh
Agnes Moorehead
Ralph Nelson
Jerry Purcell
Elton H. Rule
Jules Sharr
Anthony Spinner
Ann Sothern
Robert Weiner

N.Y. to L.A.

Sam Honigberg
Miles Ingalls
Morris Lefko
Robert H. O'Brien
Clark Ramsay

U.S. to Europe

Alice Lee Boatwright
Lois Bolton
Jerry Bresler
Michael Burton
Hillard Elkins
Al Genovese
George Hunter
Ross Hunter
Al Jones
Ernest Lehman
Mitchell R. Leiser
Harry Levine
Robert L. Lippert
Gloria Michaels
Jo Mielziner
Jack Mills
Howard Pearl
Lee Remick
Hayden Rorke
Howard St. John
Alan Schneider
Linda Silber
George Wolf

Europe to U. S.

Lou Brecker
Gil Cates
Joseph Harris
Keith Herrington
Buddy Howe
Ben Kamsler
Joan Scott
Johnny Tillotson
George Waller
Duncan Wood

20th-Fox Projects O'seas Pic Deals

Frankfurt, May 28.

Twentieth Century - Fox is expanding overseas with new production companies in Europe, one will open here next year. There's already a French production company. Similar move in Italy is contemplated.

With the return to Hollywood for many of the productions, it is also planned that the European companies will provide interesting backgrounds, and that the films turned out overseas will be of interest for an international audience.

In addition, it is also possible that co-productions made in Germany through a German company would be eligible for some of the money that the Germans hope to raise through the Martin plan. This would levy a special fee on German film theatres, with the funds raised going into a special budget to finance German productions.

Columbia also recently formed a German production company, and a recent German-American co-production titled "The Fire Ship" was thus eligible for a special $50,000 German award for being a cultural asset to the country.

SUSSKIND WANTS IN FOR SCREEN CREDIT

David Susskind is dickering with the producers to participate in the filmization of the Broadway comedy "Purlie Victorious." He'd like to invest in the pic, major shooting for which was completed several weeks ago, in return for screen credit as an associate producer or some similiar billing.

The tv-film packager has been sitting in on some of the editing sessions on the adaptation by Ossie Davis and director Nick Webster of Davis' comedy about southern race relations. The film's producers, Milton and Tom Hammer, don't need the extra cash, however, and so they're not pressed to bring him in. As it stands now, there's a good chance that Susskind may join the production all the same.

Meanwhile, some exterior shooting is being done this week upstate New York, all previous work having been done at Fox Movietone Studios, N.Y. No distribution arrangements have yet been made for the film, the Hammers wanting to wait until a finishd product is available for screening before they seek one out. They are also toying with the idea of possibly handling some of the distribution themselves. This due to the specialized nature of the racially-integrated pic and its subject matter. Susskind's participation would have some effect in this area, should negotiations put him in the picture.

HIS LIFE WITH 'CLEO'

Satevepost Plugalong For Walter Wanger Memoir

The Saturday Evening Post is going all out in its promotion of the Walter Wanger memoire, "My Life With Cleopatra." Post is printing 125,000 extra copies for newstand sales, and is backing this with a national radio-tv campaign featuring Wanger's voice and person in the respective spots.

The Post story, a 16-page spread plus cover treatment, consists of excerpts from the book, written with Joe Hyams, which Bantam officially publishes June 5. Post story appears in the June 1 issue out this week.

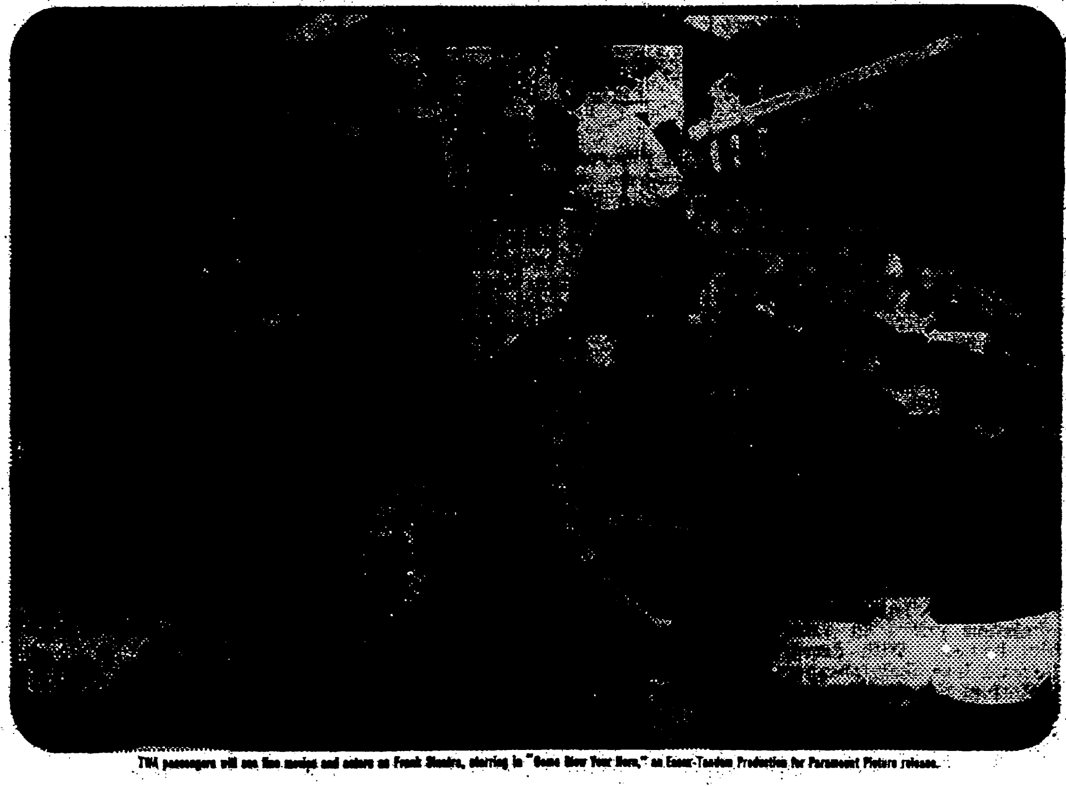
Keeping Panacolor's Secret

Sequences of films shot in Panacolor's new color process were shown in New York yesterday at the company's annual meeting of stockholders at the Trans-Lux 52d Street Theatre.

Process, which utilizes black and white positive raw stock instead of multi-layer color stock, is said to make possible savings of up to $20,000 a picture. Shown to stockholders were scenes from Warner Bros.' upcoming "Castillians" and the Princess Grace Tour of Monaco, a tver.

Attempts to secure trade-intelligible explanation of what was "new" about process was met with statement this was a secret.

TWA SALUTES PARAMOUNT'S "COME BLOW YOUR HORN"



TWA passengers will see fine movies and actors as Frank Sinatra, starring in "Come Blow Your Horn," an Essex-Tandem Production for Paramount Pictures release.

TWA was proud to be associated with Paramount Pictures on its special jet flight. Members of the press, radio and TV—100 world-wide distinguished passengers—were privileged to see a private, sky-high screening of Frank Sinatra in "Come Blow Your Horn," co-starring Lee J. Cobb, Molly Picon, Barbara Rush, Jill St. John and introducing Tony Bill; guest stars Dan Blocker and Phyllis McGuire. An Essex-Tandem Production in Technicolor.

And TWA is proud to offer movies by Inflight Motion Pictures to passengers on overseas flights. Now, for a nominal charge, Economy passengers enjoy the same first-run films shown complimentary in First Class. Only TWA flies the Polar Route non-stop from Los Angeles to Paris; direct to Milan, Rome, Athens, Cairo. Or daily via New York to London, Frankfurt, Lisbon, Madrid... a choice of 61 flights every week from the U.S. to Europe. For reservations call TWA or your travel agent.

Nationwide Worldwide depend on TWA

WHO'LL BUY MY COSTLY DEAL?

Leo Jaffe Luncheon for UJA Funds

Over 400 persons were at the Americana Hotel, N.Y., last Thursday (23) for the United Jewish Appeal, Motion Picture and Amusement Division, luncheon which combined testimonial for Leo Jaffe, exec v.p. of Columbia, and a fund-raising peg for UJA. With Laurence A. Tisch (Loew's-Tisch Hotels) serying as chairman, the outing proved successful on both counts.

There was an abundance of serious business in the conversation from the dais, mainly from John Stanley Graufel, plus articulate innkeeper and theatre operator Tisch, ditto Barney Balaban and Jaffe himself, about the need for funds to combat modern-day offenses against the Jewish people. And from the dais, too, came a friendly word about Jaffe.

Tenor of comments and, particularly, heavy turnout made it clear that Jaffe is held in higher esteem than ever by fellow-industryites. Many feel he's in line to become president of Col, barring unforseen circumstances, when Abe Schneider (now incidentally visiting in Europe) decides to bow out. Schneider wants it this way, but of course there's nothing imminent about this.

The day's salute for Jaffe was for the present-day guy himself, both as industry exec and a champion of the UJA cause. *Gene.*

Tough Mugg-Creator Mickey Spillane's Views on Action, Audiences, Front $

By EDDIE KALISH

With nine successful books behind him, Mickey Spillane is now turning to films. His latesy story, "The Girl Hunters" becomes a soon-to-be-released pic and he has three more stories with feature plans being readied, one an original screenplay.

For "Girl Hunters" Spillane is adapter, star and cosponsor of Fellane Productions which lensed the pic, with Bob Fellows as producer and Roy Rowland directing. All three of these participants deferred their salaries 100%, putting all of the money into the negative, which Spillane feels is the only way to make an indie film successfully.

Upcoming are "The Snake," a sequal to "Girl Hunters" which begins four hours after the first one ends. It is due to be published in June and go before the cameras in September, with the Fellane setup producing. Upon completion of this film, "The Green Woman" will go into production. This is Spillane's first original screenplay. Next will be "The Straggler," a World War II yarn to be issued first as a book with the writer later doing the screen adaptation which he'll also do for "Snake." Colorama Features, which is distributing "Girl Hunters," has first refusal rights on the others.

Spillane books have been made into pix in the past, all of which he says he hated. There's also a tv series pegged to his Mike Hammer character. As an actor Spillane has appeared in only one other pic, "Ring of Fear," in which he played himself. He portrays the Hammer character in "Girl Hunters."

Spillane has strong feelings about picture financing, particularly in the area of front money for participants. He believes that all available money should go towards the negative. "Nobody is worth half the money that should go into a production," he says. "If they're that good, then let 'em take the money out of the profits. Let the

(Continued on page 19)

'Cleo' to London July 31

London, May 28.

"Cleopatra" will open here at Rank's Dominion Theatre July 31. This will be the first of the European openings, most of which won't get underway until October.

Deal involves the record cash advance guarantee of £300,000 (about $846,000).

Preem night is for benefit British Newspaper Press Fund.

Trade Curiosity On Timed News Re Rosenfield

Formal disclosure last Wednesday (22) of the appointment of Jonas Rosenfield Jr. as vicepresident and director of ad-pub-exploitation of 20th-Fox struck the industry with some surprise, if only because the rumors of a possible 20th affiliation had been so vigorously and unequivocally denied in the weeks immediately following Rosenfield's resignation of his Columbia veepcy.

There was also trade speculation on why the 20th appointment was not made public until the day following the 20th annual meeting of shareholders. There seemed to be a certain irony in this. At the annual meeting, prexy Darryl F. Zanuck, in giving a rundown on how he had cut total executive compensation, had equated the $3,500 weekly stipend paid to former ad-pub veep Charles Einfeld with the $650 weekly check now given global publicity director Harold Rand—the implication being that Rand was doing the job once done by Einfeld. Zanuck did not mention the fact that since Einfeld's departure, 20th has taken on William H. Schneider as creative advertising consultant, nor did he reveal that he was on the point of naming a new ad-pub veep.

Appointment of Rosenfield will relieve exec veep Seymour Poe of the burden of overseeing day-to-day operations of Poe's originally envisioned "troika" of ad, pub and exploitation directors. (Students of industry titles, who noted that Rosenfield was named "vicepresident *and* director of ad-pub-exploitation," read into that phraseology the possibility that the new veep's activities thus may not be restricted only to the ad-pub department. Einfeld's title had been veep "in charge of" ad-pub-exploitation.)

Rosenfield thus returns to 20th, where he worked from 1945 until 1952 in various capacities in the ad department, including ad manager.

UNION QUEUE FOR EASTERN NEGOTIATIONS

In what appears a never-ending round of contract negotiations, the Film Producers Assn. of Manhattan is currently dickering with International Alliance of Theatrical Stage Employees wardrobe local 764 and will be dickering with IA cameramen local 644 in mid-June. The FPA, which reps about 75% of the Gotham film producers, mostly commercial, recently concluded prolonged talks with the Screen Directors International Guild.

Wardrobe talks are over an old pact which expired about a year ago without a new one ever being set. Negotiations are progressing satisfactorily, it's reported. FPA's pact with the cameramen expires June 30 and the union has already sent in its demands. These include across the board increases, according to an FPA source. Details, however, were not revealed.

INDIE MAKERS IN STRONG SPOT

Hollywood, May 28.

"It is a seller's market for the independent producer," contends producer-director Robert Aldrich. "If one studio doesn't want your package you can take it across the street and make a deal," he asserts.

Greater opportunity exists today than ever before to "play one studio against the other" in setting indie deals, maintains Aldrich. He cites the "unbelievable terms" reportedly garnered by 7-Arts and Kirk Douglas' Joel Productions for "Seven Days in May" at Paramount as prime example of what can be accomplished by ruthless, inter-studio bargaining.

Slight "catch" in the currently "fortuitous conditions" is need to venture "risk capital" to develop property and corral a cast, according to Aldrich. It is, of course, this investment which has beefed up the indie's position, he adds.

Aldrich this week launched "Four for Texas" for Warner's release with two weeks Mojave locationing. Pic is a combined effort of his Associates and Aldrich, Frank Einatra's Essex Prods. and Dean Martin's Claude Prods, which have been fused into "SAM Co." for pic.

Sinatra and Martin are in on gross participation deals, realizing coin from first dollar taken in at b.o., notes Aldrich, adding that his is a profit deal which, he quips, is "very fortunate for Warners. If I was in on gross, too, who would mind the store? In other words, if everyone is on gross, who's to care about keeping costs down to implement profits?"

Voicing no consternation about gross cuts being given "a Martin, a Sinatra or a Liz Taylor" Aldrich believes such deals are a "pain in the neck" and "bad business" only when given those whose popularity with ticket-buyers does not match their boodle.

"Texas" is budgeted at $5,000,000, according to Aldrich, with $1,300,000 taken off the top for straight star salaries. In addition to healthy cash advances to both Sinatra and Martin, figure includes salaries of costars Bette Davis, Anita Ekberg and Ursula Andress.

Though he has an eye out for possible "Baby Jane"-type properties which could be brought in at a similar price tag ($800,000), Aldrich cautions against even thinking in terms of similar grosses. He asks, "How many films made at any price have taken in as much?" Additionally, he believes it is dangerous to get typed as a maker of any one kind of film.

"Despite Lew Wasserman's genius, Universal will eventually run out of comedies for Doris Day," he maintains.

Despite the fact that "Texas" is only now going before the cameras it has already been set for a Dec. 12 opening in N. Y. Film is skedded to wind sometime in August after which Aldrich has plotted a "crash cutting" program similar to one he employed on "Baby Jane."

Producer-director avers a belief in "telescoping" the time between a film's end and its opening so that the effect of publicity engendered during production has not been dissipated. Advertising campaign on pic, in fact, will launch with Fourth of July tie-ins, notes Aldrich.

AUSTRIA IS 'BESONDER' OVER U'S 'MOCKINGBIRD'

Following the lead of Germany and Holland, which already have designated Universal's "To Kill A Mockingbird" to be worthy of special tax consideration, Austria has given the film its "Besonders Wertvoll" (most valuable) certificate.

Designation means that the film will be entitled to reductions in entertainment tax of up to 75% in many cities and towns throughout the country when it goes into release.

Truth Tortured Into Pretzel Design By TV Stations Selling 'Firstruns'; TOA Plea to Federal Trade Comm.

John H. Stembler, Theatre Owners of America prez, has registered a protest with the Federal Trade Commission over what the exhib organization considers to be unfair, untrue and misleading advertising of vault films shown on tv. Protest, made with the support of Allied States Assn., notes the impact of features on the home tube as a major competitor of theatres and complains of the captioning practices of webs when advertising and listing these showings.

In a meeting with FTC chairman Rand Dixon, followed by a documented letter, Stembler cited such examples of web ads as "First Run Movies Are Better On (channel) 7," "Every Night a First Run Movie," "Saturday Night at the Movies" and others' claiming that such labeling implies that the public will be seeing pix on tv for the first time anywhere. He noted that, to his knowledge, all feature pix have been theatrically shown before being displayed via tv.

Stembler pointed out that certain pictures on tv state that they are being shown in CinemaScope of other processes when, in fact, such processes are only available in theatres. He noted also that viewers are not informed that films they are watching are cut versions of the originals.

He called on the FTC to do what it can to have those responsible for such practices cease them, urging the Commission to use its offices to have such actions promptly and permanently discontinued. In a letter to Stembler, William S. Hill, attorney of the bureau of deceptive practices of the FTC stated "although it would appear that the public in general is aware that the movies shown on television have been previously exhibited in motion picture theatres, it may be that some portion of the public could be deceived by the advertising used. We will therefore look into this matter with the view of making such investigation and taking such action as may be required in the public interest."

Knows His Ingenues

Though last week's annual meeting of 20th-Fox stockholders was the first at which prez Darryl F. Zanuck had ever presided, the exec handled himself with a veteran's savoire faire. This was especially apparent when the two femme stockholders suddenly resorted to blows in a tussle over possession over the floor microphone.

Zanuck surveyed the scene with some surprise for a moment and then, as if slightly bored, called out: "Will the photographers please take their pictures, and then we can get on with the meeting!"

Embassy Product Readying; Seven Go This Summer

Embassy Pictures' summer release sked is perking strongly with seven features slated for market between June and Labor Day. An additional five have been pencilled in for release before the year end.

Opening June 18 at the Festival and New Embassy Theatres will be Federico Fellini's "8½." Pic will inaugurate the Festival, currently being built under the co-ownership of Embassy prez Joseph E. Levine and James J. Mage. Also coming in toward the end of June is "Women of the World," Italo documentary by the maker of the current "Mondo Cane," Gualtiero Jacopetti, preeming at the Forum and another Gotham house and going national three-four weeks after the debut. Also slated for June are the Yank indie "Light Fantastic" and French "Young Girls of Good Families," with houses not signed yet.

In July, Embassy will release "Crime Does Not Pay." This Italo import was issued before but the distrib discovered that it had been sent the wrong print and yanked it. Company has now gotten the print situation straightened out and will try it again. August will see the preem of the German-made "Threepenny Opera" at Cinema I & II, N. Y., and, for the Labor Day weekend, the company will preem the Italo "Queen Bee," which recently attracted attention at Cannes.

Pierre Dominique Gasseau's "Only One New York" feature-documentary about the mores of the various ethnic groups in the city, will make its bow in the fall. Currently lensing in Italy, the Carlo Ponti-Levine coproduction "Ghost at Noon," starrring Brigitte Bardot and Jack Palance, is a probable October entry. Also expected by the end of the year out of the Ponti-Levine association are "Yesterday, Today and Tomorrow," "Empty Canvas" and "Cassanova." The currently-filming "Zulu," a Levine-Paramount coproduction, is expected to be ready for Christmas release by Embassy in the States and Canada and Par abroad.

In addition, Embassy is currently marketing a package of reissues for driveines and subsequent run situations which includes "Atilla," the "Hercules" pix, "Fabiloa" and several others. The company also has several pix currently making the rounds, including "Long Day's Journey Into Night," "Divorce—Italian Style" and others. In all, a hefty program for the rapidly-growing indie.

Directors Re 'Mutilation'

Hollywood, May 28.

Directors Guild of America has protested the "mutilation" of theatrical films shown on tv, prexy George Sidney revealed at the annual membership meeting here Thursday night. N. Y. branch held its meeting the same night. Protest was lodged with Federal Communications and Federal Trade Commissions.

Guild is also exploring means of obtaining pacts with producers of industrial, commercial and educational films as well as obtaining jobs for DGA members on government films, Sidney said. Most industrial activity is in New York, Chicago and Detroit. (See Page One story, May 23 issue, VARIETY.

Directors national membership now totals 2,106, including 1,329 directors, 472 assistant directors and 305 associate directors, stage managers and program assistants, reported acting secretary Delbert Mann. Other reports were given by treasurer Lesley Selander John Rich on insurance program; Willis Goldbeck DGA-producers pension plan; David Butler, educational and benevolent funds

Robert Vreeland chairman of the assistant directors council and Richard Bennett, chairman of the associate director-stage managers council, also spoke.

George Schaefer, first veepee, presided over the N. Y. session, and Sidney at the local session, which was attended by more than 600.

Dwyer Off to Buffalo

Patrick Dwyer has been named 20th-Fox's ad-pub field rep for the Buffalo and Pittsburgh branches, replacing Ralph Buring, promoted to the Atlanta branch.

Dwyer, who'll headquarter in Buffalo, joins 20th after an eight-year hitch with the Loew's circuit in St. Louis, where his duties included ad-pub work.

Reviews From Cannes Festival

I Fidanzati
(The Fiancees)
(ITALIAN)

Cannes, May 21.

Titanus release of Titanus-Sicilia Spa 22 Decembre production. With Carlo Cabrini, Anna Canzi. Written and directed by Ermanno Olmi. Camera, Lamberto Caimi; editor, Carla Colombo. At Cannes Film Fest. Running time, 84 MINS.

Giovanni .... Carlo Cabrini
Liliana .... Anna Canzi

In his second film Ermanno Olmi displays a feeling for style and visual insight that makes him one of the best young directors practicing in Italy today and adds another notch for the Italo film upbeat. It's very subtlety and assurance might make this primarily for arty theatres abroad. It has the deeper themes and newness in style and outlook for arty audiences. But depth distrib looks limited.

A young worker has a chance for advancement in going to work in a factory in southern Italy. A long engagement with a girl is going a bit sour and he leaves her. The perking industrialization in southern Italy is blocked out as well as the man's solitude at first and his acceptance of conditions and a renewal of a feeling with his fiancee through letters.

They finally express themselves and find a way towards final marriage. It seems one-dimensional but director Olmi keeps attention on his almost inarticulate characters by knowing observation, a flawless grasp of scene juxtaposition and a fluid break in time and space to show memories and the present mingling freely.

The personages are always interesting and made absorbing by Olmi's obvious concern for them. The bordedom suffered by the new and displaced workers is not the theme of the film. This treats both the need for individual change in a developing world as well as an altering of conditions. Sharp little incidents to underline the financee's feelings plus the silent flashbacks and daydreams, and the feel of work blend all into a gentle look at a certain aspect of Italian life today.

It has the incisiveness to raise it to make this international in scope. The non-actors fit into the technique and scope of the film. An offbeater but with a newness and clarity in style to underline the changing narrative sense of filmmaking today. It is technically excellent. *Mosk.*

Le Rat D'Amerique
(American Adventurer)
(FRENCH-COLOR-(TOTALVISION)

Cannes, May 21.

Pathe release of Franco London Film-Madeleine Films-Zebra Films production. Stars Charles Aznavour, Marie Laforet; features Franco Fabrizi. Directed by Jean-Gabriel Albicocco. Screenplay, Jacques Lanzmann, Albicocco from book by Lanzmann; camera (Eastmancolor), Quinto Albicocco; editor, Boris Lewin. At Cannes Film Fest. Running time, 95 MINS.

Charles .... Charles Aznavour
Maria .... Marie Laforet
Paul .... Franco Fabrizi

Vague story allows for roaming around a good part of South America in this adventure opus. Coincidence is stretched, narrative is curt and characterization is thrown to the four winds. Also, the action is either forced or sporadic and underlined by one of the most intrusive, overripe music scores in years. So this looks mainly a possible playoff item abroad on its locales, color and large screen.

A young Frenchman disembarks in Paraguay to see a rich uncle, and remake his life. But the relatives turn out to be petty, cheap and lacking in any generosity. Scene is false and fabricated to have him on his uppers in the teeming lowlife aspects of the country. He gets involved with a girl and in gun running which leads to a flight across the border when federal troops attack.

He and the girl manage to be saved by an old railroad guard. Then comes a meeting with a shifty Frenchman, prison for the man and concubinage for the girl and murder of her forced lover after the prison release. He hides out in a copper mine where she manages to find him. They finally amass enough money for a trip back to Europe.

Charles Aznavour has a timid presence but not the robustness needed for the role of the wanderer. Marie Laforet displays an expressive face as the girl in his life, who is the only loyal thing in the pic.

There is some excellent imagery but this falls between the stools of an adventure pic, a look at man in elemental episodes and the so-called "cinema truth" aspects of recreated actions with real people. None are adequately assimilated. So this turns out to be an erratic adventure pic with some good imagery, forced progression and okay acting. It looms as a fair bet at home, but with harder going abroad. *Mosk.*

Jak Byc Kochana
(The Art of Loving)
(POLISH)

Cannes, May 21.

Polish State Film release of Kamera production. Stars Barbara Krafftowna, Zbigniew Cybulski; features Artur Mlodnicki, Wienczyslaw Glinski, Wieslaw Golas. Directed by Wojciech J. Has. Screenplay, Kazmierz Brandys from his own novel; camera, Stefan Matyjaskiewicz; editor, Sofia Zwornick. At Cannes Film Fest. Running time, 100 MINS.

Felicja .... Barbara Krafftowna
Wiktor .... Zbigniew Cybulski
Tomasz .... Artur Mlodnicki
Traveler .... Wienczyslaw Glinski
Officer .... Wieslaw Golas

A tale of memory and its continual presence in life is adroitly fashioned in this film. The flashbacks are supple and direct and the film is clear if somewhat talky. It perhaps has too many subtle allusions to recent history for general foreign audiences. It remains a specialized expert item.

An actress is on a trip to Paris from Warsaw and reflects on the last few years of her life. It goes back to the occupation and her hiding of a fellow actor who has supposedly killed a collaborator. He is weak and a bit cowardly, but suffers most from not having an audience for his vanity, ego and supposed bravery.

After the war, he leaves her but finds that he has been accused of cowardice. He finally commits suicide as she clears herself of a collaboration charge and becomes a popular actress. But on her trip she finds a simple communion with another passenger and a realization of her life through reliving her past.

This also has solid feeling for the recent past as well as telling notations on the Polish flamboyant character and thirst for needless heroism. The director gives this a solid mounting to bring out its theme clearly in showing the effects of war on a personal rather than collective level.

Acting carries the brunt of this subtle film with a finely measured, revealing performance of the woman by Barbara Krafftowna and the empty actor by Zbigniew Cybulski. It has a neat narrative style that is literary but still well sustained via its images. In short, a difficult offbeater. *Mosk.*

El Otro Cristobal
(The Other Christopher)
(CUBAN)

Cannes, May 21.

Empresa-ICAIC-Test Films-Adam Ulrych production and release. With Jean Bouise, Alden Knight, Bertina Acevedo, Pierre Chaussat, Marc Dudicourt. Written and directed by Armand Gatti. Camera, Henri Alekan; music, Gilberto Valdes. At Cannes Film Fest. Running time, 115 MINS.

Cristobal .... Jean Bouise
Anastasio .... Alden Knight
Virgin .... Bertina Acevedo

A French filmmaker is responsible for Cuba's first bow at a major film fest. Film obviously has had great means at its disposal and is a mixture of surrealism, satire and cosmic comedy. Though having some brilliant spots, this is somewhat too sketchy and confused overall to have many foreign possibilities except for Eastern Bloc countries and possibly some Latino circuits.

Film begins in heaven with the angels singling out a dictator in some mythical Latin American country whose main concern is building a canal with money from its big, rich neighbor. He is killed in an uprising and in purgatory hatches a plot to take over heaven which he does. He changes the name to hell but is finally defeated by a sailor who also has been giving the dictatorial reps trouble on earth.

So its little potshots at the U.S. and its hand in imposing its standards of living on its Latin neighbors are rather familiar and not even biting. It appears to be mainly interested in satirizing Latin strongman governments.

Snatches of the film, such as chases and crowd uprisings, have comic and mixed dramatic flair. The feeling for plastic lensing values, unusual filmic language and inventiveness are sometimes effective. But it is just too top-heavy with too many themes and effects. Eventually this bogs down in its own abandon, intellectualism and symbolism.

A Virgin Mary who joins the revolutionaries on earth, the main character symbolizing a sort of new Christopher Columbus coming back to get embroiled with the lands he discovered, simple human goodness vs. exploitation, and other aspects, make up this unusual but overloaded film that marks Cuba's first international airing. It is not a success. Music is racy and tops. *Mosk.*

Ouranos
(Glory Sky)
(GREEK)

Cannes, May 21.

Vassili Drakaki production and release. With Emilie Pitta, Phedon Georgitsis, Takis Emmanouil, Nikos Tsahiridis. Directed by Takis Kanellopoulos. Screenplay, Georges Kitopoulos, Kanellopoulos; camera, Gregoire Danilis, Giovanni Variana; music, Argyris Kounadis. At Cannes Film Fest. Running time, 90 MINS.

Sophie .... Emilie Pitta
Strates .... Phedon Georgitsis
Prof. .... Takis Emmanouil
Yango .... Nikos Tsahiridis

An insistence on overlong, posed shots, a too slow tempo and self-indulgent direction make this film pretentious rather than dramatically valid and humanly taking. A platoon during the early part of Greece's losing fight against Italy in the last war is the pretext of this sombre pic. However, with all its faults, the film unveils a definite production talent as soon as attention is paid to the subject rather than in trying to achieve an arty pic at any cost.

This remains a film with slight arty chances abroad on its intermittent shafts of poetry too often obscured by too measured, heavy-handed direction. A group of soldiers come dumbly up against a stronger enemy. Their life seems to be mainly waiting, and brief periods of battles. Then it is over, and they go home defeated to undergo occupation.

The director has relied on long held closeups and artily staged group shots to try to get a tragic significance and stylized purity. But this begins to wear. And the lack of character and true dramatic insight soon make this a group of fine shots rather than a progressive tale.

Actors do have a slight human dimension in spite of the directorial static approach with technical credits of a good order. It does show a budding Greek talent that will have to set its sights lower to achieve the best results. *Mosk.*

Alvorada
(Alvorada)
(GERMAN—COLOR)

Cannes, May 28.

Constantin release of Mannesmann production. Directed and written by Hugo Niebeling. Camera (Eastmancolor), Antonio Estervao, Anders Lembcke, Herbert Mueller; music, Oskar Sala; editor, Gertrud Petermann. At Cannes Film Fest. Running time, 75 MINS.

This full-length documentary pic was West Germany's official entry at the 1963 Cannes Fest. Directed and written by 32-year-old Hugo Niebeling, "Alvorada" already has stirred international attention for it nearly walked off with the Oscar last April. Losing then to "The Black Fox," an American production, the film, after all, qualified itself as the best non-American documentary in the Oscar derby.

"Alvorada" dedicates itself to Brazil. It gives a substantial survey of the Brazilian people, the country's different landscapes, modern cities and old towns, and her arts and culture. It especially shows this South American state's rising industry. All this isn't done in a reporter's style. There's little narration. Niebeling's aim was to give impressions beyond information. In fact, he aimed at letting the foreign viewer personally "discover" Brazil.

Film mainly benefits from its outstanding color photography. Some of the Eastmancolor shots are indeed breathtakingly beautiful. The editing is superb and there's also a certain plus about Oskar Sala's electronic music.

Film, all in all, is very pretentious and both technically and artistically it's above the current German average. Pic has its weaknesses, too. Some may find the film overly pretentious and too jerky at times. For the screening there, the running time was cut from 83 to 75 minutes. "Alvorada," incidentally, was financed by the German steel factories of Mannesmann.

Sheherazade
(FRENCH-SUPERPANORAMA 70)
(Color)

Cannes, May 21.

Cinedis release of Speva Film-Cine Alliance-Filmsonor-Tecisa-Dear Film production. Stars Anna Karina, Gerard Barray; features Antonio Vilar, Marilu Tolo. Directed by Pierre Gaspard-Huit. Screenplay, Marc-Gilbert Sauvajon, Gaspard-Huit; camera (Eastmancolor), Christian Matras; editor, Louisette Hautecoeur. At Cannes Film Fest. Running time, 120 MINS.

Sheherazade .... Anna Karina
Renaud .... Gerard Barray
Haroun .... Antonio Vilar
Shirin .... Marilu Tolo

First French pic in 70m has some colorful and sharp lensing but too simple a storyline and treatment for anything but playoff chances abroad on its process and exotic qualities. Despite the screen size, there is only intermittent action and it looks probably a better bet at home.

Long ago a European emissary to a Moorish Sultan, to insure free roads to the Holy Land, saves a girl called Sheherazade and falls madly in love with her. But she is promised to the Sultan. Conspirators have them banished but it is through them the Sultan is saved, though mortally wounded, and they are reunited.

There is good color and the usual lush and fantasy-like court scenes. But actress Anna Karina seems too frisky and coltish for this sort of old-fashioned adventure film that needed an exotic type. Desert scenes, when the lovers are banished, fit the big screen well as do some court dance scenes. But there is not enough true adventure or bombastic action segments to give it a blockbuster flair.

This picks up Sheherazade after her Thousand and One Nights stories. It is a one-dimensional, lush love and adventure tale rather than a true fantasy as its title seems to imply. Film has all the tongue-in-cheek dramatics of yore but without a true dynamic dash either in direction and acting to make it a cut above the usual sand and spear epics of this genre. But the 70m process and color are good. *Mosk.*

Optimistitcheskaia Traguedia
(Optimistic Tragedy)
(RUSSIAN)

Cannes, May 28.

Mosfilm production and release. With Margarita Volodina, Viatcheslav Tikhonov, Boris Andreev, Vsevelod Sanaev. Directed by Samson Samsonov. Screenplay, Sophie Vichnievskaia, Samsonov from play by Vsevelod Vichnievsky; camera, Vladimir Monakhov; music, Vassili Dekhterev. At Cannes Film Fest. Running time, 112 MINS.

Commissar .... Margarita Volodina
Alexei .... Viatcheslav Tikhonov
Presenter .... Boris Andreev
Dumb One .... Vsevelod Sanaev

Main plus in this look at the Russian Revolution is its black and white 70m format which gives it a true snap and size. But otherwise, it is an overdone and propagandistic look at the revoluton sans the true lyric collective sweep inherent in pre-war pix of this kind after which it is fashioned. It appears mainly for the home market.

A female commissar is sent among a bunch of anarchistic sailors in 1918 to weld them into a fighting unit and help save the revolution. She first shoots a would-be rapist in defense and then goes out to battle with the men to slowly win their respect.

Film resolutely is set against any individuality and the anarchists, without any chance of conversion, are wiped out. The commissar finally dies in combat against foreign anti-revolutionary troops to be hoisted up before the men to a heavenly chorus background.

Taken from a play, this film shows it via its prolonged talk scenes and lack of visual flair (despite its size) until the battle scenes. Acting is the usual overstated kind. Also, there is an attempt to mix music, heroic posing and epic events in a try for a poetic, romantic look at history.

But it just does not quite come off because of a lack of true filmic dash plus the mannered acting. *Mosk.*

Robert Walker to play title role in "Mister Pulver and the Captain," sequel to "Mister Roberts" which Joshua Logan will produce-direct for Warner Bros.

The List of Adrian Messinger

Bizarre murder mystery with offbeat exploitation gimmicks and names. Profitable b.o. angles at expense of story values. Prospects good.

Hollywood, May 21.

Universal release of Edward Lewis production. Stars Tony Curtis, Kirk Douglas, Burt Lancaster, Robert Mitchum, Frank Sinatra, George C. Scott, Dana Wynter, Clive Brook; features Herbert Marshall, Gladys Cooper. Directed by John Huston. Screenplay, Anthony Veiller, based on story by Philip MacDonald; camera, Joe MacDonald; editor, Terry O. Morse; music, Jerry Goldsmith; asst. director, Tom Shaw. Reviewed at Screen Directors Guild Theatre, May 21, '63. Running time, 98 MINS.

Gethrin .... George C. Scott
Jocelyn .... Dana Wynter
Marquis of Gleneyre .... Clive Brook
Mrs. Karoudjian .... Gladys Cooper
Sir Wilfred Lucas .... Herbert Marshall
Raoul Le Borg .... Jacques Roux
Adrian Messenger .... John Merivale
Mr. Karoudjian .... Marcel Dalio
Inspector Pike .... Bernard Archard
Derek .... Walter Anthony Huston
Carstairs .... Roland D. Long
Character delineations by . Tony Curtis, Kirk Douglas, Burt Lancaster, Robert Mitchum, Frank Sinatra

The novelty devices designed to ignite "The List of Adrian Messenger" commercially backfire against it artistically. The result is a bizarre, but curiously irritating film experience. Discerning picturegoers will be annoyed to see distracting casting excesses mar a basically enthralling murder msytery otherwise executed with considerable cinematic vitality by director John Huston and staff. Yet, in spite of its major shortcomings, the Edward Lewis production and Universal release has the marquee might and offbeat allure to score favorably at the wicket windows.

Anthony Veiller's screenplay, based on a story by Philip MacDonald, is a kind of straight-laced version of "Kind Hearts and Coronets." It is the story of a retired British Intelligence officer's efforts to nab a killer who has ingeniously murdered 11 men who represent obstacles to his goal—the acquisition of a huge fortune to which he will become heir as soon as he eliminates the 12th obstacle, the 12-year-old grandson of his aged uncle, the wealthy Marquis of Gleneyre. The crimes have been accepted by the authorities as accidents until victim-to-be number 10, prior to his own "accidental" death, gets suspicious and activates the sleuthing machinery.

The film hums along smoothly and captivatingly until the killer, having disposed of number 11, shows up at the estate of the Marquis, where he plans to dispose of the lad from the inside. Here the story begins to fall apart. Since both Scotland Yard and our principal investigator (George C. Scott) are at this time fully aware of who and where their man is, and what he is up to, it is an incredibly contrived story distortion to suppose that they would let him roam about freely for several days—seriously jeopardizing the lives of several parties. The picture thus collapses in the final third of its course.

An even mare damaging miscue, in view of the fact that it seems to have been commercially motivated and unnecessarily leads the audience into a guessing game that not only distracts from the progress of the storyline but hinders believability, is the utilization of four stars who are hidden behind facial disguises in fundamentally inconsequential roles. In the first place, the artificiality of these putty faces is instantly apparent and, since there is no reason for these minor characters to be hiding behind grotesque masks, it makes no sense to the audience from a story viewpoint. Secondly, there is no reason for anyone but the killer to be disguising himself, and the fact that there seem to be disguises all over the place makes the murderer's use of it less provocative or effective. Thirdly, all this putty peeling begins to get downright monotonous towards the end. This casting brainstorm regretably turns out to be an artistic nuisance.

Some of the acting is first rate. Scott is especially convincing. Dana Wynter is marvelous to look at as the young heir's widowed mother. Clive Brook comes out of a 26-year retirement to portray the Marquis, and he does a sound job of it. The director's son, Walter Anthony, makes it a third generation on the screen for the gifted Huston family, and performs commendably. Others of prominence and value are Jacques Roux, Gladys Cooper, Herbert Marshall and John Merivale.

Of the five stars who "guest,"

(Continued on page 19)

FEST: QUALITY VS. DIPLOMACY

More Molasses for the Masses

Cannes, May 28.

A high echelon American film executive, characteristically nameless, feels that the U.S. majors should pull out of all film festivals. His logic is that Hollywood just does not make festival-type films. His advice: leave the annual competitions to non-Hollywood indies. Thus spare Yank commercial product fest embarrassments or knocks at U.S. prestige.

This is standard thesis: Hollywood makes films for its own and the world's mass audiences. Therefore entertainment is the goal. To this end easy narrative, simple characters and pussyfooting on touchy themes are adopted. However, other Americans dissent, call this ostrichism and isolationism thinking. Yanks have won two grand prizes at Cannes with "Marty" (UA) and "The Friendly Persuasion" (AA) plus many acting and special awards. The heavy star and personality turnouts have also enhanced U.S. prestige.

Such festival-revered past and some still-active filmakers as D. W. Griffith, Charles Chaplin, Eric Von Stroheim, King Vidor, Josef Von Sternberg, Howard Hawks, John Ford, Frank Capra, George Stevens and others all came out of the so-called commercial cinema. The carper feels that those were the heydays of more program pictures from which came the great American films.

Communist Product's Mixed Interest For Western Playoff; Cuba Villain: U.S.

Cannes, May 28.

In 1962 the films at Cannes from the Eastern Bloc countries showed signs of being in a quality slump, and pulled back into the more propagandistic styles. This year the films rated a notch better in some instances but, overall, not up to promise.

Russo "Optimistic Tragedy" was a big, sometimes rousing hymn to the revolution and the Communist heroes and seemed too blatant and old fashioned to have much export values. It seems to underline the retreat from the greater individualistic creative freedom that was evident in Soviet films a few years ago.

Poland still showed a more robust personal penchant in a tale of an actress thinking back over her wartime past via "The Art of Loving," but the film added nothing new in techniques, insight or execution. Hungary's "An Ordinary Street" was a fairly listless character study if it did show unrest in its almost middle class type characters finally reduced to resignation.

Bulgaria's "Tobacco" was a largescale melodramatic look at the seedy capitalist class from 1930 till after the last war with an old fashioned envelope, while the Rumanian pic "Codine," made by a French director, was a simple tale of life in the Rumania of the 1900s and less hidebound than the others.

From Cuba came "The Other Christopher," also with a French director. This proved a surrealistic fantasy that tried to study Latin American revolutions and make a statement about them and U. S. interventions. It was just too bogged down in effects for their own sake to come off.

Czech fantasy, "One Day a Cat," successfully mixed individual self criticism and witty moralizing. Its use of color was also effective.

Gal 'Carpetbaggers'

Carroll Baker, Martha Hyer and Elizabeth Ashley have been cast as the femme leads in the Embassy-Paramount coproduction "The Carpetbaggers," due to roll at Par next month.

Miss Baker will play Rina Marlowe, Miss Hyer will portray Jennie Denton and Miss Ashley will enact the role of Monica Winthrop. Previously set for male leading roles were Alan Ladd, George Peppard, Robert Cummings, Martin Balsam and Tony Bill. The selection of girls capped over two weeks of testing, in which Joseph E. Levine, Embassy prez, himself actively participated.

PIDGEON ON CANADIAN SET FOR TRADE FILM

Montreal, May 28.

Canadian film industry has recruited Walter Pidgeon—himself a Canadian born in New Brunswick—to help mark the 60th anniversary of the first motion picture theatre in Canada.

Actor will appear in 20-minute short beign produced for the National Film Board by writer-producer William Weintraub. Pidgeon spent one week in Montreal on an NFB sound stage in suburban St. Laurent, where the film is beig made.

It'll be called simply "Anniversary" and will feature clips of films starring such Canadian stars as Mary Pickford, Norma Shearer, Marie Dressler, Walter Huston and Fay Wray.

Flick will be shown in all Canadian film houses, its premiere—taking place in Montreal June 6 in connection with an anni dinner sponsored by Canadian Motion Picture Pioneers.

Consultant on the pic is Hye Bossin, official historian for the Pioneers and tradepaper editor.

Shaw, Hong Kong, Eyeing West For His Local Pix

Cannes, May 28.

Motion pictures made by the Shaw Organization in Hong Kong depend mainly for their playoff on the South East Asian territories, but Run Run Shaw (who controls the group with his brother Runme) is now hoping to be able to penetrate the Western markets.

Speaking at a press conference after the screening of his company's "La Reine Diabolique" ("The Diabolical Queen") at the Cannes fest, Run Run Shaw said his company's films had had some playing time in the United States, but none "in this part of the world." He hoped that would change before long, emphasizing that his theatres played many Western imports, and a little two way trade would be in order.

The Shaw Organization which controls 128 theatres also owns three studios. Output is currently about 40-50 features a year, and this is being increased to about 60, including many spectacular productions costing $1,000,000 and upwards.

For the Cannes entry, the exec said the budget was around $1,000,000, but to ensure authenticity all the sets had been hand carved and the costumes hand made. It was produced in Shawscope which, of course, uses the C'Scope ratios.

ROGER FERRI JOINS NAT'L SCREEN SERVICE

Roger Ferri has been appointed ad-pub director of National Screen Service succeeding Mel Gold who ankled recently to go into indie film production.

Ferri resigned last fall from 20th-Fox where he had been for many years, serving in a variety of homeoffice and studio promotional posts.

CANNES NOT UP TO '62 FEST

By GENE MOSKOWITZ

Cannes, May 28.

There were a good number of unusual and worthy films at the recent 16th Cannes Film Fest, which concluded last Thurs. (23), but again too many ordinary and even poor features detracted from the pull and aura. It is evident that methods of scheduling product suitable for international exposure must be overhauled.

Festival president Robert Favre Le Bret and his Selection Council tried to discourage films felt not worthy of Cannes and not of the calibre to enhance the country involved. Some nations heeded this advice. Others did not.

Apparently the Council picked a second-rate Hungarian film over an excellent one, according to a Magyar rep, and allowed itself to be saddled with two French commercial releases it did not want. So teeth have to be in the fest's selection rights as well as insuring a choice of Council members.

Can anything be done against diplomatic pressures unless definite rules are passed enabling the fest to actually turn down a film not considered worthy? This is crucial. Quality is what makes or breaks a fest.

Presence of stars is important. So is the trading side and social aspects. Specialized showings and market angles have developed. But the competing films are the thing and they were not up to the high level set last year. Le Bret has intimated he will try to secure some measure of change and strengthen selection rules next year but it locks unlikely at this stage. If not in 1964, then when?

Under present rules fest accepts one film from each entered country and then has the right to invite others. This year the invited product fared well. U.S. Hollywood Guild Selection Committee chose "To Kill a Mockingbird" (U). It got an uneven reception and was felt too conventional in treatment for Cannes, though a b.o. hit in U.S. However the appearance of Gregory Peck helped the film's prestige and publicity value. The invited "What Ever Happened to Baby Jane?" (WB) got a solid boost from the still hefty appeal wielded by oldtime star Bette Davis. It drew mixed notices but did go over with audience and opened big in Paris right after its Cannes debut.

Prizegiving ceremony on Thurs. (23), was lively. Several awards were objected to via audience vociferation. Kudos showed too much diplomatic logrolling and two prizes literally had to be invented or resurrected to "give something" to the U.S.A., and the U.S.S.R.

Besides finding a way to get the best competing pix, Cannes had a jury problem also. It seemed that having six French members to five foreign gave too much of a block to the host country which could be used to push through a diplomatic rather than quality prize.

Grand prix, the Golden Palm,

(Continued on page 18)

Gronich Predicts New U.S. Line, With Industry, Gov't Agreeing, On Policy Toward Main Fests

Cannes, May 28.

A new look and new era in U.S. industry and governmental film festival participation is in the offing according to continental Motion Picture Export Assn. head S. Frederick Gronich. If it will be more intensive and more coordinated it will still be in strict accordance with the Federation of International Film Producer Assn. rules.

It is also made clear that the FIFPA rulings will have to be adhered to by fests if they are to get active response from the members. Though near-future meetings pend, this may still mean fests cannot exceed 12 days. Cannes was 15 this year.

Industry and governmental representation at fests are expected to be merged for the U.S. with one nominal head, usually the national rep, presiding over the delegation so there will be no cross purposes in re State Dept. and industry aspects.

American Selection Committee, composed of two members each from the Hollywood Guilds and two Motion Picture Producer Assn. people voting as one, will choose official films for Cannes, Venice, Berlin, Moscow and its alternate Karlovy Vary, Mar Del Plata and Edinburgh. It will not do so for San Sebastien where individual majors decide their own entrees due to franchise conditions.

Selection group will henceforth also recommend films for invites besides the official one to stop the fest "shopping around" for stars and unusual exploitation pix. Gronich and governmental rep Allen Rivkin, also head of the U.S. Selection Committee, point out that all films, whether major or indies, will be taken into consideration of submitted and naturally the best will be sent to fests if possible.

Gronich makes it clear that the industry recognizes the prestige, publicity and dollars and cents values of festivals but wants to compete and put its best foot forward by eliminating squabbles and having a common front and outlooks towards all fests, with the FIFPA, eliminate internal jockeying for fest positions, invites and placement. This may also apply to non-competing pix.

Future meetings between MPAA head Eric Johnston and USIA Motion Picture director George Stevens Jr. will set up the new film fest modus vivendi for the U.S. industry and governmental methods. The choosing of short subjects may also be gone into. But a stable, comprehensive U.S. festival policy, in accord with the FIFPA, now looks set to avoid any more static U.S. representation at these major worldwide film fests.

Natural Partnership

Here's a tieup that really figures. Paramount, with its "Nutty Professor," and Planters Peanuts have a largescale joint promotion going.

Planters ads, including full pages in color in Life and Reader's Digest, feature Jerry Lewis as the film's title character. Campaign extends to super markets which will be working with theatres in hosting children's parties, with peanuts and photographs of Lewis given away.

Scripts, All Sizes We Got Em, Say Schenck-Zabel

Hollywood, May 28.

Schenck - Zabel Productions, which has spent two years building an inventory of film properties, now has 11 stories, all in completed shooting scripts, according to partners Aubrey Schenck and Edwin F. Zabel.

"This gives us an important advantage in that it simplifies the always-difficult problem of casting," Schenck reports. "We have polished scripts suitable for any one of dozens of name players as they may be available. Also, we can commit a player a year or even two years in advance because we have finished scripts which can be approved now."

Likely takoff film will be "Robinson Crusoe on Mars," written by Ib J. Melchior, former science editor of Life mag, based on the Daniel Defoe classic transferred to the space age, limning a "skywrecked" astronaut's efforts to survive on Mars.

Other top properties include "Ambush Bay," by Steve Fisher, factual story of the retaking of the Philippines by Gen. Douglas MacArthur; "Scent of New-Mown Hay," script by John C. Higgins; "The Young Wear Black," "The Camp," story of women's section of Dachau; "Clover," "Cheyenne Saturday."

S-Z also will activate a tv series based on Frank Buck's "Bring 'Em Back Alive" tome.

Interstate's Iffy Site

Houston, Tex., May 28.

Interstate Theatres has reportedly paid $375,000 for a 30 acre tract of land in the Clear Lake-NASA-Webster area.

At the present time no indication was given as to what purpose the land will be put to. The site is near the expanding space agency headquarters.

'Leopard' Collects Golden Palm

Cannes, May 28.

Cannes Film Festival which ended its 16th annual convocation last Thursday (23) bestowed the following awards:

Grand Prize Golden Palm—"The Leopard" (Italy). Directed by Luchino Visconti from the late Prince Tomassi di Lampedusa's only novel. Burt Lancaster in title role. Titanus produced and 20th-Fox will release.

Best Actor—Richard Harris in "This Sporting Life" (British).

Best Actress—Marina Vlady in "Queen Bee" (Italy).

Best Screenplay—"Codine" (Rumania). Film was made by Henri Colpi of France.

Gary Cooper Award—"To Kill A Mockingbird" (U).

Catholic Film Office Award—"The Fiances" (Italy).

Special Jury Prizes—(1) "Harakari" (Japan); (2) "One Day . . . A Cat" (Czechslovakia); (3) "Optimistic Tragedy" (Russia).

International Critics Awards—"This Sporting Life" (Britain) and "Le Joli Mai" (France).

TULIPAN'S NEW BEAT AS FERGUSON AIDE

Ira H. Tulipan, who joined Columbia in 1960 as assistant ad-pub director, has been appointed exec administrative assistant to Robert S. Ferguson, ad-pub v.p.

Tulipan will function in all promotional areas, also serving as liaison with the studio and overseas production. He had been associated with 20th-Fox and Warners before going to Col.

Goldbergs Get Adams

Detroit, May 28.

Adams Theatre, long a Balaban house in downtown Detroit, has been sold for an undisclosed sum to Community Theatres, per Norm Meyers, retiring manager of the theatre. The first-run theatre seats 1,700.

Community Theatres is controlled by the Goldberg twins. Chain operates nabe houses and ozoners in the Detroit area. Whether the Adams will continue its first-run policy could not be determined immediately.

L.A. Improves; 'Hud' Smash $28,000 Tops Newcomers, 'Cane' Crisp 24G, 'Canary' 11G, 'West' Wow 28G, 14

Los Angeles, May 28.

Firstruns here are picking up slightly this stanza with Memorial Day holiday helping. "Hud" is the new blockbuster with a smash $28,000 or near opening round at the Chinese. "Mondo Cane," in first general release, looks tall $24,000 in four theatres.

"Paranoiac" is after a fair $14,500 in three spots while "Yellow Canary" looms dull $11,000 or less in three locations.

"How West Was Won" continues to pace regular holdovers with a wow $28,000 in 14th session at Warner Hollywood. "Bye Bye Birdie" is showing staying power with $17,000 in eighth Hollywood Par lap. "Ugly American" is rated hefty $11,000 for eighth Pantages round.

Estimates for This Week

Chinese (FWC) (1,408; $2-$2.40)—"Hud" (Par). Socko $28,000 or near. Last week, with Loyola, Los Angeles, "To Kill a Mockingbird" (U), various 2d feature pix (3d wk), $15,900.

State, Iris, Loyola (Metropolitan-FWC) (2,404; 825; 1,298; $1-$1.49)—"Yellow Canary" (20th) and "Womanhunt" (20th). Dull $11,000 or close. Last week, State, Iris with Baldwin, Wiltern, Village, "In Cool of Day" (MGM), "North by Northwest" (MGM) (reissue), $21,300.

Lido (FWC) (876; $2)—"The Law" (Indie). Busy $3,500. Last week, "Trial" (Astor) (4th wk), $3,000.

Orpheum, Baldwin, Hollywood (Metropolitan-State-FWC) (2,213; 1,800; 856; $1-$1.25)—"Paranoiac" (U) and "Battle Beyond Sun" (Indie). Fair $14,500. Last week, Orpheum Hollywood, 'Operation

(Continued on page 10)

Key City Grosses

Estimated Total Gross
This Week $2,264,800
(Based on 24 cities and 293 theatres.)
Last Year $2,139,850
(Based on 22 cities and 265 theatres, chiefly first runs including N.Y.)

'Hud' Big $15,000, Denver; 'West' 20G

Denver, May 28.

Firstrun trade is mostly on the slow side currently, mainly because most are not shaping up well. However, one newcomer, "Hud," looms socko at Paramount. "Yellow Canary," also new, is rated thin at Denham. "How West Was Won" still is great at the Cooper in 12th session, pushing up above last week via an extra performance.

Many holdovers are spotty, with reissues not helping. "Critic's Choice" is dropping to a mild figure in second round at the Denver.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.75)—"Lawrence of Arabia" (Col.) (8th wk). Good $8,500. Last week, $8,000.

Centre (Fox) (1,270; $1.25-$1.45)—"To Kill Mockingbird" (U) (8th wk). Okay $6,500. Last week, $8,000.

Cooper (Cooper) (814; $1.65-$2.50)—"How West Was Won" (MGM) (12th wk). Wow $20,000. Last week, $17,900.

Denham (Indie) (800; $1.25-$1.45)—"Yellow Canary" (20th). Thin $3,000. Last week, "Come Fly With Me" (MGM) (3d wk), $3,500.

Denver (Fox) (2,432; $1.25)—"Critic's Choice" (WB) and "Auntie Mame" (WB) (reissue) (2d wk). Mild $7,000. Last week, $9,500.

Esquire (Fox) (600; $1.25)—"The Trial" (Astor) (2d wk). Good $2,100. Last week, $3,200.

Orpheum (RKO) (2,690; $1.25)—"Ruby" (20th) and "Rebecca" (20th) (reissues). Drab $4,000. Last week, "The Birds" (U) (7th wk), $4,000.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Hud" (Par) and "Where Truth Lies" (Indie). Sock $15,000 or near. Last week, "Dr. No" (UA) and "Amazons of Rome" (UA), $10,000.

Towne (Indie) (600; $1.25-$1.45)—"Free, White and 21" (AI) (3d wk). Sad $1,500. Last week, $2,000.

Vogue (Art Theatre Guild) (450; $1.25)—"No Exit" (Zenith). Big $1,700. Last week, "Sundays and Cybele" (Davis) (3d wk), $1,000.

'Too Much'—'Harry' Nice $10,000, St. L.; 'Critics' 9G, 2d; 'West' Big 13G

St. Louis, May 28.

City is loaded with holdovers and some overly-extended longrun pix this session, and biz reflects this setup. Pair of oldies, "Man Who Knew Too Much" and "Trouble With Harry," shapes as well as any of fresh bills. Combo is rated nice at the St. Louis.

"Man From Diners' Club" looms average in second round at Esquire while "Critic's Choice" is rated okay in second at Fox. "Mind Benders," another newie, looms fair in first at Loew's Mid-City. "How West Was Won" is making best showing with a big take in seventh stanza at Martin Cinerama.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.50-$2.75)—"Lawrence of Arabia" (Col) (9th wk). Fine $8,000. Last week, $9,000.

Apollo Art (Grace) (700; 90-$1.25)—"Follow Star" (Indie) and "Operation Snatch" (Indie). Okay $1,500. Last week, "Seventh Seal" (Indie) and "Secrets of Women" (Indie), $1,400.

Esquire (Jablonow-Komm) (1,880; 90-$1.25)—"Man From Diners' Club" (Col) (2d wk). Average $8,000. Last week, $10,000.

Fox (Arthur) (5,000; 90-$1.25)—"Critic's Choice" (WB) (2d wk). Okay $9,000. Last week, $12,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Mind Benders" (AI). Fair $8,000. Last week, "Constantine and Cross" (Embassy), $6,500.

State (Loew) (3,600; 60-90)—"Mutiny on Bounty" (MGM) (3d wk) (subrun). Okay $9,000. Last week, $10,000.

Martin Cinerama (Martin) (913; $$1.25-$2.50)—"How West Was Won" (MGM) (7th wk). Big $13,000. Last week, $14,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Nine Hours To Rama" (20th). Good $3,000. Last week, "Trial" (Astor) (2d wk), $3,000.

St. Louis (Arthur) (3,800; 75-90)—"Man Who Knew Too Much" (Par) and "Trouble With Harry" (Par) (reissues). Nice $10,000. Last week, "War and Peace" (Par), $10,500.

Shady Oak (Arthur) (760; 90-$1.25)—"Long Day's Journey Into Night" (Embassy) (6th wk). Good $2,500. Last week, $3,000.

'WEST' BEST IN SLOW COL., BOFFOLA $15,000

Columbus, O., May 28.

"How The West Was Won" at RKO Grand in seventh week expected to soar to wow $15,000, helped by several added shows. New pix generally are mild including "The Yellow Canary," "Come Fly With Me," and "I Could Go On Singing." Especially slow is "Come Fly" at the Ohio.

Estimates for This Week

Grand (RKO) (860; $1.50-$2.75)—"How West Was Won" (MGM) (7th wk). Wow $15,000. Last week, $8,500.

New Main (Sugarman) (1,100; 50-$1.25)—"I Could Go On Singing" (UA). Mild $1,400. Last week, "Man From Diners' Club" (Col), $1,600.

Ohio (Loew) (3,079; 50-$1.50)—"Come Fly With Me" (MGM) and "The Hook" (MGM). Sad $3,500. Last week, "Nine Hours to Rama" (20th) and "House of Damned" (20th) (5 days), $1,500.

Palace (RKO) (2,845; 50-$1.50)—"Yellow Canary" (20th) and "Police Nurse" (20th). Moredate $6,500. Last week, "Ugly American" (U) and "Frightened City" (AA), $7,500.

'Arabia' Good $5,000 In Dull Prov.; 'Madame' 7½G

Providence, May 28.

Apparently none of present mainstem product is strong enough to attract many normal cinema patrons, and all stands are mild currently. State is about the highest with "Madame," but even that is way below average. Elmwood is strong in 8th week of "Lawrence of Arabia." Majestic's reissue of "Giant" is rated okay. RKO Albee's "Paranoiac" is meek.

Estimates for This Week

Albee (RKO) (2,200; 65-95)—"Paranoiac" (U) and "Traitors" (U). Meek $3,000 expected. Last week, "Ugly American" (U) and "Showdown" (3d wk), $4,000.

Elmwood (Snider) (724; $2-$2.50)—"Lawrence of Arabia" (Col) (8th wk). Fairly good $5,000 after $5,500 in seventh round.

Majestic (Snider) (2,200; 75-90)—"Giant" (WB) (reissue). Okay $4,500. Last week, "Marines, Let's Go" (20th) and "Sink Bismarck" (20th) (reissues), $5,000.

State (Loew) (3,200; 65-90)—"Madame" (Embassy) and "Face in Rain" (Embassy). Slow $7,500. Last week, "Come Fly With Me" (MGM) and "Joseph and Brethren" (MGM), $7,000.

Strand (National Realty) (2,200; (Par) and "All In Night's Work" (Par) (reissues). Fair $3,000 in 5-day stand.

'West' Great 17G, Mpls.; 'Critics' 5G

Minneapolis, May 28.

Only a few newcomers on the local scene currently and none is of major quality calculated to give the boxoffice a boost. Among the abundant holdovers that are staying on are "How West Was Won" and "Lawrence of Arabia," the roadshow films.

"To Kill a Mockingbird" and "Divorce, Italian Style" have had long stays. Another pair departing after much shorter visits are "Critic's Choice" and "Dr. No," both giving good accounts of themselves. Unseasonable cold weather seems to be of no help at the wickets.

Estimates for This Week

Academy (Mann) (1,000; $1.55-$2.65)—"Lawrence of Arabia" (Col) (6th wk). Stout $8,000. Last week, $9,000.

Avalon (Frank) (800; $1) "Europe in Raw" (Indie) and "Two-Way Stretch" (Indie) (reissue). Okay $1,400.

Campus (Mann) (600; $1)—"Girl With Golden Eyes" (Union). Okay $1,100. Last week, "Arturo's Island" (MGM), $1,000.

Century (Par) (1,300; $1-$1.25)—"Lafayette" (Indie) (2d wk). Mild $3,000 in five days. Last week, $4,500.

Cooper (CF) (805; $1.25-$2.50)—"How West Was Won" (MGM) (11th wk). Wow $17,000. Last week, $16,200.

El Lago (Carisch) (800; $1)—"Mr. Peter's Pets" (Indie) and "Night Affairs" (Indie) (2d runs). Moderate $1,000.

Gopher (Berger) (1,000; $1-$1.25)—"Drums of Africa" (MGM). Tepid $2,500. Last week, "Hercules and Captive Women" (Woolner), $4,000.

Lyric (Par) (1,000; $1-$1.25)—"Battle Beyond Sun" (AI) and "Night Tide" (AI). Slow $3,000. Last week, "Joseph and Brethren" (Colorama), $3,500.

Mann (Mann) (1,000; $1-$1.25)—"Dr. No" (UA) (m.o.) (3d wk). Brisk $8,000 in nine days. Last week, "Birds" (U) (6th wk), $2,000 in three days.

Orpheum (Mann) (2,800; $1-$1.25)—"Quick in Dead" (Indie) and "Between Heaven and Hell" (Indie) (2d run). Opened Sunday (26). Tiny $1,500 in three days. "Hud" (Par) opens May 29. Last week, "Dr. No" (UA) (2d wk), $3,500 in three days.

Park (Mann) (1,000; $1.50)—"Divorce, Italian Style" (Embassy) (6th wk). Lively $3,500. Last week, $3,000.

State (Par) (2,200; $1-$1.25)—"Critic's Choice" (WB) (2d wk). Fair $5,000. Last week, $10,000.

Suburban World (Mann) (800; $1)—"Saturday Night, Sunday Morning" (Cont) and "Room at Top" (Cont) (reissues). Okay $2,500. Last week, "Some Kind of Nut" (Indie), $2,000 in five days.

World (Mann) (400; $1.25-$1.50)—"To Kill Mockingbird" (U) (14th wk). Hot $2,500 in five days. Last week, $3,500.

Det. Spotty But 'Stripper' Sockeroo $17,000; 'West' Huge 25G, 'Arabia' 18G

Detroit, May 28.

New titles are going up on the downtown marquees, but with one exception it's the long-termers which still are attracting the most paying customers. The exception is "The Stripper" which looks great in first peel at the Palms. "Drums of Africa" shapes slow at Fox. "Knights of Black Cross" is dull at the Michigan. "It Happened at the World's Fair" looks moderate at Grand Circus. "Ugly American" appears to be getting off to a sluggish start at the United Artists.

Meanwhile, "Lawrence of Arabia" stays big in 17th session at Madison. "How West Was Won" is wham in 13th roundup at Music Hall. "To Kill A Mockingbird" stays hot in eighth week at the Mercury.

Estimates for This Week

Fox (Downtown Fox Corp) (5,041; $1.25-$1.49)—"Drums of Africa" (MGM) and "Savage Guns" (MGM). Drab $8,000. Last week, "Free, White, 21" (AI) and "The Huns" (Indie) (4th wk), $7,000.

Michigan (United Detroit) (4,026; $1.25-$1.49)—"Knights of Black Cross" (Indie). Dull $9,000. Last week, "Yellow Canary" (20th) and "30 Years of Fun" (20th), $7,000.

Palms (UD) (2,995; $1.25-$1.49)—"The Stripper" (20th) and "Password Is Courage" (WB). Great $17,000. Last week, "The Birds" (U) (7th wk), $12,000.

Madison (UD) (1,408; $1.50-$3.30)—"Lawrence of Arabia" (Col) (17th wk). Wow $18,000. Last week, $15,000.

Grand Circus (UD) (1,400; $1.25-$1.80)—"Happened at World's Fair" (MGM) "Damon and Pythia" (MGM). Modest $11,000. Last week, "Mutiny on Bounty" (MGM) (5th wk), $12,000 on second trip downtown at lower scale.

Adams (Community) (1,700; $1-$1.25)—"Man Who Knew Too Much" (Par) and "The Trouble with Harry" (Par) (reissues) (2d wk). Down to meek $4,000. Last week, $4,600.

United Artists (UA) (1,667; $1.25-$1.50)—"Ugly American" (U). Shapes mild $6,000 or over. Last week, "Music Man" (WB) and "Fanny" (WB) (reissues), $1,800.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80)—"How West Was Won" (MGM) (13th wk). Giant $25,000. Last week, $25,300.

Mercury (United Motion Theatre Co.) (1,468; $1-$1.80)—"To Kill Mockingbird" (U) (8th wk). Good $10,000. Last week, $10,700.

Trans-Lux Krim (Trans-Lux) (980; $1.65-$1.80)—"The Balcony" (Cont) (3d wk). Oke $4,000. Last week, $6,000.

Broadway Grosses

Estimated Total Gross
This Week $460,900
(Based on 34 theatres)
Last Year $544,500
(Based on 29 theatres)

'Arabia' Hep 7G, L'ville; 'Birds' 6G

Louisville, May 28.

"Constantine and Cross," mild at the Mary Anderson, represents the only fresh bill here curerntly. "Birds" in third at the Kentucky is neat. "Happened at World's Fair," also in third at the Ohio, is okay. "Lawrence of Arabia," in 7th at the Penthouse, is hep. "Love Is A Ball," at the United Artists in second, looms nice.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Birds" (U) (3d wk). Neat $6,000 after second week's $7,000.

Mary Anderson (People's) 1,100; 75-$1.25)—"Constantine and Cross" (Embassy) and "Gay-Purr-ee" (WB). Mild $4,000. Last week, "Long Day's Journey Into Night" (Levine), $3,500.

Ohio (Settos) (900; 75-$1.25)—"Happened at World's Fair" (MGM) (3d wk). Okay $5,000 after second week's $6,500.

Penthouse (Fourth Ave.) (900; $1.25-$2.50)—"Lawrence of Arabia" (Col) (7th wk). Hep $7,000. Last week, $7,300.

Rialto (Fourth Ave.) (1,100; $1.25-$1.50)—"Mutiny on Bounty" (MGM) (5th wk). Fair $6,000. Fourth week, $6,500.

United Artists (Fourth Ave.) (1,800; 75-$1.25)—"Love Is A Ball" (UA) (2d wk). Nice $8,000. First week was $10,000.

'West' Torrid $11,000 In Cleve.; 'Ugly' 7½G, 3d

Cleveland, May 28.

Newcomers here currently are below par and are being shaded by longruns. "Yellow Canary" looks lean at Hipp on opener. "Cool of Day" is drab at State for first. "Ugly American" shapes okay in third at the Allen. "How West Was Won" looms torrid in seventh week at Palace.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1.50)—"Ugly American" (U) (3d wk). Okay $7,500 for five days. Last week, $11,000.

Colony Art (Stanley-Warner) (1,354; $1.50)—"Landru" (Embassy). Okay $3,000. Last week, "Trial and Error" (MGM), $2,500.

Continental Art (Art Theatre Guild) (825; $1.50)—"Rocco and His Brothers" (Indie). Routine $2,100. Last week, "No Exit" (Zenith), $2,200.

Heights Art (Art Theatre Guild) (925; $1.50)—"Electra" (Indie). Nice $2,600. Last week, "Sundays and Cybele" (Davis) (3d wk), $2,100.

Hippodrome (Eastern Hipp) (3,500; $1.25-$1.50)—"Yellow Canary" (20th). Lean $8,000 or less. Last week, "Free White, 21" (AI) (2d wk), $5,000 in 5 days.

Ohio (Loew) (2,700; $1.25-$1.50)—"Drums of Africa" (MGM) and "Seven Seas to Calais" (MGM) (m.o.). Slim $4,000. Last week, "Come Fly With Me" (MGM) (m.o.), $3,000.

Palace (F & A Theatre) (1,263; $1.25-$2.75)—"How West Was Won" (MGM) (7th wk). Hotsy $11,000. Last week, $11,500.

State (Loew) (3,450; $1.50)—"Cool of Day" (MGM). Drab $6,000. Last week, "Drums of Africa" (MGM) and "Seven Seas to Calais" (MGM), $5,000.

Stillman (Loew) (2,700; $1.50-$3)—"Lawrence of Arabia" (Col) (7th wk). Excellent $9,000. Last week, $8,500.

Westwood Art (Art Theatre Guild) (955; $1.50)—"Electra" (Indie). Okay $2,200. Last week, "No Exit" (Zenith), $2,000.

K.C. Mild But 'Singing' Stout $5,000, 'West' Hot 9G, 'Birds' Strong 7G

Kansas City, May 28.

Session is mild via modest newcomers. "First Spaceship on Venus" at Uptown-Granada shapes moderate while "I Could Go On Singing" at the Brookside shapes sturdy. Multiple run of "Paranoiac" in five theatres is rated light. Best money is with the holdovers. "How The West Was Won" at the Empire continues strong in ninth. "Birds" at Plaza shapes solid in fourth round. Weather switched from unseasonably cool trend to rain for weekend.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; $1-$1.25)—"I Could Go On Singing" (UA) and "Two for Seesaw" (UA) (2d run). Surprisingly good $5,000 or near. Last week, "Nine Hours to Live" (20th), changed from usual "Nine Hours To Rama" to go $2,000.

Capri (Durwood) (1,260; $1.25-$2.50)—"Mutiny on Bounty" (MGM) (23d wk). Oke $3,000; holds. Last week, same.

Empire (Durwood) (886; $1.25-$2.50)—"How West Was Won" (MGM) (9th wk). Bright $9,000; stays on. Last week, $10,000.

Isis, Vista (FMW-NGC) (1,360, 700), Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale) (750 cars) ($1 each)—"Paranoiac" (U) and "Showdown" (U). Light $12,000, hurt by rain. Last week, Isis, Crest, Riverside, Boulevard, Hiway 40, (General) (1,000 cars) ($1 each)—"Spit on Grave" (Audubon) and "Stark

(Continued on page 10)

New Pix Cheer Chi; 'Hud' Wham 34G, 'Singing' Sweet at 18G, 'Doctor' Boffo 27G; 'West' Great 28G; 'Ugly' 9G, 6th

Chicago, May 28.

Cool weekend and midweek holiday are making for a fancy session. "Hud" is teeing off with socko $34,000 at the Chicago. "I Could Go On Singing" looks nice $18,000 at the United Artists.

"Doctor No," is posting boffo, $27,000 State-Lake debut, and "Madame" shapes good in Carnegie preem. First round of "Not Tonight, Henry" rates smash at the World.

"Please, Not Now" is registering a fancy second Woods lap. "Yellow Canary" looms dim for the same frame at the Oriental. "No Exit" is pulling a tidy fourth round at the Town.

"The Balcony" continues hot in its Loop fifth. Sixth and final frame of "Ugly American" is fine at Roosevelt. On hardticket, "How West Was Won" is notching a socko 13th canto at the McVickers, while "Lawrence of Arabia" is solid in 21st Cinestage session.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80) — "Madame" (Embassy). Smart $5,000. Last week, "Four Days of Naples" (MGM) (3d wk), $4,000.

Chicago (B&K) (3,900; 90-$1.80) —"Hud" (Par). Boff $34,000. Last week, "Critic's Choice" (WB) (4th wk), $14,000.

Cinema (Stern) (500; $1.50) — "David and Lisa" (Cont) (15th wk). Excellent $5,700. Last week, $6,000.

Cinestage (Todd) (1,038; $2.40-$3.80) — "Lawrence of Arabia" (Col) (21st wk). Tall $17,000. Last week, $20,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "The Trial" (Astor) (3d wk). Nifty $7,000. Last week, $8,700.

Loop (Brotman) (606; 90-$1.80)— "The Balcony" (Cont) (5th wk). Stout $8,000. Last week, $9,000.

McVickers (Beacon) (1,100; $1.75-$3.50) — "How West Was Won"

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Doctor' Good 8G, Balto; 'West' 11G

Baltimore, May 28.

With two of the downtown houses (the Hipp and Mayfair) temporarily closed as they prep for roadshow films, business, however, is only spotty here. At the top is "How West Was Won," fast in seventh round at the Town. "Doctor No" shapes good at the New in first. "Critic's Choice" is dull in second stanza at the Stanton.

"Wrong Arm of Law" is holding well in second week at Playhouse. "Balcony" still is nice in fifth session at the Little. "Black Fox" is drab in second at the Five West.

Estimates for This Week

Aurora (T-L) (365; 50-$1.50) — "Moral Squad" (Indie) and "Slavery" (Indie). Fair $1,300. Last week, "House on Waterfront" (Indie) and "Fire Under Skin" (Indie) (reissue), $1,200.

Charles (Fruchtman) (500; 50-$1.50)—"Long Day's Journey Into Night" (Embassy) (2d wk). Down to $3,200. Last week, $4,000.

Five West (Schwaber) (435; 90-$1.50) — "Black Fox" (Capri) (2d wk). Poor $1,200. Last week, same.

Little (T-L) (300; 50-$1.50) — "Balcony" (Cont) (5th wk). Okay $2,000. Last week, $2,200.

New (Fruchtman) (1,600; 50-$1.50) — "Dr. No" (UA). Good $8,000. Last week, "Longest Day" (20th) (18th wk), $5,000.

Playhouse (Schwaber) (365; 90-$1.50) — "Wrong Arm of Law" (Cont) (2d wk). Fine $3,400. Last week, $3,200.

Stanton (Fruchtman) (2,800; 50-$1.50)—"Critic's Choice" (WB) (2d wk). Slow $6,000. Last week, $7,000.

Town (T-L) (1,125; $1.50-$2.50) —"How West Was Won" (MGM) (7th wk). Fast $11,000. Last week, $11,500.

Rex (Freedman) (500; $1.50) — "Ritual of Love" (Indie). Fair $1,800. Last week, "My Bare Lady" (Indie) (2d wk), $1,500.

'Cool Of Day' Dim 7G, Pitt; 'West' Wow 15G

Pittsburgh, May 28.

Road show pix "How West Was Won," in 10th boff week at the Warner and "Lawrence of Arabia" in fourth at Fulton, are the leading grossers here this round with extra holiday matinee adding to the take. Newcomers, "In Cool of Day" at Stanley and "No Exit" at Penn both are very slow.

"Ugly American" shapes okay in third at the Gateway. "Long Day's Journey into Night" still is passable at Squirrel Hill in third, "Freud" looks good in fifth at the Shadyside.

Estimates for This Week

Fulton (Assoc.) (1,900; $1.50-$2.75) — "Lawrence of Arabia" (Col). Lofty $9,000, extra matinees helping. Last week, $7,500.

Gateway (Assoc.) (1,900; $1-$1.50)—"Ugly American" (U) (3d wk). Oke $6,000. Last week, $6,500.

Penn (UATC) (3,472; $1-$1.50)— "No Exit" (SG). Sad $4,500. Last week, "Father of Bride" (MGM) and "Seven Brides, Seven Brothers" (MGM) (reissues), $5,900. "55 Days at Peking" (AA) opens May 29 for four weeks, staying till opening of "Cleopatra" (20th) on June 29.

Shadyside (MOTC) (623; $1.50)— "Freud" (U) (5th wk). Continues good at $2,100. Last week, $2,500.

Squirrel Hill (SW) (823; $1.50)— "Long Day's Journey Into Night" (Embassy) (3d wk). Still okay $3,000. Last week, $4,200.

Stanley (SW) (3,700; $1-$1.50)— "In Cool of Day" (MGM). Thin $7,000. Last week, "David and Lisa" (Cont) (m.o.), $8,000.

Warner (SW) (1,260; $1.50-$2.75) —"How West Was Won" (MGM) (10th wk). Wham $15,000. with extra matinees a booster. Last week, $14,500.

'Canary' Slight $5,000, Port., 'West' Giant 8½G

Portland, Ore., May 28.

Too many holdovers are hobbling firstrun trade here this week. The two newcomers also are proving of no help. Best of these is "Yellow Canary" but it is only moderate at Orpheum. "How West Was Won" looks smash in seventh round at the Hollywood while "Lawrence of Arabia" is rated solid, also in seventh, at Fox. "The Birds" is okay in fourth at the Broadway.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Birds" (U) (4th wk). Okay $4,000. Last week, $4,300.

Fox (Evergreen) (1,600; $1.75-$3.25) — "Lawrence of Arabia" (Col) (7th wk). Solid $6,500. Last week, $5,800.

Hollywood (Evergreen) (1,180; $1.49-$2)—"How West Was Won" (MGM) (7th wk). Smash $8,500. Last week, $6,500.

Laurelhurst (Cruikshank) (675; $1.25)—"Love Is Ball" (UA) and "40 Pounds of Trouble" (UA) (reissue) (4th wk). Modest $2,000. Last week, $2,100.

Music Box (Hamrick) (640; $1.50-$3)—"Mutiny On Bounty" (MGM) (16th wk). Warm $3,000. Last week, $3,600.

Orpheum (Evergreen) (1,536; $1-$1.49) — "Yellow Canary" (20th) and "House of Damned" (20th). Modest $5,000. Last week, "Come Fly With Me" (MGM) and "Julie" (MGM) (reissue), $4,900.

Paramount (Port-Par) (3,006; $1-$1.50)—"In Cool Of Day" (MGM) and "Riff In Tokyo" (MGM). Sad $3,000. Last week, "Mondo Cane" (Times) and "Stark Fear" (Indie), $3,800.

Seattle Slow Albeit 'West' Stout 10G, 7th

Seattle, May 28.

Firstrun trade ranges from slow to sad in most spots this round. Best biz is going to "How West Was Won," which shapes solid in seventh stanza at Martin Cinerama. "Hercules and Captive Women" looks bad in first week at Paramount. "Yellow Canary" looms very slow at Coliseum, also first.

Estimates for This Week

Blue Mouse (Harmick) (739; $1.50-$3) — "Mutiny on Bounty" (MGM). (23d wk). Fair $4,500. Last week, $4,100.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50)—"Yellow Canary" (20th) and "House of Damned" (20th). Slow $4,000. Last week, "Billy Budd" (AA) and "Flat Top" (AA), $4,700.

Fifth Avenue (Fox-Evergreen) (2,500; $2-$2.50) — "Lawrence of Arabia" (Col) (7th wk). Good $7,000 or near. Last week, $8,300.

Martin Cinerama (Martin Theatres). (827; $1.25-$2.20) — "How West Was Won" (MGM) (7th wk). Sock $10,000 or near. Last week, $10,300.

Music Box (Hamrick) (738; $1.50-$1.75)—"Mocking Bird" (U) (10th wk). Good $4,000. Last week, $3,800.

Music Hall (Hamriek) (2,200; $1.25-$1.50) — "Nero's Mistress" (Mann) and "Red Cloak" (Mann). Sad $2,500. Last week, "Paranoiac" (U) and "Confess, Dr. Corda" (Indie), $2,400.

Orpheum (Hamrick) (2,600; $1.25-$1.50)—"Ugly American" (U). (2d wk). Mild $5,000. Last week, $5,800.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50) — "Hercules and Captive Women" (FF) and "The Huns" (FF). Bad $3,000. Last week, "Mondo Cane" (Indie) and "Stark Fear" (Indie), $4,800.

'Hud' Whopping $25,000, Philly; 'Doctor' Big 16G; 'West' Lofty 15G, 12th

Philadelphia, May 28.

Current pickup in biz at firstruns is rated just so-so. But there are some prize-winners among the newcomers. Pacing the new entrants is "Hud," which shapes wow on opener at the Fox. "Dr. No" also is solid in first week at the Goldman. "Ugly American" continues okay in fourth at Stanley.

Estimates for This Week

Arcadia (S&S) (623; $1.20-$2)— "Come Fly With Me" (MGM) (2d wk). Neat $6,000. Last week, $7,900.

Boyd (SW) (1,536; $2-$2.75) — "How West Was Won" (MGM) (12th wk). Tall $15,000. Last week, $15,500.

Bryn Mawr (Goldman) (600; $1.49)—"Landru" (Embassy). Fair $1,800. Last week, "Maid for Murder" (Indie), $2,100.

Fox (Milgram) (2,200; 95-$1.80) —"Hud" (Par). Wow $25,000. Last week, "Birds" (U) (7th wk), $6,000.

Goldman (Goldman) (1,000; 95-$1.80)—"Dr. No." (UA). Slick $16,000 or over. Last week, "Love Is Ball" (UA), $9,500.

Lane (SW) (1,000; $1.49) — "David and Lisa" (Cont) (14th wk). Nice $2,500. Last week, $3,000.

Midtown (Goldman) (1,200; $2.50-$3)—"Lawrence of Arabia" (Col) (22d wk). Sturdy $10,000. Last week, $10,500.

Randolph (Goldman) (2,200; 95-$1.80) — "Nine Hours to Rama" (20th). Thin $5,500. Last week, "Could Go on Singing" (UA), $8,000.

Stanley (SW) (2,100; 95-$1.80) — "Ugly American" (U) (4th wk). Okay $10,000 or near. Last week, $11,000.

Stanton (SW) (1,483; 95-$1.80)— "Ben-Hur" (M-G) (reissue). Okay $7,500. Last week, "Yellow Canary" (20th), $8,000.

Studio (Goldberg) (499; 95-$1.80) —"Europe in Raw" (Indie) and "Passionate Summer" (Indie) (2d wk). Fast $5,500. Last week, $8,000.

Trans-Lux (T-L) (500; 95-$2) — "Sparrows Can't Sing" (Indie). Okay $3,100. Last week, "Four Days of Naples" (MGM) (4th wk), $2,000.

World (Rugoff) (499; 95-$1.80)— "Landru" (Embassy). So-so $2,600. Last week, "Trial" (Astor) (2d wk), $3,000.

Yorktown (SW) (825; $1.49) — "Sundays and Cybele" (Davis) (7th wk). Trim $2,300. Last week, $3,000.

B'way Marks Time; 'Mountain' Okay 130G, 2d; 'Heavens' Mighty $24,500, 'Ugly' Nice 23G, 'Singing' $15,700

Broadway firstrun theatres are just coasting currently. Many exhibitors are bringing in new screen fare starting as of yesterday (Tues.) to take advantage of any holiday upbeat. Not too much is expected at the wickets today (Wed.), with outoftowners not yet arrived and local residents starting out of the city for the Thursday holiday—and the long holiday weekend for some.

Lone newcomers are meeting varying success. "Paranoiac" did only a mild $10,000 in first week at the Victoria but was comparatively stronger at $5,000 on initial stanza at the Baronet. "Heavens Above" is credited with a smash $24,500 opening session at the Sutton, close to the house high money mark.

"Spencer's Mountain" with stageshow is heading for a nice $130,000 in second week at the Music Hall. Stays a third stanza. "Ugly American" looks to hold with big $23,000 in seventh round daydating the Rivoli and Trans-Lux East.

"I Could Go On Singing" hit okay $15,700 in second round, daydating the Astor and Trans-Lux 85th Street. "55 Days at Peking" opens daydate at the Palace, New RKO 23d Street and T-L 85th Street. "The Birds" just wound a highly successful run of nearly nine weeks at the Palace.

"Hud" preemed yesterday (Tues.) at the Paramount and arty Coronet. "List of Adrian Messenger" opens today (Wed.), daydating the Warner and Trans-Lux 52d Street. "Longest Day" wound a highly profitable longrun of 23 weeks and three days last Sunday (26) at the Warner. "Wrong Arm of Law" still was in the chips in its eighth session at the Coronet.

Aided by seven extra shows, including a midnight show last Saturday, "How West Was Won" climbed to a smash $41,000 in its ninth stanza at the Cinerama. "Lawrence of Arabia" held with boffo $40,000 in 23d session at the Criterion. "Mutiny on Bounty" is heading for a fine $17,000 in 28th week at the State.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2) —"Dr. No" (UA). Opens today (Wed.). Last week, "I Could Go On Singing" (UA) (2d wk), okay $11,000 or near after $15,200 for opener. Daydating with Beekman.

Cinerama (Loew) (1,552; $1.50-$3.50)— "How West Was Won" (MGM) (10th wk). The ninth round completed Sunday (26) was smash $41,000, with help from seven added performances after $39,000 on 14 shows for eighth week. Goes on two-a-day next month.

Criterion (Moss) (1,520; $1.80-$4.80) — "Lawrence of Arabia" (Col) (24th wk). The 23d stanza finished Sunday (26) was boffo $40,100 on 10 shows after $41,000 for same number of performances in 22d week.

DeMille (Reade) (1,463; 90-$2.50) "Irma La Douce" (UA) opens on June 5. Has been playing oldies.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "Season For Love" (G. Hakim) (m.o.) and "Girl Chasers" (Indie). Opened Monday (27). In ahead, "Day in Court" (Indie) (2d wk-10 days), was fair $7,500 after $10,000 opening week of seven days.

Forum (Norel) (813; $1.25-$1.80) —"Mondo Cane" (Times) (9th wk). Eighth session finished yesterday (Tues.) was fine $12,000 or close after $11,000 for seventh. Also at Little Carnegie.

Palace (RKO) (1,642; $1.25-$2)— "55 Days at Peking" (AA). Opens today (Wed.). following an invitational preem last night (Tues.). In ahead, "The Birds" (U) (9th wk-5 days), was okay $9,500 after $13,500 for eighth full week.

Paramount (AB-PT) (3,665; $1-$2)—"Hud" (Par). Opened yesterday (Tues.), daydating with the Coronet. In ahead. "Come Fly With Me" (MGM) (4th wk-6 days), fair $13,000 after $14,000 for fourth full week.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Spencer's Mountain" (WB) and stageshow (2d wk). This session ending today (Wed.) looks like fine $130,000 or near after $133,000 for opener. Stays a third.

Rivoli (UAT) (1,545; $1.50-$2.50) —"Ugly American" (U) (7th wk). This round winding today (Wed.) looks to hit okay $13,000 after $15,000 last week. Day-dating with Trans-Lux East. Holds until a few days before "Cleopatra" (20th) opens on hardticket the night of June 12. Opening performance is sold out for benefit of Will Rogers Memorial Fund.

State (Loew) (1,850; $1.50-$3.50) —"Mutiny on Bounty" (MGM) (28th wk). This stanza ending tomorrow (Thurs.) looks like nice $17,000 for 11 shows after $18,000 for 27th week. Goes on two-a-day on June 12.

Victoria (City Inv.) (1,003; $1.25-$2) — "Paranoiac" (U) (2d wk). First round ended yesterday (Tues.) was mild $10,000 or near. Daydating with Baronet, where shaping comparatively better.

Warner (SW) (1,813; 90-$2) — "List of Adrian Messenger" (U). Opens today (Wed.) on continuous-run. In ahead, "Longest Day" (20th) (24th wk-3 days), was okay $10,000 after $15,000 for 7-day 33d week. "PT-109" (WB) booked to follow. "Messenger."

First-Run Arties

Baronet (Reade) (430; $1.25-$2) —"Paranoiac" (U) (2d wk). Initial week finished yesterday (Tues.) was okay $5,000 or close. Daydating with Victoria.

Beekman (Rugoff Th.) (590; $1.50-$2)—"White Light" (Janus) (3d wk). First holdover session ended Sunday (26) was bright $10,000 after $11,500 for opener.

Carnegie Hall Cinema (F&A) (330; $1.50-$2) — "Black Fox" (Capri) (5th wk). Fourth round ended Sunday (26) was big $5,900 after $6,500 for third week.

Cinema One (Rugoff Th.) (700; $1.50-$2)—"Sparrows Can't Sing" (Janus) (4th wk). Third week ended Sunday (26) was lively $10,000 after $10,500 in 2d.

Cinema Two (Rugoff Th.) (300; $1.50-$2) — "Two Daughters" (Janus) (4th wk). This round winding today (Wed.) looks like good $5,000 after $5,500 in third.

Coronet (Reade) (500; $1.50-$2)— "Hud" (Par). Opened yesterday (Tues.), daydating with Paramount. In ahead, "Wrong Arm of Law" (Cont) (8th wk), was nice $7,000 after $6,800 for seventh week.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2) — "Wrong Arm of Law" (Cont) (7th wk). Sixth session ended Monday (27) was solid $4,200 after $4,000 in fifth.

Fine Arts (Davis) (468; $1.80-$2) —"L-Shaped Room" (D-R). Opened Monday (27). In ahead, "Sundays and Cybele" (D-R) (28th wk), was fair $4,500 after same for 27th week

Guild (Guild) (450; $1-$1.75) — "Temptress and Monk" (G. Hakim). Opened on Monday (27). In ahead, "Season For Love" (G. Hakim) (3d wk-5 days) was fair $5,000 after $6,500 for second full week. Moved

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'West' Wham 13G, Milw.; 'Dr. No' 5G

Milwaukee, May 28.

With the exeception of "How West Was Won," which continues great in sixth round at Palace Cinerama, Milwaukee film big shapes mainly sluggish. "Lawrence of Arabia" is rated fair in sixth at Strand.

Estimates for This Week

Downer (Cinema, Inc.) (600; $1) —"Lovers of Teruel" (Cont). NSH $1,600. Last week, "Girl With Golden Eyes" (Union), $2,200.

Palace Cinerama (Prudential) (1,000; $1.55-$3.50) — "How West Was Won" (MGM) (6th wk). Sock $13,000. Last week, $12,000.

Strand (Prudential) (790; $1.60-$3.25) — "Lawrence of Arabia" (Col.) (6th wk). Fair $4,900. Last week, $6,800.

Times (Marcus) (600; $1) — "Freud" (U) (3d wk). Okay $1,800. Last week, $2,200.

Warner (SW) (2,424; 95-$1.30)— "Lafayette" (Maco) and "Son of Samson" (Russell). Poor $3,200. Last week, "Auntie Mame" and "Summer Place" (WB) (reissues), $4,500.

Wisconsin (Prudential) (2,777; 90-$1.30)—"Dr. No" (UA). (2d wk). Slow $5,000 or under. Last week, $6,200.

'Hud' Boffo 10G, Cincy; 'Stallions' Sock $9,500; 'West' Mighty 10G, 11th

Cincinnati, May 28.

Hefty potential of newcomers "Hud" at Grand and "Miracle of White Stallions" at Keith's bids to overcome declines of holdovers this week on Cincy's film front. Openings of Coney Island's regular season and 88-day racing meet at River Downs plus home stand of Reds baseball club are among the outdoor lures.

Entry of "Paranoiac" and "Traitors" looks thin at the Albee. Reissues of "Gunfight at O.K. Corral" and "Last Train From Gun Hill" shape fairish at the Palace. Reserve seaters "How West Was Won" at Capitol in 11th week and "Lawrence of Arabia" at the Valley in seventh continue strongly.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Paranoiac" (U) and "Traitors" (U). Slow $6,000. Last week, "Lafayette" (Indie), $5,500.

Capitol (SW-Cinerama) (1,540; $1.25-$2.75) — "How West Was Won" (MGM) (11th wk). Sock $10,000 or over. Last week, $11,000.

Esquire Art (Cin-T-Co) (300; $1.25)—"Mind Benders" (Indie). Fair $1,400. Last week, "Sundays and Cybele" (Col), $1,500.

Grand (RKO) (1,396; $1-$1.50)—"Hud" (Par). Socko $10,000. Last week, "Hatari" (Par) and "Liberty Valance" (Par) (reissues), $5,000.

Guild (Vance) (500; $1.25)—"Tales of Paris" (Indie) (2d wk). Thin $1,000. Last week, $1,200.

Hyde Park Art (Cin-T-Co) (300; $1.25)—"Mind Benders" (Indie). So-so $1,000. Last week, "Sundays and Cybele" (Davis), $1,300.

Keith's (Cin-T-Co.) (1,500; $1.25-$1.50)—"White Stallions" (BV). Hotsy $9,500. Last week, "To Kill Mockingbird" (U) (6th wk), $6,000.

Palace (RKO) (2,600; $1-$1.25)—"Gunfight at O.K. Corral" (Par) and "Last Train From Gun Hill" (Par) (reissues). Fair $6,000. Last week, "Drums of Africa" (MGM) and "Seven Seas to Calais" (MGM), $6,500.

Twin Drive-In (Cin-T-Co) (800 cars each side; $1—West: "Free, White and 21" (AI) and "Jacktown" (Indie) (2d wk, 4 days) split with "Darabbes" (Col) and "Best of Enemies" (Col) (subruns). Okay $7,500. Last week, $12,000. East: "Man From Diners' Club" (Col) and "Dangerous Charter" (Col). Fair $6,000. Last week, "Wine and Roses" (UA) and "Billy Budd" (AA) (subruns), $4,000 at 85c.

Valley (Cin-T-Co) (1,275; $1.50-$2.50) — "Lawrence of Arabia" (Col) (7th wk). Potent $7,500. Last week, $8,000.

Hub Offish; 'Hud' Hotsy $15,000, 'Cane' Fat 10G, 'Doctor' Smart $14,000

Boston, May 28.

Despite weather breaks, with cold weather Saturday (25) and showers Sunday (26), and arrival of much more new product than in some time, biz continues subnormal at firstrun wickets here. "Mondo Cane" is pulling well at Beacon Hill and "Dr. No" is rated brisk at Orpheum. Standout is "Hud" at Paramount with a torrid take.

Reissue of "Giant" shapes okay at the Memorial. "Nine Hours to Rama" at the Capri looms good.

Estimates for This Week

Astor (B&Q) (1,117; 90-$1.50)—"Man Who Knew Too Much" and "Trouble With Harry" (reissues) (2d wk). Oke $6,400. Last week, $7,400.

Beacon Hill (Sack) (900; $1-$1.80) — "Mondo Cane" (Times). Hotsy $10,000 or near. Last week, "Four Days Naples" (MGM) (3d wk), $6,000.

Boston (Beacon Ent.) (1,354; $1.20-$2.95) — "How West Was Won" (MGM) (9th wk). Sock $20,000. Last week, $22,000.

Capri (Sack) (850; 90-$1.80)—"Nine Hours to Rama" (20th). Good $9,000 or near. Last week, "David and Lisa" (Cont) (m.o.) (6th wk), $4,000.

Center (E. M. Loew) (1,250; 90-$1.25)—"Battle of Worlds" (Indie) and "Atom Age Vampire" (Indie). Fair $6,000. Last week, "Drums of Africa" (MGM) and "Seas to Calais" (Indie), $5,000.

Exeter (Indie) (1,276; 90-$1.25)—"Wrong Arm of Law" (Cont) (3d wk). Okay $6,000. Last week, $7,500.

Fenway (Indie) (1,300; 90-$1.50)—"Sundays and Cybele" (Davis) (subrun) (7th wk). Oke $3,000. Last week, $3,500.

Gary (Sack) (1,277; $1.50-$3)—"Lawrence of Arabia" (Col) (23d wk). Nice $14,000. Last week, same.

Mayflower (ATC) (689; 90-$1.50)—"Balcony" (Cont) and "Operation Snatch" (Cont) (2d wk). Fast $8,000. Last week, $10,000.

Memorial (RKO) (3,000; 90-$1.50)—"Giant" (MGM) (reissue). Okay $9,000. Last week, "Paranoiac" (U) and "Traitors" (U), $10,000.

Music Hall (Sack) (4,300; 90-$1.80)—Royal Ballet here now. Reopens with films on Thursday (30) with "Stripper" (20th). Last week, "Ugly American" (U) (5th wk), good $9,000.

Orpheum (Loew) (2,900; 90-$1.49)—"Doctor No" (UA) and "Big Risk" (Indie). Bright $14,000. Last week, "War and Peace" (Par) (reissue), $10,000.

Paramount (NET) (2,357; 90-$1.65)—"Hud" (Par). Hotsy $15,000. Last week, "Critic's Choice" (WB) and "Black Gold" (WB) (3d wk), $9,000.

Pilgrim (ATC) (1,909; 75-$1.25)—"Magic Spectacles" (Indie) and "Five Branded Women" (Indie). Nifty $8,000. Last week, "Yellow Canary" (20th) and "Firebrand" (Indie), $8,200.

Park Square (Indie) (300; $1.80)—"Seven Capital Sins" (Embassy). Hot $5,000. Last week, "Divorce, Italian Style" (Embassy) (35th wk), $3,000.

Saxon (Sack) (1,100; $1.80-$3)—"Mutiny On Bounty" (MGM) (28th wk-final). Neat $8,000. "55 Days at Peking" (AA) opens Wednesday (29) following press preview night of May 28.

State (Trans-Lux) (730; 75-$1.25)—"Seducers" (Indie) and "Nudist Story" (Indie) (2d wk). Second week opened today (Tues.). First week, torrid $11,000.

BROADWAY

(Continued from page 9)

over to Embassy.

Little Carnegie (L. Carnegie) (520; $1.25-$2) — "Mondo Cane" (Times) (9th wk). Eighth round finished yesterday (Tues.) was hep $7,200 after $7.500 in seventh.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"Julius Caesar" (MGM) (reissue) (3d wk). Second week ended Sunday (26) was nice $5,800 after $6.500 for opener.

New RKO 23d Street (RKO) (1,000; $1.50-$2) — "55 Days at Peking" (AA). Opens today (Wed.), daydating with Palace. Last week, reissues.

Normandie (T-L) (592; $1.25-$2)—"In Cool of Day" (MGM). Opens today (Wed.). Last week on reissues.

Paris (Pathe Cinema) (568; $1.50-$2)—"Divorce, Italian Style" (Embassy) (37th wk). The 36th session finished Sunday (26) was stout $9,500 same as 35th week.

Plaza (Lopert) (525; $1.50-$2)—"David and Lisa" (Cont) (24th wk). The 23d stanza ended yesterday (Tues.) was great $10,000 or near after $9,500 for 22d week.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Heavens Above" (Janus) (2d wk). Initial session finished Sunday (26) was sockeroo $24,500, near alltime high at house.

Toho Cinema (Toho) (299; $1.50-$2)—"Sanjuro" (Toho) (4th wk). Third round ended Monday (27) was great $8,500 after $8,700 for second.

Trans-Lux East (T-L) (600; $1.25-$2)—"Ugly American" (U) (8th wk). Seventh stanza winding today (Wed.) is heading for big $10,000 after $11,500 for sixth. Holds.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"List of Adrian Messenger" (U). Opens today (Wed.), daydating with the Warner. Last week, "Day in Court" (Indie) (3d wk-5 days), dull $2,000.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"55 Days at Peking" (AA). Opens today (Wed.), daydating with Palace. In ahead, "I Could Go on Singing" (UA) (2d wk), was good $4,700 after $7,500 for first.

World (Perfecto) (390; 90-$1.50)—"Red, Hot, Cool Burlesque" (Mishkin) (8th wk). This session finishing tomorrow (Thurs.) is heading for big $6,500 after $6,200 for seventh week.

'Hud' Hot $11,000 In Slow Buff.; 'Free' 6G

Buffalo, May 28.

"Hud" is easily standout here currently in an otherwise disappointing week. It is socko at Paramount in first round. "Free, White and 21" looks fair on opener at Center. "Paranoiac" is slight on initialer at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25)—"Paranoiac" (U) and "Showdown" (U). Sad $4,000. Last week, "Ben-Hur" (MGM) (reissue), $4,400.

Center (AB-PT) (2,500; 90-$1.25)—"Free, White and 21" (AI). Fair $6,000. Last week, "Lafayette" (Indie) and "Invitation to Murder" (Indie), $4,000.

Century (UATC) (2,700; 90-$1.25)—"Ugly American" (U) (4th wk). Lean $3,000. Last week, $4,000.

Paramount (AB-PT) (3,000; 90-$1.25)—"Hud" (Par). Socko $11,000 or close. Last week, "Hercules and Captive Women" (AI), $6,000.

Teck (Loew) (1,200; $1.75-$2.50)—"How West Was Won" (MGM) (7th wk). Fine $5,000. Last week, $4,800.

Cinema (Martina) (450; 90-$1.49)—"The Birds" (U) (8th wk). Passable $1,200. Last week, $1,500.

Granada (Schine) (1,000; $1.50-$2.75) — "Lawrence of Arabia" (Col) (7th wk). Nice $7,000. Last week, $6,500.

'Lobo' Good $18,000 In Toronto; 'Bikini' $24,000, 'Wild' Big 28G; 'West' 9G

Toronto, May 28.

Several newcomers here this week will boost the overall gross total for current session. "Lobo," playing nine theatres, shapes good on opener. "Operation Bikini," also new, looks only average in nine smaller houses. "Wild and Willing" is rated lusty in four spots.

"Giant," back on reissue, shapes nice in second at Imperial. "Come Fly With Me" is rated good in second at Loew's. Fourth round of "Critic's Choice" looks solid at the Hollywood. "How West Was Won" shapes great in ninth Eglinton session.

Estimates for This Week

Alhambra, Beach, College, Palace, Parkdale, Runnymede, St. Clair, Willow (FP) (994; 1,288; 1,499; 1,485; 1,397; 1,377; 1,430; 992; 35-$1)—"Lobo" (BV). Good $18,000.

Carlton (Rank) (2,318; $2-$3)—"Lawrence of Arabia" (Col) (17th wk). Big $26,000. Last week, $30,000.

Danforth, Fairlawn, Humber, Savoy (Rank) (1,328; 1,203; 1,165; 779; $1.25-$1.50)—"Wild and Willing" (20th). Lusty $28,000. Last week, "Iron Maiden" (Col), $25,000.

Downtown, Glendale, Kingsway, Metro, Prince of Wales, Scarboro, State (Taylor) (1,059; 995; 697; 696; 1,197; 682; 696; 50-$1)—"Operation Bikini" (Astral). Routine $24,000. Last week, "Hercules and Captive Women" (IFD), with nine-house combo, $32,500.

Eglinton (FP) (918; $2-$3)—"How West Was Won" (MGM) (9th wk). Great $9,000. Last week, same.

Hollywood (FP) (1,080; $1.25-$1.50)—"Critic's Choice" (WB) (4th wk). Swell $8,000. Last week, $9,000.

Hyland (Rank) (1,165; $1.25-$1.50)—"On the Beat" (20th) (2d wk). Healthy $6,500. Last week, $7,500.

Imperial (FP) (3,216; $1-$1.50)—"Giant" (WB) (2d wk) (reissue). Very good $9,000. Last week, $13,000.

International (Taylor) (557; 90-$1.25)—"Big Deal" (IFD) (3d wk). Dull $3,000. Last week, $3,500.

Loew's (Loew) (1,641; $1-$1.50)—"Come Fly With Me" (MGM) (2d wk). Good $8,000. Last week, $11,000.

Tivoli (FP) (995; $1-$1.25)—"The Robe" (20th) (3d wk) (reissue). Fair $3,500. Last week, $4,000.

Towne (Taylor) (693; $1-$1.50)—"Wrong Arm of Law" (IFD) (5th wk). Sturdy $4,500. Last week, $5,000.

University (FP) (1,352; $1.50-$2.50) — "Mutiny on Bounty" (MGM) (26th wk). Upsurge to hep $7,500. Last week, $6,500.

D.C. Perks Up; 'Dr. No' Smash $22,000, 'Arm' Nifty 10G; 'West' $16,000, 11th

Washington, May 28.

Trade picked up this frame with a smash initialer of "Dr. No" at Keith's leading the upbeat. "Wrong Arm of Law" shapes nifty in second round at MacArthur. "It Happened at World's Fair" opening week is fair at Ambassador-Metropolitan.

"Birds" is hep in seventh at Trans-Lux and "Lawrence of Arabia" looms lofty in 13th at Ontario. "How West Was Won" looks smash in 11th at Uptown. "In Cool of Day" initialed slowly at Capitol.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Happened At World's Fair" (MGM). Fine $14,500. Last week, "Indiscreet" (WB) (reissue), $7,000.

Apex (KB) (940; $1.49-$2.75)—"Love and Larceny" (Indie) (3d wk). Slow $3,400. Last week, $3,600.

Capitol (Loew) (3,240; $1-$1.49) "In Cool of Day" (MGM). Sad $8,500. Last week, "Cattle King" (MGM), $10,500.

Dupont (Mann) (400; $1-$1.65)—"Bel Antonio" (Embassy) (2d wk). Okay $4,000 after $5,000 in first frame.

Keith's (RKO) (1,839; $1-$1.49)—"Doctor No" (UA). Smash $22,000. Last week, "Mind Benders" (AI) (2d wk), $5,000.

MacArthur (KB) (900; $1.25-$1.40)—"Wrong Arm of Law" (Cont) (2d wk). Nifty $10,000 after initialing at $10,400.

Ontario (KB) (1,240; $1.75-$3)—"Lawrence of Arabia" (Col) (13th wk). Lofty $11,000. Last week, $12,000.

Palace (Loew) (2,360; $1-$1.49)—"We Shall Return" (Indie). Dull $5,500. Last week, "Yellow Canary" (20th), $7,200.

Playhouse (TL) (459; $1.25-$1.80)—"Sundays and Cybele" (Davis) (3d wk). Oke $4,500. Last week, $6,500.

Plaza (TL) (278; $1.49-$1.80)—"Fruit Is Ripe" (Indie). Brisk $6,500. Last week, "Les Nymphettes" (Indie) (2d wk), $4,000.

Town (King) (800; $1-$1.49)—"To Kill Mockingbird" (U) (14th wk). Fancy $7,000. Last week, $6,200.

Trans-Lux (TL) (599; $1.49-$2)—"Birds" (U) (7th wk). Hep $6,000. Last week, $6,200.

Uptown (SW) (1,300; $1.65-$2.75)—"How West Was Won" (MGM) (11th wk). Sock $16,000. Last week, $16,500.

Warner (SW) (1,250; $1.60-$2.75)—"Ugly American" (U) (5th wk). Good $6,000. Last week, $6,500.

LOS ANGELES

(Continued from page 8)

Bikini" (AI), "Quick and Dead" (Beck), $9,900.

Vogue, Village, Warren's, Wiltern (FWC-Metropolitan-SW) (810; 1,535; 1,757; 2,344; $1-$1.49) — "Mondo Cane" (Emer) (8th wk, Vogue; 1st wk, others) and "Stark Fear" (Emer). Tall $24,000 or near. Last week, Vogue, $6,500. Warren's with Pix, "Day of Triffids" (AA), "Women of Nazi Germany" (Indie), $12,900.

Hawaii (G&S) (1,106; $1-$1.25)—"Scarfaced Mob" (Indie) and "We Shall Return" (Cari). Dim $1,800. Last week, "Diamond Head" (Col) (3d wk), "Man from Diners' Club" (Col) (2d wk), $3,100.

Los Angeles (Metropolitan) (2,049; $1-$1.25)—"To Kill Mockingbird" (U) and "30 Years of Fun" (20th) (4th wk). Fine $4,600.

Pix (Prin) (756; $1-$1.49)—"Day of Triffids" (AA) (2d wk) and "Rio Bravo" (WB) (reissue). Slender $3,000.

El Rey (FWC) (856; $1.25)—"Diamond Head" (Col) and "Man from Diners' Club" (Col) (m.o.). Slow $3,000. Last week, "Gypsy" (WB), "40 Pounds of Trouble" (U) (reissue) (3d wk), $3,200.

Crest (State) (750; $2)—"Carry On Regardless" (Gov) (3d wk). Good $3,000. Last week, $4,000.

Four Star (UATC) (868; $1.50-$2) — "Four Days of Naples" (MGM) (4th wk). Rosy $5,500. Last week, $5,900.

Music Hall (Ros) (720; $2-$2.40) — "Wrong Arm of Law" (Cont). (5th wk). Sturdy $4,000. Last week, $4,100.

Beverly (State) (1,150; $2-$2.40)—"The Balcony" (Cont) (5th wk). Thin $3,000. Last week, $4,000.

Fox Wilshire (FWC) (1,990; $2-$2.40) — "Fantasia" (BV) (reissue) (2d wk). Smart $5,000. Last week, $3,700.

Pantages (RK) (1,512; $1.25-$2.75)—"Ugly American" (U) (8th wk). Hefty $11,000. Last week, $11,600.

Hollywood Paramount (State) (1,468; $1.55-$2.40) — "Bye Bye Birdie" (Col) (8th wk). Torrid $17,000. Last week, $17,500.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Was Won" (MGM) (14th wk). Hotsy $28,000. Last week, $28,800.

Fine Arts (FWC) (631; $2-$2.40)—"David and Lisa" (Cont) (16th wk). Lofty $4,800 or near. Last week, $5,000.

Warner Beverly (SW) (1,316; $1.65-$3.50)—"Lawrence of Arabia" (Col) (23d wk). Capacity $30,000. Last week, ditto.

Egyptian (UATC) (1,392; $1.65-$3.50)—"Mutiny on Bounty" (MGM) (28th wk). Firm $12,000. Last week, $12,600.

Carthay (FWC) (1,138; $1.80-$3.50)—"Longest Day" (20th) (33d wk). Solid $7,900. Last week, $8,000.

KANSAS CITY

(Continued from page 8)

Fear" (Indie) $30,000, well over hopes.

Kansas, Fairyland (Finkelstein) (750 cars, 1,500 cars), Heart (Noah-Wiles) (1,200 cars), Claco, New 50 (Baker) (700 cars, 1,000 cars), Vista—Currently sub-runs or in other multiple runs. Last week, "Hercules and Captive Women" (AI) and sub-runs, modest $15,000.

Kimo (Dickinson) (504; $1.25-$1.50)—"Girl with Golden Eyes" (Indie) and "Candide" (Indie) (2d wk). Medium $1,500. Last week, $2,000.

Paramount (Blank-UP) (1,900; $1-$1.25)—"Silent Death" (Indie) and "Dr. Cadman's Secret" (Indie) (reissues). Slow $3,500. Last week, "Freud" (U), $4,000.

Plaza (FMW-NGC) (1,630; $1-$1.25)—"Birds" (U) (4th wk). Hefted a bit as final week was announced. Solid $7,000. Last week, Plaza and Granada (1,217), $8,000 for two houses.

Roxy (Durwood) (664; 75c-$1.25)—"In Cool of Day" (MGM) (2d wk). Okay $3,500. Last week, $4,000.

Saxon (Durwood) (1,119; $1.25-$3)—"Lawrence of Arabia" (Col) (14th wk). Oke $4,500; holds. Last week, $5,000.

Uptown, Granada (FMW-NGC) (2,043, 1,217; $1-$1.25) — "First Spaceship on Venus" (Indie) and "Varan" (Indie). Mild $7,500. Last week, Uptown only, "My Six Loves" (Par) (2d wk), $5,000.

CHICAGO

(Continued from page 9)

(MGM) (13th wk). Sock $28,000. Last week, $26,000.

Monroe (Jovan) (1,000; 65-90)—"Candide" (Indie) (reissue) and "Young Love" (Indie). Oke $4,500. Last week, "Woman Like Satan" (Indie) and "Flame In Streets" (Indie) (reissue), $6,000.

Oriental (Indie) (3,400; 90-$1.80)—"Yellow Canary" (20th) (2d wk). Drab $10,000. Last week, $12,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Ugly American" (U) (6th wk). Sturdy $9,000 in 5 days. Last week, $14,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Dr. No" (UA). Boff $27,000. Last week, "The Birds" (U) (7th wk), $8,500 in five days.

Surf (H&E Balaban) (684; $1.50-$1.80)—"Love and Larceny" (Indie) (2d wk). Brisk $5,000. Last week, $6,300.

Todd (Todd) (1,089; $1.75-$3.50)—"55 Days at Peking" (AA). Opens today (Wed.).

Town (Teitel) (640; $1.25-$1.80)—"No Exit" (Indie) (4th wk). Fine $3,700. Last week, $3,500.

United Artists (B&K) (1,700; 90-$1.80)—"I Could Go On Singing" (UA). Hep $18,000. Last week, "To Kill Mockingbird" (U) (12th wk), $13,500.

Woods (Essaness) (1,200; 90-$1.80)—"Please, Not Now" (Indie) (2d wk). Nice $9,000 in 5 days. Last week, $20,000.

World (Teitel) (608; 90-$1.80) — "Not Tonight, Henry" (Indie). Hot $12,000. Last week, "European Nights" (Indie) (reissue), $5,500.

International Sound Track

London

France Nuyen, and **Trevor Howard** in a guest appearance, join **Robert Mitchum** in 20th-Fox's "The Winston Affair," which **Walter Seltzer** is producing for Pennebaker . . . Rank's Bronston hard ticket epic, "55 Days at Peking" is doing near capacity biz at the Dominion and has healthy advance bookings, too. Gross for the first week at the theatre was $22,641 . . . **Harry Lester**, managing director of Sir Nigel Films Ltd., has returned from the States having signed **Billy Wilder** as producer and director of "The Private Life of Sherlock Holmes." Pic will be made in conjunction with Mirisch **Peter O'Toole** and **Peter Sellers'** names are rumored . . . "The L-Shaped Room," the Romulus film starring **Leslie Caron** and **Tom Bell**, has been invited to be the second British entry for the San Sebastian Festival in Spain on July 7. "The Mouse On The Moon" has already been okayed . . . **Monja Danischewsky** has resigned from the board of Bryanston Films. Viewfinder Films, with **Michael Truman** and **John Davis** (the producer not the Rank chief) as top brass, have joined the Bryanston group . . . **Susan Hampshire** has been signed by Metro on a three-year, five-picture contract. But first she is to make "Night Must Fall" for Metro, with **Albert Finney**.

Madrid

Carlo Ponti purchased two screen properties from Spanish screenwriter **Rafael Azcona** and has scheduled one of them, "The Monkey Woman," for production this year . . . **James Cagney, Marcello Mastroianni, Joe Schoenfeld** of William Morris, **Hedda Hopper, Jim Bishop**, the **Countess of Quintinilla** among flow of visitors to **Samuel Bronston's** Forum set, where "The Fall of the Roman Empire" is now filming . . . "Roman Empire" star **Sophia Loren** took the guest of honor spot at the monthly Foreign Press Assn. luncheon . . . "West Side Story" still smash in 11th frame and another UA entry, "Phaedra," still lively in fifth stanza . . . Producer-star **Espartaco Santoni** sent "The Scandal" into production with **Linda Darnell** and **Mara Cruz** as femme stars . . . **Barry Sullivan** and **Martha Hyer** returned from "Pyro" exteriors in Galicia and are now filming at CEA Studios . . . **Cesar Ardavin** is directing "The Frontier of God" for Eurofilms with a cast headed by **Enrique Avila** and **Jose Marco Davo** . . . French stars **Madeleine Robinson** and **Sami Frey** share top billing with Spain's **Jose Bodalo, Maria Asquerino** and **Leo Anchoriz** in the Hisperia Films—**Pedro Maso** production, "Night Court," under the direction of **Jose Maria Forque** . . . **Brett Halsey** begins his starring role this week in "The Adventures of Benvenuto Cellini" in a three-way Italo-Franco-Spanish co-production with **Ricardo Fredda** directing . . . "Cellini" co-producer **Sergio Newman** has five more co-ventures in blueprint, including **Jean Marais** in "The Hussars of Death," "The Eyes of Count Beckel," **Guy Stockwell** in "At Cardinal Richelieu's Orders" and a big budgeter, "Inez Castro" . . . **Lilo Pulver** and **Alberto de Mendoza** play the lead roles in "14 Winners," a football lottery light comedy directed by Hungarian-born Spanish director **Ladislao Vajda** as a German-Spanish co-production now being filmed in its entirety in Madrid . . . Final night of shooting on "The Devil Also Weeps," starring **Eleonore Rossi Drago** and **Alberto Closas**, was an exterior practically filmed under **Ava Gardner's** window.

'Cleo' Set to Open in London July 31; See 50 European Dates by Winter

London, May 28.

"Cleopatra" will open at the Dominion Theatre on July 31 with a gala European preem in aid of the Newspaper Press Fund. The deal between 20th-Fox and the Rank Organization was sealed by the signing of the contract and the handing over of a check for $840,000 by Kenneth Winckles, managing director of the Rank Organization, to Percy Livingstone, his opposite number at 20th-Fox. The $840,000 was described as "an advance, non-returnable guarantee for the Dominion engagement."

"Cleo" will run at the Dominion on a hardticket basis of 13 performances weekly at prices ranging from $1.40 to $4.20, which Livingstone pointed out was similar to the price league of the best West End legit shows. Livingstone stated: "This is a new phase in the history of show business in the U.K. The guarantee is considerably larger than any ever paid before, not only in the film world but in any sphere of show business."

Both organizations had already received a flood of inquiries for bookings and the advance booking office at the Dominion was opened yesterday (Mon.), nine weeks before the preem. The 1,700-seat Dominion is the theatre at which 20th-Fox' "South Pacific" had a record run of four years and five months. The house will have its bars enlarged and new decorations for the "Cleopatra" run.

No library deal has yet been negotiated and nothing definite has been fixed regarding the showing of the film in the provinces. But Winckles and Livingstone agreed that "it was highly likely that, before Christmas, it will be screened at Birmingham, Manchester, Newcastle and Glasgow."

As for Europe, it is expected that by early winter "Cleo" will be playing in about 50 cities. The signing confab was conducted in affable, optimistic mood but it was obvious throughout that the execs are tensed up about the future of a film which started off as a modest project but now has negative costs estimated at $34,000,000 plus print and publicity costs as well as distribution charges.

Current film at the Dominion, Samuel Bronston's "55 Days at Peking," will be switched to the Odeon, Haymarket. It's doing solid boxoffice biz at the Dominion.

May Cut Overhead Of Scot Festival

Edinburgh, May 28.

A bid is being made here to cut costs of the major International Edinburgh Festival, which was $345,000 in the red last year. Festival Society members are being urged to call a special meeting to discuss ways of pruning the costs, and support for the meeting is being sought in a city-wide petition.

The new civic head of Edinburgh, Lord Provost Duncan Weatherstone, said that although he would consider any moves to improve the financial setup of the arts arena, it was nevertheless obvious that art would continue to need a subsidy. The Festival, he claims, is a "credit to the city."

Other councillors favor a "hard look at the finances," or contend that the people who derive most benefit from the festival, such as hoteliers and shopkeepers, should make a greater financial contribution.

717 Japanese Cinemas Closed Since August

Tokyo, May 21.

Count of Japan's film houses as of the end of March showed a total of 6,091, a drop of 717 from the figure at the end of last August. During the period, 305 cinemas have been permanently shuttered, 386 closed with hopes and reopening and 26 razed by fire.

Regional totals in March count show 2,232 in Kamto (including Tokyo and Yokohama), 1,708 in Kansai (including Osaka, Kobe and Kyoto), 904 in Kyushu, 681 in Chubu and 566 in Hokkaido.

EAST GERMANS LIKE WESTERN PIX MOST

Frankfurt, May 28.

Apparently no matter how many propaganda-loaded films the East Germans are turning out at home, the vast public in the Communist country prefers imports from western lands.

In a pubiic survey conducted by the weekly cultural paper Der Sonntag (The Sunday), of 34 popular films or ones that the East German critics especially favored, only eight originated from DEFA, the state-run film-making monopoly, and these ranked at the bottom of the list.

Favorites were "Rocco and His Brothers," "Stage Clear for Marikka" and "Ghost Castle in the Spessart," the first an Italian pic and the others from West Germany. Russian films, including one that received the most critical acclaim, "Slaughter at the Way," came in only 15th and below on the rating.

In the past, the audiences have found that the highly praised pixs were disappointments, and such recent DEFA films as "Murder Without Atonement" and "Death Has a Face" and "On the Sunny Side," despite high praise, were totally unknown to about half of the people polled in the study.

Film Shortage Hurts Sun. Biz In Liverpool

Liverpool, May 28.

Shortage of film product is making it very difficult to get special programs for showing on Sundays, exhibs were told here. If the average exhib could not show his normal program on Sundays, he was compelled to use old films.

K. B. Lloyd said the Southport Entertainment Houses Assn. had decided to approach the chief of police to discuss the showing of "X" films on Sundays. There was no express condition of the license, he said, to prevent "X" films from being screened on Sundays although they were not shown on that day. The applicable condition stated that the licensee would exercise strict surveillance over all programs on Sundays.

It was proposed to explain to the chief constable, he said, about the difficulty in getting product. And also that by not showing "X" films on Sundays, business was being lost because people went elsewhere to see such pix.

Another exhib, R. H. Godfrey, said it was important to show up-to-date product, including "X" films, on Sundays, to attract patrons. He said exhibs were not exploiting the position in respect of "X" films if they were shown for seven days.

VIDES OF ROME IN LUX-ULTRA DEAR TIE

Rome, May 28.

Vides Films of Rome has made a production-distribution pack linking it with Lux Films, Ultra Films and Dear Films. Agreement covers seven features in production or to be made this year.

Pix are: "La Ragazza di Bube" (Bebo's Girl), with George Chakiris and Claudia Cardinale; "Sedotta ed Abbandonata" (Seduced and Abandoned), directed by Pietro Germi; "Omicron," directed by Ugo Gregoretti; "Gli Indifferenti" (The Indifferent Ones); "Baron Fefe," directed by Alfredo Giannetti, with Marcello Mastroianni; "L'Antimiracolo" (The Phony Boom); and "Para" (The Paratrooper), directed by Gillo Pontecorvo.

All seven will be released in Italy by Lux-Paramount. A second group of four pix planned by production combo will instead be released in Italy by the new Dear-Fox setup. Franco Cristaldi is producer of all 11 items.

Associative pact, per company announcement, is "designed to give Italo pic industry more vital product designed for ever vaster markets."

Congress of Spain Exhibs to Mull Tax Setup, TV Threat, More Imports

Madrid, May 28.

Hundreds of film exhibitors from all parts of Spain opened their second Congress today in the National Sindicato headquarters for three days of talks and discussion that are expected to center on many vital industry problems.

Congress organizers, headed by Vicente Guillo, have included the agenda such items as exhib petitions for commercial freedom and professional secrecy, unification of taxes and limitation of new cinema houses. A pact with state-controlled tv to reduce the small-screen blight on pix and increased film imports leading to no-quota import freedom in three years are other items expected to come before the Congress.

Congress decisions are also expected to touch on obligatory screen time for Spanish pix, newspaper, radio and television advertising costs. In addition, increasing competition from parochial schools and film clubs plus the problem of summer film exploitation are expected to come up.

Germany's 28-Year-Old Prod. Plans 2 More Pix

Frankfurt, May 21.

Germany's youngest film producer, 28-year-old Hansjuergen Pohland, is planning two more pix productions in this country where local productions are in increasingly short supply.

He has started work on the criminal satire titled, "The Dead from Beverly Hills," by Curt Goetz. Later in the summer he will film "Tennis Play," starring Liselotte Pulver (known in the States as Lilo Pulver), with the film directed by her sister, Corinne Pulver. This will be the latter's first feature film production, she having previously made tele pix.

Sydney Film Fest June 7-20 This Yr.

Sydney, May 21.

Once considered strictly for longhair patronage, Aussie film festivals have expanded tremendously in recent times and today are highly popular with many others in this key city, who pay their $6 admission along with the local 400 and other bluebloods.

Upbeat in film fest popularity is figured out by the high rate of patrons attending around eight foreign lingo cinemas here. Today in this territory, foreign producers are anxious to get pix on the fest screen so that foreign house operators may be persuaded to playdate pix given the fest seals.

Keen showmanship by sponsors of the Sydney Film Festival, with Ian Klava directing operations, is creating sellout biz for the new season set to start June 7, and run through to June 20. This year's fest will be held at the University of Sydney and the Sydney Technical College, with four auditoriums in operation.

Product scheduled for screening at this year's fest includes "Shoot The Pianist" (France), "The Bodyguard" (Japan), "Darling" (Finland), "Silent Planet" (East Germany), "The Possessed" (Hungary), "Night Tide" (U.S.), "First Love" (Netherlands), "Three Times Ana" (Argentina), "Innocent Sorcerers" (Poland) and "Baron Munchausen" (Czech).

English-Language Pix Led Singapore in '62; 'Day' Best Yank Film

Singapore, May 21.

English-language films again led the field here last year when 266, British and U.S., were shown. This is against three from Russia, 50 Mandarin pics from Hong Kong, 15 films from Communist China, 208 Cantonese films from "various sources," 111 from India, 22 from Japan, 21 from Halaya and 41 from elsewhere. In all, 727 pix were released.

The American film bringing top returns was "The Longest Day" (20th), which landed $82,000 on playdates covering 56 days during October to X'mas.

Best done Chinese film was Cathay's "Third Sister Liew" which did $144,333.

'Doctor No,' 'Spartacus' High on Granada List

London, May 21.

Seven British films and three American pix made the top 10 of Granada's half yearly boxoffice survey, ended last March 31. First three were "Summer Holiday," with Cliff Richard; "On the Beat," the Norman Wisdom farce, and "Doctor No," first of the James Bond pictures. Then came America's "Spartacus," followed by Britain's "L-Shaped Room," "Sparrows Can't Sing," the reissue of "Bridge on River Kwai" and Disney's "The Castaways."

Last two places were notched by "Sodom and Gomorrah" and the general release of "South Pacific."

Anti-Spain Feeling Up In Sweden and Denmark Over Grimau Execution

Stockholm, May 21.

Anti-Franco sentiments recently came to the surface in Sweden and Denmark. The other day Stockholm's Municipal Theatre announced that it had cancelled Antonio's dance troupe guest appearance, which was scheduled as one of the first and major events at the Stockholm Festival (May 28-June 19). Lars-Levi Laestadium, head of the Stockholm theatre, announced that after the storm of protests over the execution of Julian Grimau, a Communist, for alleged crimes during the Spanish Civil War, the theatre considered breaking its contract with Antonio.

When the Spanish government's Tourist Office here started to advertise Antonio's appearance as part of a "Spanish Week," the Stockholm theatre did break the contract. Troupe will be replaced on the festival schedule by a Swedish production of Bert Brecht's "The Caucasian Chalk Circle."

A "Spanish Week" had been scheduled in Copenhagen for May 15-21. Plans called for the presentation of Spanish art, ballet, concerts and films. However, after the execution of Grimau, the plans were met by a good deal of opposition frm Danish intellectuals, students and government officials. Consequently, the Spanish embassy decided to cancel the plans.

'BIRDS' TO SHOCHIKU FOR 1ST JAPAN DATE

Tokyo, May 28.

Alfred Hitchcock's "The Birds" (U) will open early in July at the Shochiku Piccadilly, where "West Side Story" (UA) recently completed a record roadshow run for Japan. This decision ended furious bidding between Shochiku and its rival Toho circuits for the chiller pic. Competish for the film was so keen that it received considerable attention in the consumer as well as the trade press here.

Universal's choice of this circuit seems to make further inroads in the Toho exhib chain, which was in a virtual monopolistic situation until not so long ago. But with UA and Disney having diverted its product to the Shochiku and Tokyu houses several years ago, and with 20th-Fox playing its boffo "Longest Day" in those circuits, the Toho stranglehold on foreign film situations is weakened.

Alvin I. Cassel, U's Japan manager, says the Shochiku pact for "The Birds" calls for a mimimum run of 17 weeks at the 1,380-seat Piccadilly, with balcony seat prices hiked to a top of $2.80. Policy will be soft ticket, with picture showing three times daily and four times on Sundays and holidays.

In this country where cinema patrons have an alert awareness of directors, Hitchcock is one of the most popular. It is hoped that he will be able to come here to help promote the preem.

PALME D'OR
DU FESTIVAL
DE CANNES

FIRST PRIZE WINNER
BEST FILM
1963 CANNES INTERNATIONAL FILM FESTIVAL

"THE LEOPARD"

BURT LANCASTER in **"THE LEOPARD"** with **ALAIN DELON** and **CLAUDIA CARDINALE**
Also Starring Paolo Stoppa, Rina Morelli, Romolo Valli, Mario Girotti, Pierre Clementi, Lucilla Morlacchi, Ida Galli, Marino Mase, Ivo Garrani, Leslie French and Serge Reggiani. Produced by GOFFREDO LOMBARDO. Directed by LUCHINO VISCONTI. CinemaScope. Color by DeLuxe. A Titanus Production. Released by 20th Century-Fox.

**FROM 20th CENTURY-FOX
SPECIAL PRE-RELEASE
ENGAGEMENTS
IN AUGUST.**

Inside Stuff—Pictures

To paraphrase Billy Wilder, who once suggested there should be an Oscar for the year's best deal, there might also be an Oscar for the year's most fanciful production eked. If there ever is, young (33) Indianapolis-born producer-director Larry Frisch may be a leading nominee. Frisch left New York last week with wife and four children (ranging from 11 down to four years of age) on a round-the-world junket during which he expects to hit Copenhagen, Warsaw, Tel Aviv, Bombay and, eventually, The Bronx, with a possible pic deal in any—or all—of the stops.

Frisch, who already has two Israeli features ("Tel Aviv Taxi" and "Pillar of Fire") and one Greek ("Casablan") film to his credit, is flexible in the extreme. He settles down in New York directing documentary and industrial pix for others (most recent: "The Power of A Pot Roast" for the U.S. Employment Service) just long enough to get a little dough ahead to finance his own varied proj[illegible] wherever they may be finalized. Thus he came to shoot "Casabl[illegible]," based on an Israeli play, last summer in Greece. With $25,000 from a South African well-wisher, plus the backing of Anzervos Studios of Athens, he turned out that pic for $66,000.

Among the possibilities for this summer are a science fiction "sex comedy" (Denmark); "Miracle in Warsaw," story of a Jewish girl's survival of World War II; a deal with Indian producer Ahsan Khan to make a western-oriented version of one Khan's Indian spectaculars, while the Indian pic is being shot; another Israeli comedy; and/or, back home, "Triumph of Love," based on the Simon & Schuster book by Bronx housewife Leona Bruckner, whose child was born without arms.

Frank Sullivan, in an editorial written for the Albany Times-Union on the death of Monty Woolley, commented: "To be called a trouper is the noblest epithet an actor can earn and Mr. Woolley fully deserves that epithet. One instance may be recounted. He had a leading role in the film about his old Yale friend and pupil, Cole Porter, and while it was in the making, Monty became critically and painfully ill. He had one last scene to make, and he had related how on that day, after being given an injection of morphine, he left the hospital in care of a nurse, went to the studio and made the scene in such agony that when it was finished, he fell in a faint. That's being a real trouper."

Sullivan continued: "Monty was a highly rare species of film star. He had a master's degree from both Yale and Harvard, and an honorary degree from Williams."

Pace Company, operating suburban twin studio art cinema, at Winnipeg, Canada, is entering the concert and artists field. First bookings include Mantovani and selected Moiseyev Dancers arranged through the offices of Canadian Concerts and Artists of Montreal. Mantovani is set for the Civic Auditorium on June 15, and the Moiseyev for two dates during the first week in August at the 10,000-seat Arena.

In an item headlined "end of the roadshows," Allied States Assn. announced to its membership in its latest "Allied Report" that "it would appear that exhibitors will soon be relieved of one trial and tribulation which has been imposed upon the industry. 'The Fall of the Roman Empire' is the only picture now in production which is projected for hardticket roadshow release."

"The blockbusters have boomeranged," readers are told and the item continues that "experience with roadshows has resulted in financial disaster for several film companies. Those companies which steered clear of the restricted roadshow market and continued to supply boxoffice attractions for general release are prosperous and in sound financial condition."

The opinion is also ventured that "'Cleopatra' may literally be 'the roadshow to end all roadshows.'"

Nicholas Luard, one of the leaders of Britain's satirical movement, owner of the satirical Soho night club, the Establishment, and publisher of the satirical manazine, "The Private Eye," came to Cannes Film Festival on a 24-hour quickie last Thursday (16) to host a press conference for the launching of his upcoming production of "The Christine Keeler Story." Miss Keeler, of course, is the model who hit the world's headlines when she skipped the country instead of giving evidence in a criminal prosecution, and was the subject of a subsequent statement in the House of Commons by a Minister who admitted he had met her at several social functions. According to Luard, the film is to be treated seriously, with a "Dolce Vita" approach to the story of a young girl who comes up from the provinces and gets involved in the gay whirl of London.

Cornel Wilde who stands in the double jeopardy position of being both star and producer of "Lancelot and Guinevere" confesses his kitters in advance as to the film critics of Britain "knowing how they have massacred other American attempts to film any of their history." Actually the British reviews have been quite good. Wilde was especially happy that none cracked against the British accept Jean Wallace as the erring queen. Jack Bently in the London Sunday Mirror after describing his "foreboding" called the film in "unusually good taste." British scribes were high on the swordplay, per Dick Richards (Daily Mirror), Philip Oakes (Sunday Telegraph) Pauline Richardson (New Daily).

International Alliance of Theatrical Stage Employees posted total assets of $1,435,364 in 1962 in its general fund by comparison to $1,519,208 the previous year. Liabilities for '62 were $55,405 as opposed to a total of $59,085 in 1961. Net worth in '62 was $1,379,959 while worth the previous year was $1,460,122, in the general fund.

Total assets in the union's Class B Department fund were $1,316 in 1962, compared to $6,620 the year before. Liabilities in '62 were $1,018, as against $732 in 1961. Net worth last year was $299 and $5,888 in '61.

Minnesota film circuit owner Bennie Berger declares he's giving up the Minneapolis International Hockey League team and franchise. If he's unable to sell the club this week he'll auction off the players to other of the league's clubs. The reason, Berger says, is that he and his associates have lost $75,000 the past three seasons and "we can't take it any more." He attributes the flop to lack of adequate facilities for the games here.

AA's 'Black Zoo' Grosses $260,000 in 60-House, 13-Chain Gotham Spread

Allied Artists' "Black Zoo" grossed a strong $260,000 in seven days ending yesterday (Tues.) in a 60-theatre Gotham spread. This is based on a take of close to $200,000 for the first five days of the horror pic's showing in the area, ending Sunday (19).

The 60-theatre Gotham saturation involved some 13 circuits including RKO, Skouras, Randforce and Brandt chains. The pic began screening last Wednesday (15), heading a double feature filled out by "Tell Tale Heart," made by British indie Brigadier Productions. The bill also played some 30 outlying theatres on Long Island, New Jersey and upstate New York but no figures are yet available on these showings.

Figured as helping the Gotham bookings was intensive promotional activity by Allied, involving a touring float containing a lion and tiger who play important roles in the film which travelled around town visiting the RKO, Skouras and Randforce houses. Also in town was producer Herman Cohen who participated in several other activities.

Rule-of-Market-Supply Compels Marginal Situations To Go 'Foreign'

Various subrun houses are switching from standard feature presentations to artie programming. Also ozoners in instances are moving into more class operations, even going into single feature dating with dressed up surroundings, to assume aura as "first run."

There isn't as much "depth of playoff" as there used to be. Resultantly, subrun exhibs find themselves strapped for product and turn to artie policies to find new type, and more product.

In order for a subsequent house to make it in many areas, it must be in on the first or second wave of a multiple break or involved in a showcase setup such as UA's Gotham Premiere Showcase or Universal's perimeter plan. Beyond these alternatives, there isn't too much playtime left in pix and those exhibs who depend on runs below these lines are in trouble. Clearances are also tighter due to the hobgoblin of antitrust.

Foreign pictures offer a number of potential advantages to these troubled exhibs. For one thing, it gives them product to play. But more importantly the kind of product coming out of the foreign studios can often stay longer in a theatre and build, as opposed to the hit and run nature of much available domestic pix. By operating with a tight seating capacity and lower overhead, via the art plan, exhibs can book these pix and run with them for a while without being constantly in a struggle over where their next attraction is coming from. Many new exhibs are only building art-styled houses for the dual protection of being able to play the domestic as well as foreign films.

In the ozone field, some elements of the changes taking place are more startling. Some driveins are becoming virtual first run houses in their areas. They are booking single features with maybe a short or the like. This moves the departure time from the theatre up to a more reasonable hour for some people who have complained about not getting home until 1 a.m. after seeing an ozoner program.

Some theatres are even going so for as to hafe coffee served, a la the art houses, and others have dressed up their decor to be more attractive and have a plushier tone. Others are trying experiments to try and keep the numbers of noisy children from running all over the lot while a feature is in progress, some even eliminating the kids free plan.

But this ozone experiment is on a smaller scale than the change underway in the subrun field. There'll still be plenty of places for young couples to "park" and family night will prevail all summer long at most situations. But, by the same token, there are areas in which the no-tops have grown to firstrun status and get top pix first in their areas.

LIZ TAYLOR'S BIG SUR LOCATION FOR WYLER

Deal was finalized this week under which Elizabeth Taylor will star in "The Sandpiper" for producer Martin Ransohoff and Columbia, with William Wyler directing. Project is to roll next fall, locating in California's Big Sur area, with interior, at the Col studio in Hollywood. It's to be Miss Taylor's first States picture since Metro's "Butterfield 8" in 1960.

Production is to be the first of two made by Ransohoff's Filmways Inc. for Col distribution. Male costar for Miss Taylor has yet to be set for the story of romance between an artist, Miss Taylor, living in Carmel, Calif., and a minister who heads a boys' school. Screenplay is by Irene and Louis Kamp from an original story by Ransohoff.

Mosfilm

Continued from page 3

lease outside the Russ block countries.

According to Surin, the western press had read too much significance into the recent appointment of Aleksei V. Romanov as chairman of the newly created Soviet Cinematography Board. Said Surin, the appointment, which western observers saw as part of the Kremlin's ideological crackdown on the arts, was principally necessitated by the rapid growth of the Russ film industry since 1956. The film industry heretofore had been under the jurisdiction of Mme. Yekaterina Furtseva, Soviet Culture Minister. He did say, however, that with the huge increase in the number of Russ films being made, there were some being made that were not exactly good.

Asked whether or not it isn't difficult to define a "good" film, Surin said it isn't difficult at all. Soviet films "must serve the best interests of the people," and films which do not do that simply are not "good." In any case, it was indicated, the new Russ film industry set up will have no effect on the completion of the Cowan coproduction.

Surin, whose Mosfilm alone turns out 40 features a year and is now shooting a five-hour, two-part version of "War and Peace," took time during his New York stay to see the 70m "Lawrence of Arabia," whose photography he called "excellent," though the content of the film did not impress him. He also praised all aspects of the 70m "West Side Story," which he reported had been denied sale to the USSR, apparently on the grounds that it would not show the U.S. in an attractive light to the Russ filmgoer. Surin, noting that "West Side" is a smash all over the world, including Japan, felt the decision underestimated the intelligence of Russ audiences.

(U.S. distribs are not too anxious to sell a film like "West Side Story" at what they deem too static a figure, $60,000. USSR is believed to make 1,500 prints. —Ed)

Asked whether the Mosfilm decision to shoot "War and Peace" resulted from the Russ dissatisfaction with the multi-national Ponti-DeLaurentiis 1956 version, which was released in Russia, Surin replied that that film had had wide acceptance in Russia. In fact, he thought it a very honest film. "Still, we feel we can do it more profoundly, with more fidelity to the Tolstoy philosophy." It is, after all, a Russian—not an Italian—classic.

Surin does not necessarily believe that a film industry should be bound by the literary heritage of its own culture. He pointed out that the Soviets have made great film use out of Shakespeare's plays, with "Othello," "Merry Wives of Windsor" and "Hamlet," adapted, among others. They have also dipped into the O. Henry library with success.

Exec reported there are only about 20 theatres in the USSR now equipped to show 70m pix, but that the six or seven big negative Russ productions to date have received thorough playoffs via their 35m, printdown versions.

WB Hits Sunday 'Rub-In' By Critic Judith Crist; She's Miss Non Grata

Reacting to critical comments and a Sunday followup piece on "Spencer's Mountain" by N.Y. Hearld-Tribune film critic Judith Crist, Warner Bros. has severed its relations with the daily, cutting off its advertising, publicity and screenings. Radio City Music Hall, where the picture is playing and which was chided for booking it (and other practices) in the Sunday piece, has reduced its ad lineage in the paper.

"It was the Sunday piece that blew the roof off," a Warner spokesman commented. Music Hall prez and managing director Russell V. Downing declined remark.

The WB spokesman noted that the company was particularly burned "because of the attack on the morality and policies of the Music Hall." The decision to sever relations with the Trib got the blessings of Warner prez Jack L. Warner and exec v.p. Ben Kalmenson, both of whom were reported "incensed" at some of Miss Crist's remarks, feeling that they were "uncalled for."

"They want nothing whatever to do with that paper," the spokesman commented. He also noted that the Herald-Trib. has "always been relegated to a lesser role in our advertising schedules and the effect of not going into the Trib will have no effect on our business."

Miss Crist, who succeeded Paul V. Beckley as the Trib's film critic following the Gotham press blackout and was previously the paper's editor for the arts, branded the Warner move "infantile." She noted that she received more letters commenting on her remarks in the article in question, most of them favorable, than she has ever gotten before, over 25 between Sunday publication and Wednesday.

As it happens, the critic, who is generally rated as tough, has rapped every WB pic she's caught since taking over the job, with the exception of "Days of Wine and Roses" on which she was very high. If she wants to review any further Warner product, she'll now have to pay for the privilege at a local theatre, after its opening.

MANNY YOUNGERMAN: OWN SHOP & IDEAS

Manny Youngerman becomes MY Film Co. with an office in Manhattan to handle independent product, imported and native. He will work with an exploitation team and will specialize in merchandizing selected releases. He reports a couple of ice-breaking deals about ready for revealing.

Youngerman was with United Artists until recently. He concentrated there on the Ilya Lopert division, handling art-type stuff. His original film trade background was on major Hollywood features.

Anti-Hero

Continued from page 3

tion market. We make pictures only for ourselves." For that matter, they also eschew the "snek preview" policy to gauge audience reaction. "After I see the first 'married print,' that's it. I never see the picture again—if I can possibly avoid it."

There is nothing so sacred in life, according to Roy, that it cannot be satirized—and that would include himself. He noted the changing mores in Britain since the war. Pre-war Britons would never display affection in public—now, anything goes. His comment: "It's all to the good, I suppose, but perhaps I'm getting old. I couldn't fall into a heavy embrace in the middle of the road. It might frighten the horses."

MERGED RESPONSIBILITY

Carl Foreman Opts For All Main Functions In One

"The only way to make films is to have one man function as producer, director and writer," filmmaker Carl Foreman stated Sunday (25). He was seen in a 15-minute film concerning himself and his new picture, "The Victors," over ABC-TV.

"Ideally," commented Foreman, "if you have the strength for it, and that vocation, I think it's the only way to make films so that the end result is the work of one man and what the audience is seeing is the expression of one man." An Ingemar Bergman picture, for example, has the individual trademark on it and, like it or not, "you know that the end result has not been adulterated by a committee," added Forman.

Foreman related that he'd like to include in his future plans a production that shows honestly and clearly what America is like and what the American people are like. He said his aim would be to "correct the somewhat distorted and unfortunate impressions that I think people overseas have been getting since the war."

The Sam Spiegel-David Lean Production of

"LAWRENCE OF ARABIA" IS THE BIGGEST BLOCKBUSTER IN COLUMBIA HISTORY!

Blockbusting gross to date: $7,728,000 in first 38 domestic and 16 overseas engagements!

Opening in 98 additional road-show engagements throughout the U.S. and Canada during June, July and August.

Amusement Stock Quotations

Week Ended Tues. (28)

N. Y. Stock Exchange

1963 High	1963 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
14⅝	12¼	ABC Vending	199	14⅛	13⅞	13⅞	— ⅛
38¼	30¼	Am Br-Par Th	354	31¾	30½	31⅜	+ ⅝
19⅛	14½	Ampex	662	18¼	17½	17¾	+ ¼
57	42½	CBS	382	57	53⅜	56⅝	+3⅛
18¾	12¼	Chris Craft	82	16⅝	15½	15½	— ¼
29½	22¼	Col Pix	182	28⅞	27¾	27⅞	+ ½
46	45⅛	Decca	9	45¾	45¾	45¾	
36¾	27¾	Disney	86	36	34⅞	35	..
122⅜	106⅞	Eastman Kdk.	278	114⅝	112⅜	114	— ⅛
6⅜	5⅝	EMI	96	5⅞	5½	5½	— ⅜
15½	9⅝	Glen Alden	1010	15½	14⅞	15⅛	+ ¼
23¾	17⅛	Loew's Thea.	105	19⅛	18½	18⅝	— ⅜
58	45⅝	MCA Inc.	117	57	54	54	—2½
30¼	15	Metromedia	272	30	28½	28⅝	—1⅛
34⅜	28	MGM	572	35⅞	33⅞	34⅛	+ ¼
12¾	7⅞	Nat. G'l Corp.	242	11¼	10¾	11¼	+ ½
23½	21⅛	Outlet	†620	23⅜	23	23	— ⅛
48¼	35¼	Paramount	247	48¼	44¼	45	—1⅝
148½	120½	Polaroid	‡774	145¾	136½	144½	+8⅛
69⅞	56	RCA	1085	69⅞	67	69⅜	+2⅞
10¼	6¾	Republic	111	10⅛	9⅝	10	+ ¼
16⅝	14	Rep. pfd.	9	16½	15⅞	16½	+ ⅜
24⅛	20½	Stanley War	203	24¾	22½	23⅞	+1⅛
41⅞	31	Storer	63	41⅞	40½	41⅛	+1⅝
28¼	17⅞	Taft Bdcst.	60	28	27½	27¾	
35¼	20	20th-Fox	783	35¼	33⅜	34⅞	— ⅛
32	27¼	United Artists	42	29¼	28¾	29	+ ¼
15¾	12⅞	Warner Bros.	580	15⅝	14⅜	15⅛	+ ⅜
59½	51	Zenith	305	57	54⅝	55	—1

American Stock Exchange

1963 High	1963 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
3⅞	2½	Allied Artists	142	2⅝	2⅛	2½	+ ⅛
9⅝	8⅜	All'd Art., pfd.	5	8¼	8	8	— ½
8⅜	5	BalM'nt GAC	21	7¼	7	7⅛	— ⅛
12¼	8⅛	Cam-P'kway	80	8¼	7⅞	7⅞	— ⅛
24⅞	16⅞	Cap. Cit. Bdc.	38	22⅜	21⅝	22⅛	+ ¼
17⅜	13½	Cinerama Inc.	669	15½	14¾	14¾	+ ⅛
8¼	7	Desilu Prods.	30	7⅛	7	7	— ⅛
7	4¾	Filmways	19	6⅜	6	6¼	— ⅛
9⅛	5¾	MPO Vid.	77	8¾	8⅜	8¾	+ ⅝
11½	9	Movielab	13	10⅜	9	10¼	+1⅛
15/16	⅝	Nat'l Telefilm	42	⅝	⅝	⅝	+1/16
3½	2⅛	Reeves Bdcst.	21	3¼	3¼	3¼	+ ⅛
3⅞	3⅛	Reeves Snd.	157	3⅛	2⅞	3	— ⅛
17½	13¼	Rollins Bdcst.	3	16¾	16¾	16¾	— ½
25⅜	16¾	Screen Gems	46	24⅝	24⅛	24¼	— ⅝
12⅛	8⅝	Technicolor	446	12⅛	11¼	11⅜	— ½
6¾	4⅛	Teleprompter	71	6⅛	5¼	5¼	— ⅝
2¾	⅞	Tele-Indus	49	1⅜	1¼	1¼	
13⅜	12	Trans-Lux	16	12⅜	12⅛	12⅛	— ⅜

* Week Ended Mon. (27).
† Actual Volume.
‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	7⅜	8⅛	
Four Star Television	8½	9¼	— ½
Gen. Aniline & Film	340	363	
General Drive-in	9⅛	10	
Magna Pictures	2⅝	3	..
Medallion Pictures	8	8¾	+1⅞
Music Fair Enterprises	6⅜	6⅞	..
Pickwick International	4¼	4⅞	+ ½
Premier Albums	8¾	9⅝	—1
Rust Craft Greeting Cards	15	16½	+ ½
Seven Arts Productions	7⅞	8⅝	— ⅜
Transcontinent Television	18	19⅜	+ ½
U. A. Theatres	8¼	9½	— ¼
Universal Pictures	61	65	
Walter Reade-Sterling Inc.	2¼	2⅝	+ ⅛
Wometco Enterprises	25	26¾	+ ½
Wrather Corp.	5½	6⅛	+ ½

(Source: National Assn. of Securities Dealers Inc.)

National Boxoffice Survey

Trade Still Limping; 'West' No. 1, 'Arabia' 2d, 'Hud' 3d, 'Doctor' 4th, 'Ugly' 5th

This is the week before the Memorial Day holiday in many key cities covered by VARIETY and biz around the country shows it. Some spots have many current weeks taking in May 30 holiday but not many. Numerous exhibitors are only marking time until they can bring in big, new product later this week.

"How West Was Won" (MGM) (14th wk) continues in No. 1 spot, same as it has been for last few weeks. **"Lawrence of Arabia"** (Col) (20th wk) still is in second place, just as it was a week ago.

"Hud" (Par), out for first time this stanza, is copping third place on just seven playdates. It undoubtedly will be heard from additionally judging by big to sock or wow showings. **"Doctor No"** (UA), with a like number of engagements, is winding up fourth and looks to be heard from more in the future predicated on its showings currently. It's also on first week out.

"Ugly American" (U) (7th wk) is finishing fifth. It was third last round. **"Mutiny on Bounty"** (MGM) (23d wk) will take sixth money. **"Birds"** (U) (9th wk) is capturing seventh spot.

"To Kill a Mockingbird" (U) (22d wk) is winding up eighth. **"I Could Go on Singing"** (UA) is taking ninth place. **"Wrong Arm of Law"** (Cont) (5th wk) is finishing 10th. It was 12th last session.

Critic's Choice" (WB) (8th wk) is landing in 11th position while **"The Balcony"** (Cont) (6th wk) rounds out tne Top 12. **"Come Fly With Me"** (MGM) and **"David and Lisa"** (Cont) are the runnerup pix.

Besides "Hud" and "Doctor No," "The Stripper" (20th) looks the most likely newcomer. It is rated great on preem engagement in Detroit. "Sparrows Can't Sing" (Janus) is also a likely new entrant, being hotsy in N .Y. and okay in Philly.

"Heavens Above" (Janus) hit a wow take opening week in N. Y "In Cool of Day" (MGM), also new, looks very spotty currently. "Paranoic" (U) shapes disappointing this round having only one okay playdate in the lot. "Yellow Canary" (20th) is even more disappointing.

"Operation Bikini" (AI) shapes good in Toronto. "Four Days of Naples" (MGM) is rated bright in L.A. "Mondo Cane" (Times) looks hotsy.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on Pages 8-9-10).

Friars' Benefit Nets 40G

Hollywood, May 28.

Friars Club netted $40,000 Sunday night (19) for its charity foundation from a "Mad World" dinner at the Beverly Hilton Hotel here.

Affair, which had Milton Berle, Phil Silvers and Buddy Hackett, who costar in the Stanley Kramer film, as guests of honor, grossed $60,000 from sale of 300 tix at $100 each and 550 at $50.

RKO Pleads For Reduction; Cites Slump in Ducats

Des Moines, May 28.

Television and drive-in theatres were cited here in a petition for a cut in taxable valuation of the Orpheum Theatre. RKO Theatres, Inc. of New York. leases the theatre site and the Rawson Block, which includes seven stores in two-story buildings at 801-13 Locust St.

Abbott Simon, an RKO executive from New York, told the Board of Review that attendance has fallen about 75% since 1948 and 17% since 1958 and that a new, "emergency" exists because "many newer features are produced" and "frantic bidding goes on for the pictures." "The fact that drive-ins have started playing films on the same day and date with us has skimmed profits," he said.

The theatre and the Rawson Block have a combined taxable valuation of $173,155 and RKO is paying about $22,000 in taxes this year.

Simon and the local manager, Clarence McFarling, and district manager, Harry Weiss, cited vacancies, need for extensive remodeling and forthcoming termination of sub-leases in asking for a reduction in the Rawson Block valuation. The theatre and commercial block, they said, sustained a loss in 1962 that offset profits of the previous two years and that this year poses "another catastrophic drop." Simon has asked for a "substantial reduction" in the taxable valuation.

Disney in Discord, Ankling MPAA, Along With BV; AMPP Role Cloudy

White House

Continued from page 2

Mitchum, Gary Cooper and Humphrey Bogart.

Edie Adams was a hit, singing "I'm a Woman" while clad in a gown which made the song redundant. She sang Gershwin without words, using various vocal oohs and ahs.

The room and the number of folks there were too much for the piano team, Ferrante & Teicher, despite their musical gifts with such tunes as "Brazil," "African Echos" (which they composed) and "Theme From Exodus."

Also Julius Monk's witty "Struts and Frets" was in a room overpowering such an act. Their clever numbers about the Common Market and right-wing backers of Sen. Barry Goldwater couldn't be heard in such a vast hall.

Barbra Streisand had a slow arrangement in a blues tempo of "Happy Days Are Here Again," the old FDR song which might be more appropriate in a N.Y. Republican gathering these days. Excused for the night from N.Y.'s Basin Street East, she was in fine voice with "Cry Me a River," "When the Sun Comes Out" and others.

Merv Griffin, as emcee, had stiff competition with standup gags from two others on the program, President Kennedy and the Assn.'s new prez, Merriman Smith of United Press International, who bombed every line.

The Saturday night (25) program had been arranged by Smith and Henry Burroughs, Associated Press photographer, in association with Harry Kalcheim of William Morris, Stanley Adams of ASCAP, Spyros Skouras of 20th Century-Fox and execs of the American Federation of Musicians. Fred Woolston conducted the orchestra, with Paul Smith batoning for Miss Adams and Peter Daniels for Miss Streisand. *Carp.*

Ann-Margret set for one pic prior to June 8, 1964, with option for a second at 20th.

Hollywood, May 28.

Walt Disney Productions and Buena Vista Distributing Co., while withdrawing from membership in the Motion Picture Assn. of America on June 5, still would like to remain members of the Assn. of Motion Picture Producers, Hollywood arm of Parent company, according to Disney prexy Roy O. Disney.

Whether this is possible depends upon feeling of the AMPP members, it was indicated by Eric Johnston, MPAA prexy, who stated: "As president of the Assn. of Motion Picture Producers in California, I certainly hope that the members will wish to keep the Disney organization in this association."

Disney exit from the MPAA is formalization of company's decision a year ago. Under MPAA bylaws a member's resignation is not good until a year after it is entered.

Commenting on action, Disney said: "Our withdrawal from membership in MPAA has been taken only after thorough evaluation of the various programs and activities which are carried out by MPAA in behalf of its members. Our interests often do not seem to parallel those of other member companies and many of the programs and their expenses do not concern our company and its product.

"In other ways, too, we have been forced to use our own resources in matters that have come up which we think should rightfully have been matters of interest to MPAA. Therefore, we have concluded that the expense of our membership in MPAA is no longer justified."

In voicing his hope that his company might continue its membership in the AMPP, Disney stated: "Here we have a definite mutuality of interests in the areas of management-labor negotiations as well as AMPP standards which are set for motion picture content and their marketing materials. An outstanding job has been done in these activities in my opinion."

Johnston, expressing regret of the Disney action, declared: "Every industry needs the fullest cooperation from all its elements. There is no change in our feelings. We wish the Disney organization the best of success in all that it does and I trust that this decision will one day be reversed. The Disney organization unfortunately has never been able to take full advantage of worldwide facilities and service provided by the Association for its member companies."

Working Touters Vs. Lounging Execs

Herman Cohen Acid Opinions on Bored Theatremen And Home Office Masters of Inaction

The creator of some 30 exploitation-type features, the latest of which is "Black Zoo," Herman Cohen has a gripe. There is a basic lack of enthusiasm among exhibitors and distributors, he feels, "they sort of defy you to prove a picture can do business."

For one thing, Cohen says, distribs are very undermanned in their ad-pub departments. He argues that it's false economy when companies concentrate their austerity drives on these departments every time they get into financial difficulties. "They should lop off some of the top executives instead who are sitting on their backsides and doing nothing," he argues. "They often let a picture die if it gets in trouble on its first opening," the producer states.

To prove the blindness of such practice, Cohen recalls the case of "Horrors of the Black Museum" which he made for American International. The pic was in trouble at first, he says, but Jim Nicholson, AIP prez, and he got together and redeveloped the pitch. It ended up grossing $3,000,000, he notes.

Good Investment

"A $200-a-week publicist can sometimes save $1,000,000," he contends. "Other industries pay great attention to new products," Cohen points out, "but in the picture business we're lucky to get a press book out. Exhibitors do nothing either to try to contribute or help. They run for the big grossers or sit and do nothing. In Europe there's great enthusiasm and production but here they're more worried than constructive."

It's all very unfortunate, he feels because "the horror picture and exploitation film have saved the industry 5,000 times. And they can be very lucrative as well. But it doesn't mean that you just do a horror picture and do business. The audience is just as choosy for these pictures as the intelligencia is for what it wants to see." The The result is that they must be carefully made and properly marketed with lotsa time and energy spent on it. "Black Zoo" cost $1,000,000 to produce and was a year in the making, he explains. "Horrors of the Black Museum" also cost $1,000,000 to make but it grossed $3,000,000.

Allied Artists is distributing "Zoo," which did well in two saturation weeks in New York the past two frames. Cohen was in Gotham for extensive promotional activities and is now on the road with two animals from the cast, a trainer and such to continue the bally. He'll hit 15 cities in all and then it'll be off to London, Rome, Paris, Munich and Berlin, sans the beasts, to see more exhibs and stir up more interest, he hopes.

There's a "practically guaranteed" audience for these pix, when done well, the producer contends. It's primarily a weekend audience ranging in age from 12-30. This age group, incidentally, makes up 72% of the film audience he says. Accordingly, Cohen, who also writes his own scripts, plays the pix with a strong teen slant, being careful not to put in anything that would offend or talk down to the teeners.

Next on his agenda, after the bally for "Zoo" is over, is "The Haunted Jungle," to be lensed in panavision and color in Hollywood. After that there'll be a 70m color epic, to be filmed in Paris and London. It amounts to a pretty horrible schedule and Cohen often manages to leer all the way to the bank.

Loss-Sale Credit On Theatre Goes To Tax Court

Akron, O., May 28.

Some $15,000 in Federal income taxes is involved in the appeal by Copley Theatre, Inc., which operates the Ascot and Starlight drive-ins, to the U. S. Tax Court in Cleveland, in connection with the sale of the old Copley Theatre at a loss 10 years ago.

The firm sold the Copley to WAKR radio and television operators to use as studios in 1953, at a claimed $74,000 loss. Edward J. Rabb currently owns the Copley Theatre Inc., but was a partner with Sydney Albert at the time of the sale. Rabb's attorney said the firm became inactive after sale of the Copley, but resumed operations in 1957, when Rabb bought out Albert's interest, and had the firm lease the two drive-in theatres from Spicer Theatre Inc., another company which Rabb owns.

Rabb's appeal is on the Internal Revenue Service's refusal to let him apply the 1953 loss against Copley Theatre Inc.'s profits on operation of the two drive-ins. The IRS disallowed the claim on grounds the company went into a different type of business and had a change of ownership. Rabb contends Copley Theatre Inc., is still in the theatre business and that he remains owner.

New York Sound Track

Reports along Broadway are that tickets for evening performances of "Cleopatra" in its initial weeks already are bringing up to $15, as opposed to the $5.50 at which they were sold at the boxoffice. Pic, of course, doesn't preem until June 12.

Add to your list of vital industry statistics: Seven Arts ad-pub veep **Eddie Feldman,** now in his 16th month on that job, has not called one general 7A press conference in all that time. Reason: he doesn't believe in those puff-puff blab sessions so dear to the egos in some other film companies.

Prof. Robert Gessner off to Congress of Vienna on film matters. It's a week's session but Gessner may stay over for summer to write. He has completed his guest stint at Harvard U. He retains tenure at NYU . . . **Bill Davidson** of Satevepost who has profiled many film celebs is due for the Alumni Medal of 1963 at NYU . . . Gets it at University Heights commencement June 5.

Sylvie Straus has the role of **Moss Hart's** mother in the **Dory Schary** film of "Act One," now shooting in Manhattan. While offering suggestions and trying to help at a costume fitting she provoked the artists to stamp his foot and cry, *"Mother, I'd rather do it myself!"*

Kent Cooper, now 83, former general manager of the Associated Press, was honored in his home town, Columbus, Ind., on Monday, May 20, which was proclaimed as "Kent Cooper Day."

Penelope Gilliat, film critic of the Observer of London, makes merry with the child-bride heroines of Hollywood films in the June Harper's. She refers to "The Misfits" as one of few films "grown-up enough to explore childish sexuality instead of exploiting it." The Gilliat essay is a lament for adults like **Katharine Hepburn** and **Marlene Dietrich** and a wonder-why over **Carroll Baker** and **Sue Lyon.** She writes of the heroine in "Spendor In The Grass" as having been "stylized into a convention so glib and so full of psychiatric generalities that it becomes ridiculous." There's a jeer at **Doris Day** in "Touch of Mink"—"the comically nubile girl too scared to get into bed." Adds the critic, "Frigidity isn't the biggest joke in the world, especially when it is a disguise for a producer's prudery."

Paramount common stock hit a new high of $48.25 before the profit-takers moved in and shaved off a few points . . . Metro prez **Robert H. O'Brien,** v.p.-sales chief **Morris Lefko** and marketing head **Clark Ramsay** on the Coast for discussions of the fall schedule . . **George Pal** back to Hollywood . . . What used to be called "The Strange Circus of Dr. Lao" is now" The Seven Faces of Dr. Lao."

Roy Boulting has returned to London after the launching of "Heavens Above." Pic broke the opening day record at the Sutton last Monday (20) . . . **Bernie Wilens,** exec in charge of the William Morris Agency's motion picture department here, back in New York from a three-week trip to Europe . . . UA ad manager **Mort Hock** addresses the meeting of Reade-Sterling theatre managers down in Oakhurst (N.J.) today (Wed.). Subject: the need for local level merchandising by exhibs.

Walter Reade-Sterling will hold its first annual meeting June 6 at the Coronet Theatre here.

Columbia sent hard cover copies of "Jason and the Argonauts" to press reps, thus calling attention to its picture based on the Greek legend. Makes for a nice gift—except for the fact the book is written in Greek . . . Wall St. rumor merchants have **Albert A. List** pitching for control of McCrory Corp., the big store chain, in behalf of Glen Alden Corp. (RKO Theatres, etc.).

Joseph E. Levine's Festival Theatre is moving along with the seats now installed and some wall decor done. House is to be ready for the Gotham preem of **Federico Felini's** "8½," June 18, daydating with the New Embassy . . . **Leonard Lightstone,** Embassy exec v.p., back from Cannes earlier this week . . . **Lee Bergman,** Allied Artists' N. Y. press rep, has written a second novel, "Walk Softly, Walk Deadly," dealing with juvenile-delinquency, to be published shortly by Belmont Books.

Jules Weill, Colorama Features prez, and **Leo Samuels,** the company's sales v.p., back in the States from a European trip for "Girl Hunters" and its producer, **Robert Fellows,** also here . . . **Horst Buchholz** joins **Bette Davis** in the **Joe Levine-Carlo Ponti** pic "Empty Canvas" . . . "Track of the Devil," original outdoor adventure by **Frank Fenton,** purchased by Universal and assigned to **George Golitzin** to produce.

Brigitte Bardot, Jack Palance, Georgia Moll and **Fritz Lang** at Capri for filming of the Levine-Ponti "Ghost at Noon" . . . juggler **Dante Cesari** to make his film bow in **Harold Hecht's** "Monsieur Cognac" at U . . . **Robert Stack** hosted a cocktail party for governmental characters in Washington last week following screenings in the Senate Auditorium of his "The Caretakers" . . . **Shirley Eaton** of "Girl Hunters" arrives in Gotham from London next Monday (3) for promo chores.

Dino Fazio, exec v.p. of Colorama Features, in Rome for a look at "The Virgins," now in its final stages of production, to be distributed in the States by Colorama . . . **Lally Bowers,** English legit actress, into **Ross Hunter's** "Chalk Garden" for Universal . . . "The Traitors," Ello Production released by Universal, begins its N. Y. preem dating today at the Brooklyn Fox Theatre.

Richard Sargent inked to one of those eleastic seven-year pacts by U, in line with the company's star building program . . . "Divorce—Italian Style" played its 1,500th performance at the Paris Theatre, N. Y. last Friday (24) and is currently the longest-running pic in Gotham . . . **Irving Sochin,** Times Film sales manager, covering Chicago, Los Angeles and San Francisco this week setting bookings for "Mondo Cane" . . . U's "List of Adrian Messenger" opens in over 400 situations across the country during the Memorial Day weekend . . . **Tony Bill** set as David Wolf in "Carpetbaggers."

Nino Banome to choreograph and do musical staging for the American Motors Industrial Show which preems in Miami Aug. 22 . . . Embassy's tv trailers for "Madame" have won the 1963 "Clio" award of the American Tv Commercials Festival in the "best in media and entertainment" category.

Joan Crawford to star in **William Castle's** "Strait-Jacket" for Columbia Pictures release, skedded to roll July 15 . . . Disney bought **Robert Lewis** tome, "A Journey to Matecumbe," and assigned **A. J. Carothers** to script . . . **Claude Heilman** formed United Film Associates International as a global production-distribution company and purchased **Clifford Irving's** "The Valley," budgeted at $2,800,000, to launch operations . . . **Hugh Benson** set as producer of Sinatra Enterprises' tentatively-tagged "A Young Man's Fancy," to be lensed at Paramount for United Artists release . . . **Eva Marie Saint** to star in "Bunny Lake Is Missing," directed by **Jeffrey Hayden** for pair's indie outfit, Hayden Productions . . . Borden and **Frank Chase** will script "Track of the Devil," **George Golitzen** production for Universal . . . **Kevin McCarthy** and **Don Dubbins** into Metro's "The Prize" . . . **Victor Buono** into "The Boston Strangler," **Samuel Bischoff-David Diamond** indie for Allied Artists.

Trevor Howard signed to a "guest star" role in 20th's "The Winston Affair," **Robert Mitchum** starrer, which starts shooting in England June 4 . . . **Jerry Hellman** and **George Roy Hill** are searching for two 13-year-old girls for costarring roles with **Peter Sellers** in **"The World** of Henry Orient" . . . **Bryan Forbes,** director of "The L-Shaped Room," here for the pic's opening at the Fine Arts Monday (27).

A report from Rome quotes **Federico Fellini** to the effect that he and Sweden's **Ingmar Bergman** and Japan's **Akira Kurosawa** may join to make a three-part film. Fellini has never met his two potential partners, but the three are said to correspond regularly.

American International Pictures has launched a news bulletin, for mailing to exhibs and press people, called, appropriately, "News Clips" . . . **Cubby Broccoli** in town for talks at the UA homeoffice . . . Publicity girl **Anne Marino** on a biz trip to the coast.

MPAA prez **Eric Johnston** and National Educational TV & Radio Center prez **John F. White** have been elected to the board of the Foreign Policy Assn., non-profit educational organization . . . **Ira Sichelman,** district manager in Washington for Boxoffice Attractions for the last several years, has formed his own distribbery there, Ira Sichelman Films . . . **Lester A. Schoenfeld** has acquired U. S. rights to "The Wedding of The Year," Technicolor two-reeler about the recent wedding of Britain's **Princess Alexandra.**

Author **Harold Robbins,** whose "The Carpetbaggers" and "Where Love Has Gone" will be filmed by **Joseph E. Levine** and Paramount jointly, is visiting Geneva and Paris on a promo tour for the books . . . **Marcello Mastroianni** awarded France's "Victoires" prize as best foreign actor for "Divorce—Italian Style" . . . **Frank McCarthy** inked to an exclusive term producer pact by Universal, bringing to 11 the number of producers on U's roster.

Joe Levine gets Golden Citation of the Commonwealth of Massachusetts for his contribution to pix from **Governor Endicott Peabody** on June 13, opening night of the Boston International Film Festival.

"The Out of Towners" is **Martin Manulis'** next at Warners with **Glenn Ford** and **Geraldine Page** to be directed by **Delbert Mann** . . . **A. Ronald Lubin** will make modernized English-language version of Jap pic, "Rashomon," with **Michael Kanin,** who owns rights, as associate producer and scripter . . . **Carroll Baker** latest addition to cast of **George Stevens'** "Greatest Story Ever Told". . . Universal bought **James Lee Barrett's** novel, "Fields of Honor," and assigned author to develop screenplay . . . **Nate Monaster** to script "Illicit," from **Vera Caspary's** original screenplay, for **Fred Kohlmar's** first indie under 20th-Fox deal.

UPHEAVAL IN

"MUTINY ON THE BOUNTY" — *Cost* more than most pictures *gross.* But you may be surprised at the estimated effects of this and other ventures on the producing company's *common stock.*

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Among the *movie* stocks, it is not only the success or failure of individual pictures that should be taken into account by *investors;* equally important are (a) the varying degrees to which the individual companies are dominated by expensive creative talent, (b) the trend toward "runaway" production—production of movies in foreign countries—and (c) the trend toward super-colossal "blockbuster" productions.

These and other significant operating developments are analyzed, stock by stock, in Value Line's newest Research Report on the Entertainment Stocks. *Nearly half* (9) *of the* 19 *Entertainment Stocks analyzed are expected to outperform the market as a whole during the next* 12 *months.* And, looking further ahead, we also expect 12 of these stocks to outpace the general market over the 3-to-5-year pull—with their estimated appreciation potentialities *running up to double their recent prices.*

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PARAMOUNT SUMMONS MGRS. TO AREA HUDDLES

Paramount division, district and branch managers are joining domestic sales head Charles Boasberg and other execs of the homeoffice in a series of four product meetings, bannered "Key to the Future." First of the two-day sessions opened in Atlanta Monday (27) with the others set for New York June 4, Chicago June 10 and San Francisco June 13.

Sessions are being devoted to selling and merchandising plans for an extensive lineup of completed and forthcoming productions, with the major stress to be on the fact that Par is in its strongest product position in some time.

Among the titles are "Hud," "Nutty Professor," "Come Blow Your Horn," "Wives and Lovers," "All the Way Home," "Who's Minding the Store," "Who's Been Sleeping in My Bed," "Becket," "The Carpetbaggers," etc.

'Leopard'

Continued from page 4

that approximately 50 minutes are going to be cut from the version that is currently in release in Italy. According to Pollack, Visconti has given final authority on how the cuts are to be made to Lancaster, showing what Pollack describes as a director's "unusual" (if not unprecedented) faith in his star.

Fears No Dilution

Pollack has no fears that any of the Visconti "essence" will be left on the cutting room floor. The Italian version, he says, contains much that is of meaning only to Italians who are familiar with the history of Garibaldi's unification of Italy (the time of the story). Some such passages can be eliminated without jeopardizing the basic artistic unity of the film. And, he remids, the English version, will be assembled in Italy with Visconti's participation.

Basic problem, as it always is in such work, is fusing lipsync and meaning. According to Pollack, this problem is accentuated in "The Leopard" by the unique literary quality of the original Giuseppe di Lampedusa prose, and by some "Italianisms" which simply cannot be translated in English sentences of equal length and "shape." He feels, however, that the untrained eye and ear will be hard put to find those passages where he has sacrificed sync for meaning. He notes too that Italians seem to be supremely unconcerned about sync, even in their own original versions. While in Italy, he saw Fellini's "8½," and was struck by how often the sync was apparently forgotten entirely.

Pollack doesn't knock his present assignment, and is especially appreciative of having had the chance to work closely with both Lancaster and Visconti, but he won't be looking for any more dubbing chores. The work is tedious and the reward—at best—anonymity. He'll be returning to tv, with a feature film assignment on tap for a major studio next year.

He estimates that he has about three more weeks of work to do in New York, after which he returns to Italy to put the final print together. Film is expected to be ready to preem in New York in August.

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Durwood Twin, 400-Seats and 300-Seats, Will Share Common Concession Stand

Kansas City, May 28.

Opening has been set tentatively sometime during the July 15-31 fortnight for the pair of theatres being built side by side by the Durwood Theatre circuit in the Ward Parkway Shopping Center here. Construction of the shells of the theatres is well along under direction of Krohn Bros., owners of the center, and Durwood organization plans to move in about June 1 to add the decor, interior furbishings and equipment.

Policy likely will be a major release day and date with one of the downtown Durwood first runs, of which the circuit now has four. Theatres side by side is a new concept of exhibition for these parts. An attraction can play both shopping center theatres and the downtown house at the same time, but when it begins to taper off it can be taken out of one of the center theatres, later cut off at the downtown house and run out its strength at the remaining center theatre, it is explained by Stanley Durwood, president of the circuit.

Project marks the first new hardtop construction here in 23 years. The theatres tentatively are being called Parkway One and Parkway Two, but they may emerge with other handles at the late July opening planned, Durwood indicated.

Parkway One is to be a 400-seater, Parkway Two a 300-seater. Each is an entity, but one booth with two sets of equipment serves them. Each will have its own decor, but the general over-all theme will be French-Victorian, according to Hollis Jack, the decorator.

Entrance to the theatres is from the main covered promenade of the center, and this has raised some problems of marquee limitations, boxoffice, lobby, etc. Some ingenuity of design is being applied, however, to make the most of this situation, Robert Goodfriend, circuit general manager said.

The theatres include a number of innovations and adaptations, such as a single concession stand serving both theatres, as well as the general public walking the promenade. Each theatre will have a platform-stage which will lend itself to the many shopping center events, such as fashion shows, holiday programs, etc., which may utilize the theatres when not in picture operation.

When the theatres are completed, the cost is expected to be around $400,000, including construction and equipment. It is drawing major interest from multiple theatre interests in the area, for the possibilities are huge for other shopping centers, should this one click.

Everywhere the Same

Concord, N.H., May 28.

A new bill introduced in the New Hampshire Legislature here proposes that the state impose a one percent tax on net income of "all businesses, services and business operations conducted within the state."

The proposed levy would replace New Hampshire's present stock-in-trade tax, which brings in $4,800,000 in annual revenue for the state's cities and towns.

MCA Meets June 4; Disclose Agenda

Annual stockholders meeting of MCA will be held June 4 at the Sheraton-Blackstone Hotel, Chicago, at which time a board of directors will be selected and a confirmation vote will be taken on a grant to Decca-Universal prez Milton R. Rackmil by the board and the Employee Stock Option Committee of an option to purchase 15,000 shares of MCA's common stock, as well as other business.

Up for election are incumbents Jules C. Stein, director and board chairman of MCA; Lew R. Wasserman, director, prez and chief exec officer of MCA; Rackmil, director and vice chairman and Decca-U prez; Charles Miller, director and v.p.; Albert A. Garthwaite, Decca and Universal director; Walter M. Heymann and Leigh M. Battison.

According to the proxy statement, Rackmil, in addition to holding 11,713 shares of voting convertible preferred stock and 3,904 of common, also holds an option, exercisable until Feb. 6, 1968 to buy 35,000 units (each consisting of one share preferred and one-third share of common) at $31.60 per unit. This option was substituted for one previously held by him to purchase the same amount of Decca capitol stock at the same price, on the basis of the exchange offer made by MCA to Decca shareholders to swap their stock on the basis of one Decca capitol share for one preferred and one-third common of MCA.

As of Feb. 28, 1963, MCA owned approximately 87.8% of the outstanding capitol stock of Decca and Decca owned approximately 89.2% of the common stock of Universal, being 87.7% of that company's voting stock. As of April 1, 1963, Stein owned beneficially 1,367,620 shares of MCA, or approximately 30.26% and Wasserman owned beneficially 702,900 shares, or approximately 15.55% of the company's outstanding common shares. These shares represent around 27.71% and 14.24%, respectively, of the total votes of preferred and common shares of the company, excluding shares held as treasury stock or by Universal.

In remuneration, Stein received $156,000 in 1962; Wasserman, $175,000; Rackmil, $167,500; Miller, $52,000 and Taft B. Schreiber, MCA v.p. and prez of Revue Studios, $125,000. This does not include monies set aside in the company's profit-sharing fund.

In 1959 the company adopted an employee stock option plan under which options to purchase 250,000 shares of the company's common stock could be granted employees. No such options were granted until 1963 when the board and option plan committee granted Rackmil and certain execs and employees options to purchase 202,000 shares of common. Rackmil was authorized option for 15,000 at an option price of $48.57 and the directors and officers as a group were authorized 34,500 shares at the same price. Such options can be exercised in whole or in part no sooner than 12 months after the grant and no later than five years from that time and only while such person is in the employ of the company except in the case of retirement when the company may grant usage or death. Rackmil's option is being submitted at the meeting for the stockholders' approval.

Mastroianni's New B.O. Lustre in States Prompts Re-Marketing of 'Antonio'

Emergence of Italo actor Marcello Mastroianni as a lure at Stateside boxoffices has cued renewed interest on the part of Embassy Pictures in one of his earlier, less successful releases, "Bell Antonio." The distrib is considering a whole new national release schedule for the pic. This is the saga of an Italian neurotic (a rare species there) accused by his wife's family of the unspeakable Italian crime of impotence.

Aside from Mastroianni's increased lustre, Embassy was also encouraged by reaction to the pic at a recent showing in Washington, D.C., where the film had never played. It was preemed there at the DuPont recently, when it was discovered that "Antonio" hadn't gotten a Capitol screening, and registered healthy biz. On the basis of this and other indiactors, Embassy sales v.p. Carl Peppercorn figures that there could be $50,000-$60,000 still left in the film and he intends to try to get it.

The film was a loser its first time out. Peppercorn is now planning to release it nationally but avoiding the situations that played it the first go round. Object now will be to stir new interest in the film in areas that have not previously seen it and, should this be successful, it might even be reprised in some of the old locales.

Buffalo, San Francisco For Variety Conventions As Gal Unit Deferred

Houston, May 28.

Rotus Harvey was re-elected international chief barker of Variety Clubs International at the organization's annual convention in Houston last week. All other officers were also returned until the 1964 convention in Buffalo.

Serving another term are James Carreras, 1st assistant chief barker; Ralph Pries, 2d assistant chief barker; Joseph Podoloff, dough guy; and J. J. Fitzgibbons Jr., property master. A resolution to create a ladies auxiliary to the organization was deferred and San Francisco was chosen as the site for the club's 1965 conclave.

In other business, Variety barkers in London Tent 36 and New England Tent 23 were selected as co-winners of the annual Heart Awards, the first time a joint award was made in that category. As previously disclosed, Dr. Denton A. Cooley received the club's Humanitarian Award. Business forums pegged to the theme "How to Operate a Charity Successfully for a Variety Club Tent," were also held, during which time it was revealed that tents in Miami, Great Britain and New England raised almost $1,700,000 during 1962.

Convention ended last Friday (17).

5 June Blossoms From Universal

Universal will put five new features into domestic release during June, thereby giving the company one of the heaviest concentrations of releases in many years. U also currently has at least seven other pix, released within the past few months, making the rounds.

Set for its world preem and early openings late in June in "Gathering of Eagles," Rock Hudson-Rod Taylor-Barry Sullivan-Mary Peach starrer. "List of Adrian Messenger," with a roster of guestars in special disguise roles, opens in over 400 key locations across the country this week as a Theatre Owners of America Hollywood Preview Engagement film.

Ross Hunter's latest Tammy pic, "Tammy and the Doctor," with Sandra Dee doing the title bit again, preems at the Majestic, Dallas, today (Wed.), launching a series of Texas and Oklahoma openings to be followed by key situations coast to coast. "Lancelot and Guinevere," Cornel Wilde-Jean Wallace-Broan Aherne starrer, is also set for national breaks in June, as is "King Kong vs. Godbilla."

Two other pix, both suspense mellers, "Paranoiac" and "The Traitors," opened last week in the Gotham area and have been making the national rounds as well. Still in circulation of recent releases remain "The Birds," "Ugly American," "To Kill a Mockingbird" and "Freud," with "40 Pounds of Trouble" also seeing action.

Says Loew's Capitol Cannot Cease Being Theatre Sans Congress' Okay

Washington, May 28.

There perhaps have never been as many complexities involved in closing a motion picture theatre as is the case with the Loew's Capitol, Washington's biggest with 3,240 seats.

Latest development is a claim by a congressman, with the significant support of the American Law Division of the Library of Congress supporting his position, that the Loew's showplace must remain a theatre until Congress enacts a law permitting the space to become something else.

The theatre is part of the National Press Bldg. Because the building is higher than a building is allowed to be in Washington (all must be lower than the U.S. Capitol), a special act of Congress was required in the 1920s to authorize construction of the building.

The city of Washington, without home rule, must depend on Congress for all its ordinances. The act affecting the National Press Bldg. spelled out details of the building meticulously including the construction of a theatre in it.

Rep. William B. Widnall (R-N.J.), the leading Congressional supporter of keeping Loew's Capitol, clutches this old law and says the theatre cannot be removed unless Congress says so. He asked the American Law Division of the Congressional Library for an opinion on his position. He was officially informed that he was correct.

Meanwhile, in the complicated legal situation, plans continue for a June or July closing of the theatre, although there undoubtedly will be a court fight.

Ironically, neither Loew's nor the landlord (the National Press Bldg. Corp.) is involved in the fight to save the theatre. The Press Bldg. Corp. says Loew's won't pay anything like enough rent and plans to convert the space into stores and office space. Loew's, which can't make a house of that size pay anymore, has shown no real interest in keeping the biggest and most elegant film house in Washington.

Soon to be completed is Loew's new Embassy, with 587 seats. It is being constructed between two new posh office buildings about a block from the site of Washington's huge new Hilton Hotel. Loew's also has the Palace Theatre here, with 2,360 seats.

Several other members of Congress have joined with Widnall in a vocal drive to save Loew's Capitol as a theatre. A large group of local culture buffs are backing the maneuver to the hilt, and all such proponents are trying to get the State Department behind the effort, too.

They point out that without Loew's Capitol, there is no place for the great ballet companies, like the Bolshoi and others, or major opera companies, like the Metropolitan, to perform in Washington. Such, big events have always been held at Loew's Capitol, with its enormous stage and big seating capacity.

They want the Capitol to remain open at least until the proposed $35,000,000 National Cultural Center is completed. No one at this time has the vaguest notion when enough money can be raised to start the Cultural Center. There probably isn't more than $1,000,000 in the kitty, if that, as of now.

If Not TV, It's Fire

Boonville, N.Y., May 28.

Another upstate smalltown motion picture theatre landmark was removed from the map, when fire, fanned by wind, destroyed the block in which The Franjo was located. Built by the late Joseph Sternberg, Franjo had been operated in recent years by Kallet Theatres of Oneida. Far as known present plans do not call for rebuilding.

Last winter, fire gutted a building which included the Strand Theatre in Dolgeville. That one, too, was not replaced.

$25 Fine as Step To Maryland Test

Baltimore, May 28.

Ronald Freedman, operator of the Rex Theatre, who admits he deliberately exhibited a film at his theatre without first submitting it to state censor board in hopes of instituting case testing validity of the board, was fined $25 and costs by Judge Anselm Sodaro of Criminal Court.

Judge Sodaro upheld validity of censorship law and referred to test case as "broadside attack." Judgment, Freedman said later, was what he expected, and wanted, since he was hoping to take the case to the Maryland Court of Appeals where it is now headed.

Judge Sodaro okayed release of Freedman on his own recognizance pending outcome of appeal. Judge pointed out that test attack on law contended that it did not define and establish definite standards of conduct.

Case contended that censorship law was illegal because it interfered with free flow of interstate commerce, violated due process and impaired rights of free speech and free press under the Constitution.

In three-page opinion, Judge wrote "After consideration of argument of counsel and briefs which were filed by both sides, I have concluded that Article 66A and in particular Section 2 thereof which is the basis of the charge, is valid and constitutional.

"Although this challenged section imposes a previous restraint, the gambit of constitutional protection does not include complete and absolute freedom to exhibit any and every kind of motion picture. This challenged provision requiring the submission of films prior to their public exhibition is not, on the grounds set forth by the defendant, void on its face."

Freedman, who has long been battling with the Board, initiated case when he displayed film called "Revenge at Daybreak" advising Board that film had no seal and that he was showing it without it.

'Insider' Stock Buys, Sells

[MARCH 11 — APRIL 10 PERIOD]

Frank Stanton's sale of 20,000 shares of CBS stock highlighted insider buys and sells for March 11-April 10 period, reported by Securities & Exchange Commission. Stanton's CBS holdings now stand at 145,890.

MCA Inc. continued buying into Decca Records Inc. with a 7,500 purchase. Total shares are now 1,-348,015.

Other buys and sells reported by SEC, common unless otherwise noted, were:

Allied Artists — Roger Hurlock picked up 400 in a private purchase bringing total shares to 37,400.

Capital Cities Broadcasting Corp. —Robert Lipton disposed of his total 2,075 holdings.

Loew's Boston Theatres—Loew's Theatres purchased 199 through a subsidiary bringing subsid's holdings to 7,700. Loew's Theatres total holdings are 132,966.

Metro-Goldwyn-Mayer — Nathan Cummings bought 7,900 upping total to 62,681.

Metromedia Inc.—Richard Geismar exercised option on 2,000 boosting total to 2,300. His wife also owns 100.

Movie Star Inc. — Millie Kaufman picked up 200 for total 2,751. She owns another 1,000 as a custodian.

Reeves Broadcasting & Development Corp. — Harry Petersen bought 100 raising total holdings to 2,730.

Taft Broadcasting—Roger Reed disposed of 500 leaving him 353.

Television Industries — Walter Mack sold 6,800 leaving him 2,870.

Trans-Lux Corp.—Harry Brandt purchased 500 bringing personal holdings to 115,050. His wife owns 22,765. He holds another 7,268 through corporations and 40,227 through foundations.

20th Century Fox—Adam Gimbel picked up his first 200.

Lines Up Amateurs To Help Mark 50th Anni Of Edmonton House

Edmonton, Alta., May 23.

Vaude returned on Sunday to the Strand theatre when Manager Rolphe Reinhardt presented 16 variety acts, an old film and new "Spencer's Mountain," Henry Fonda and Maureen O'Hara starrer, to mark the 50th anniversary of the spot.

House opened as a Pantages theatre May 12, 1913, closed in 1929 and reopened in 1931 as an 800-seat situation.

Reinhardt worked for months to get 80 local amateurs and semi-pros ready for the presentation, an invitation affair for oldtimers, pioneers and members of friendship clubs.

Spring, Summer: Zing's the Thing At AB-PT Via Hinterland Beefups

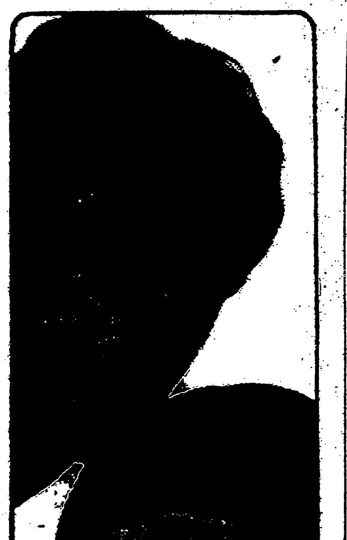
Following a very poor first quarter due to severe weather conditions throughout most of the country this winter, American Broadcasting-Paramount Theatres is out to show a dramatic increase via a big fourth quarter drive. Accordingly, AB-PT v.p. Edward L. Hyman has been out on the road visiting affiliate exhibs and pushing for the campaign.

It is Hyman's feeling that the grassroots exhib is the man who makes the difference and that he can do a better job than any home-office group. He has been out beating the bushes and says that things are looking up for exhibs this summer and on into the fall. He notes that competition for playtime is more active this summer than in a long while and he also feels that there is an increase in quality product available in a more consistant pattern.

As far as AB-PT itself, Hyman feels that things will pick up strongly in the quarter. The company has $2,500,000 invested in "Cleopatra" bookings and the exec feels that these will do well. For one thing, he points out, "Cleo" has been booked into theatres that need the biz. In most cases, the pic hasn't been booked into situations that are in consistantly good shape and where a good pic supply exists. He notes that the pic is booked for 30 weeks in most of these situations and he feels that the circuit will probably get it back by then.

Also as part of the fourth quarter drive, Hyman has lined up a series of meetings with distrib chiefs which are in progress this week. These are for the purpose of getting distrib cooperation with the drive and luncheons in August with same bosses will follow up this week's introductory sessions. Part of the time will be taken up in organizing Hyman's latest publication which will include listings on releases from October through next Easter and beyond.

David Miller to direct "Signpost for Murder" for producer Lawrence Weingarten at Metro.



"Cleopatra" producer Walter Wanger tells, for the first time, his exclusive inside story of the most expensive, most talked-about motion picture in history. His intimate account contains many previously undisclosed details of the Taylor-Burton love affair. Some may be shocked, some offended by his story of the 4 years it took to produce "Cleopatra." Illustrated in full color in this week's issue of

The Saturday Evening Post

June 1 Issue Now on Sale at Newsstands

SILVER SPRINGS' 75TH ANNI VIA AB-PT AID

Silver Springs, Fla., May 21.

Florida State Theatres, American Broadcasting-Paramount Theatres local affil and operator for the broadcasting-theatre web of Silver Springs, is planning a year-long celebration at the spa to honor the attraction's 75th Anni.

AB-PT took over the sprawling complex last fall and has made few changes in its operation or facilities. Refurbishing of the plant and additional development of its layout are being mapped, however, some of them to tie in with the year-long celebration, which will focus continued attention on its already-successful operation.

France's Film Woes In Paper Just Released; Sensible, No Sensation

Paris, May 28.

Committee of French Film Study and Action, created last February during the height of the French film crisis and the threatened production stoppage, has released its report on film problems and steps to be taken to alleviate them. Committee was set up by the industry but grouped governmental as well as film people on its board.

Study will be presented to the governmental Ministry of Culture as well as to the ensemble of the film industry. If paper gives nothing that has not been bandied about often, it still clarifies film troubles and steps to be taken about it. It is also a useful reference document on the general film picture in France today.

A brief introduction sums up all the problems that have kept the French film in an almost constant state of crisis since the war. Noted is that if film is an industry based on distributing canned copies of prototypes it is still an art and vulnerable to the vicissitudes of public tastes and changes in outlooks and economics.

It is pointed out that the film industry is still geared to the old days when people went to films almost automatically instead of selectively as they do now. Growing affiluence has also hit filmgoing as money is subverted for household appliances, cars vacations etc.

With falling filmgoing and unpredictable foreign markets, the report calls on production to try to find a way of producing films at less cost and with new public tastes in mind as well as finding a way of working out a modus vivendi with the nationalized tv so as to balance fiscal problems by bigger vidfilm production by film people.

Distribution should be clarified in regards to production and exhibition and a definite detaxation has been asked for Film Aid hike to 14% on grosses towards next pix, over the past 5.5%, which runs through June '64, was felt helpful but dangerous too in perhaps bringing on too many locally slanted pix to capitalize on the aid rather than their appeal.

A great part is given to tv with points that more French films should be shown but not at prime times, no downbeat tv critical programs on films, leaving that to newspapers, and a general ceding of needed vidfilm series to regular producers rather than making them within the tv organization itself.

Its authors hope this report will focus national and industry attention on film problems to try to relieve them as much as possible. Less risks by distribs, so as not to affect exhibs and bank loans, are also blocked out, a tightening up of the industry aspects to cope with present times, and detaxation and tv-film coordination again emerge as the main factors.

Common Market considerations are not mentioned but a concerted move to try to regain lost or falling foreign markets are also urged.

Elsa Lanchester returns to screen for first time since death of husband Charles Laughton in Peter Lorre's AIP feature "It's Alive."

SEE COLONIAL, ALBANY RAZED FOR PARKING

Albany, May 28.

A local landmark would disappear if the Common Council passed (as expected) an ordinance introduced last week to purchase the Colonial Theatre and an adjacent building for $68,000, as the site of a municipal parking lot on Central Avenue near Quail Street.

The Colonial, built in 1911, is the city's second oldest theatre. The Leland, on South Pearl Street in the downtown business section, is the most venerable, but it would be part of a site for a 6.000-seat convention hall on the edge of the State's "South Mall" project, according to tentative plans.

The State will erect on 98.5 acres of taken-over land and property, a series of buildings, to be financed by city bonds outside the constitutional debt limit and to be State-rented for 40 years — making Albany, in Governor Rockefeller's words, "the most beautiful capital city in the nation."

The Colonial, on Albany's chief uptown business district, played a variety of policies, including motion pictures (pioneering here in exhibition of foreign films) and legitimate.

Colonial has been closed in recent years.

H'wood-Smog

Continued from page 1

staff and partly obsolete gear. It is also remarked here that the 75 acres of the new annex is larger than the present Columbia lot.

There has been a strong echo locally to Coast theory that the new plant meets the industry problems headon and its creation would "save Hollywood by moving it beyond the congested areas of Los Angeles and out of studios mostly built when sound first came in." The Malibu tract, bought some 18 years ago by 20th-Fox, is not only extensive but has a wide variety of terrain, including a mountain, a natural lake, a man-made lake which has controlled tides for filmic purposes.

Banker interests are aware that standing sets are economically practical only if the ground is not too valuable. It is generally stated in the east that there is hardly a standing set on the coast which can remain standing much longer. This factor is of vital significance to the whole campaign to keep U.S. production in California. Destruction of the costly "Cleopatra" sets on the Titanus lot in Rome, and the earlier ones in London deny residual rentals via use for later productions. And so on.

Good For Crews?

The Malibu super-studio, when and as built and operated, is foreseen as stabilizing craft employment. Indeed the argument is now heard here that next to the b'ow to overhead as a boon to the producing companies the technicians may be the great beneficiaries. "Economy of production in a studio with every modern device is the key to keeping the film business in California and giving something like regular employment."

On the architectural aspects, involving presentday inovations in soundproofing, light mobility on sets it is certain that the Malibu project will take plenty of hints from the three most modern studios in existence, one each in Italy, England and Ireland.

Los Angeles sensitivity to the issue of "smog" seems to have played down that factor, but New York showmen speak of it as a major asset for the Malibu development. "Smog" has been a real problem in outdoor shooting in the old studio backlots for 15 years, it is said here.

The word here is that the final decision on the purchase of the additional acreage with its insurance on the ingressegress problem was made two weeks ago when the three company presidents, Abe Schneider of Columbia, Robert O'Brien of Metro and Darryl F. Zanuck of Fox met in London.

Great secrecy was apparently maintained in the negotiations with the cattlemen. It is not known here who handled the deal in California. It is assumed that an operating company has been or will be formed in which Columbia, Metro and Fox will hold the shares.

Fest: Quality Vs. Diplomacy

Continued from page 7

to Luchino Visconti's "The Leopard" (20th) starring Burt Lancaster was cheered as was Visconti who was present.

Then two Special Jury Awards, not split, were given; the first to Japan for Mazaki Kobayhashi's brilliant, tragic drama "Hara-Kiri," and second to the witty and inventive Czech fantasy "One Day . . . A Cat."

These decisions were endorsed by the crowd. Ditto the male thesping award to Richard Harris as the dynamic, loutish but moving character in the British pic "This Sporting Life" (Rank).

First prize to draw dispute was for French actress Marina Vlady in the Italo comedy "The Queen Bee." Boos mixed with sympathetic applause—after all it was the jury's fault not her's—greeted her as she went on stage for her laurel. Expectation centered on Bette Davis as "Best Actress." French majority and one Italo member favored Vlady while three foreigners held for Miss Davis and the Russo rep for a Polish actress, and this award gave France a part of a prize via Miss Vlady and also helped get rid of an unusual pic in "Bee" which also merited something on its expert satiric comedics. Some felt a special comedy prize would be again created for it as was done for "Divorce, Italian Style" last year.

Not to entirely pass over Hollywood the Gary Cooper Prize was diverted to U's "To Kill A Mockingbird." In '61 it was given to another pic dealing with some aspects of the Negro problem in the U.S., "Raisin in the Sun" (Col). For Russia a prize was pulled out of left (natch) field and called "The Prize For the Best Evocation of a Revolutionary Epic" and it went to the only Russo entry "The Optimistic Tragedy."

Film was felt old fashioned and more propaganda than a true lyric offering.

Final prize went to the Rumanian-French co-production "Codine" directed by a Frenchman, Henri Colpi. This was also felt a nod to the French even if none of the French entries got anything. It was for the best scenario and it was pointed out it was adapted from a classic which made this award somewhat difficult to accept. Jury tried to amend it to best adaptation.

Official short subject prizes had the Golden Palm split between the Swiss "Water" of Alex J. Seiler, a study of running waters, and the French "L'Haricot" (The Bean), of Edmond Sechan, a sentimental tale of an old lady's cultivation of a bean plant to give a futherance of life. Special jury prize went to Yugoslavia for "My Apartment," about a little girl's new home, with special mentions for Italy's "Sunday" and Hungary's "You."

"The Birds" (U) opened the Festival out of competition with Alfred Hitchcock and Tippi Hedren on the spot. Audience reception was tepid and reviews mixed. Its bravura moments of suspense and terror got the nod if the over-all did not. Admittedly there was festival sense in this booking.

Italy fared well. The monumental beauty of the official entry "The Leopard" (20th), the bright, mordant comedics of "The Queen Bee," the poetic texture and direction of "The Fiancees" and the offbeat appeal of Federico Fellini's "8½" all attested to the fact that Italy rated having four in the running.

No need to reprise the internal bickerings of the French film industry itself. These have been detailed in the last three issues of VARIETY.

So Cannes 1963 was not the success it was last year. Yet it presented a panorama of world production, if the best were not always sent. Plenty of stars appeared. A lot of business was transacted, especially by Joe Levine's Embassy Pictures, while Walter Reade Jr. pondered offers for his "The Balcony" and "David and Lisa" and saw the Anglo pic he has for the U.S. "This Sporting Life" emerge as one of the best pix at the fest. Coproduction deals were "announced," contracts were either signed or promised, and side events like the Critic's Section unveiled an unusual Yank comic indie "Hallelujah the Hills," of Adolfas Mekas, which drew sales approaches as well as invites to two other festivals, Venice and Locarno.

Robert Favre Le Bret, the festival president, agrees to the importance of the right to turn down films but points out that it is a governmental decision, not his. He can only suggest.

Le Bret also scores the Federation of International Film Producer Associations clamor for a 12-day maximum. He wants to know how he can comply with their rules, of accepting all films chosen by rightful selection committees, and still keep the fest at 12 days?

He is also worried about the Federation wanting to impose the right to submit a list to the fest next year from which the "invited" films would be chosen after staking out the official film. Le Bret avers that official selections are often good but many times a worthy film may not get on an invite list. He still feels it is necessary to have initiative with Cannes itself.

JUNKET TO WYOMING

WB Travels Press To 'Spencers' Country

Warners has a junket going to Jackson, Wyoming, and the press-radio-television junketeers are 250 strong. Film company and local civic groups, plus Sen. Gale McGee and Gov. Clifford Hansen, are taking the promotion-outlet reps in tow for a four-day outing beginning tomorrow (Thurs.), all tieing in with the dedication of Spencer's Mountain in Grand-Teton National Park. WB's concern is its picture of the "Spencer's Mountain" title. Writer-producer-director Delmer Daves and performers Henry Fonda, Maureen O'Hara, James MacArthur and Mimsy Farmer, all of the picture, are slated to participate in the long weekend.

Hosts include WB, the Jackson Chamber of Commerce, State of Wyoming Travel Commission and the Grand Teton Lodge Company.

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Further Figuring Re Toll Tests In Gt. Britain

London, May 28.

It looks an odds-on bet that whoever gets the okay from the Postmaster General to take part in the upcoming tollvision tests is going to get a front seat facing the engine on the gravy train.

For Reginald Bevins, the minister in question, is strongly tipped to have made up his mind that the tests will not constitute a sealed off entity of their own. After a suitable period of running—they're not expected to kickoff now before late spring of 1964—the PMG will survey the scene and make up his mind.

If satisfied that the system works and is filling a need, he will then set about forming and having ratified by parliament the necessary legislation. Through all this the "tests" would continue to run and the franchise holders would simply go on only after establishment that they would be free to extend their scope and coverage.

There appears to be little opposition to this state of affairs, particularly from the producers, both organized bodies having recently had talks with senior officers of the post office on payvee test arrangements. Feeling is pretty general that anyone who dips into his pocketbook to gamble on the success of any kind of payvee test deserves the first chance at a share of the kudos accruing from success.

But reps of the Federation of British Film Makers at their meeting with the GPO man didn't lose the chance of warning again of their feelings that a limited payvee experiment would not only make it difficult to gauge the general demand for subscription tv, but would also make it impossible for producers of payvee programs to plan on a scale suitable for the ultimately larger audience of a permanent system. Hand in hand with this the FBFM's reps drove home a plea backing British Telemeter Home Viewing's protests at not being allowed to run the test on the three-program system it has at its disposal.

This point was made, apparently, more out of hope and conscience than expectation for it is now held to be highly unlikely that the PMG will back down on his payvee test conditions.

Film Reviews

Continued from page 6

The List of Adrian Messenger

Kirk Douglas has the major assignment and carries it off colorfully and credibly. The others are Tony Curtis, Burt Lancaster, Robert Mitchum and Frank Sinatra. Only Mitchum is easily recognizable beneath the facial stickum.

Huston has directed the film with style and flair, and has benefitted enormously from Joe MacDonald's agile and artistic lens employment. Valuable contributions have also been made by Editor Terry O. Morse, the art directing battery of Alexander Golitzen, Stephen Grimes and George Webb, European photographer Ted Scaife, and composer Jerry Goldsmith, whose eerie musical theme is provocative and haunting and could become an immensely popular item in the record market. Last, but not least, credit is due makeupman Bud Westmore for his concealment of several of the most familiar faces of the twentieth century. *Tube.*

Screening

Continued from page 1

ings are by word of mouth only, and each person invited has to vouch for the integrity of any accompanying guest. It has been seen by about 30,000 people since last October.

The atmosphere of mystery and secrecy was maintained in Cannes, in striking contrast to the brazen publicity in support of other projects. The invites, duplicated on cheap paper, did not even name the film.

TOLL STAKE BEFORE SCREEN ACTORS GUILD

Hollywood, May 28.

Nearly two-months long negotiations between Assn. of Motion Picture Producers and the Screen Actors Guild will be discussed at a special membership meeting to be held June 9 at the Hollywood Palladium by SAG. Talks for a new pact began March 25.

Negotiations have been prolonged by the absence of various negotiators because of business out of town, and illness by one principal.

Key point of SAG's demands is a formula for pay tv, guild seeking to establish the principle for feevee payments, althought, of course, there is none now except on an experimental basis.

Nat'l Genl. Demo Of Tollvision

Los Angeles, May 21.

National General Corp. will spend "in excess of $100,000" on its demonstration program for Theatre-Vision, closed-circuit project to be televised in theatres throughout the country, but company isn't limiting the cost, according to Irving H. Levin, newly-appointed prexy of subsidiary. He added that he's told Gower Champion, who has joined firm as program director and advisor, "to spend as much as is necessary."

Demonstration program, to be held July 1 at Fox West Coast's Village Theatre here, has already been prepared, Champion reported. Ralph Bellamy has been set as host, his portion to emanate from a N.Y. legit theatre and beamed to the Village. Other personalities set for initial program, to run under 30 minutes, include Paul Lynde, doing a scene from legit version of "Bye Bye Birdie"; Isaac Stern, appearing from Carnegie Hall, and Pierre Olaf, performing a dance from "Carnival." Lynde and Olaf recreate their original Broadway performances in the shows, both of which Champion originally directed.

Additionally, Champion will set a section from the Hollywood Bowl to rep pop concert medium, a portion devoted to medical field to rep educational use of the medium, films of the Olympics and a bullfight from Spain. Frank and Tom Waldman are writing the demo program.

Selections for demo program are being made to point out the varied use of the medium. Champion particularly noted the educational aspect of Theatre-Vision, wherein it can be used for theatre screenings of political conventions, medical conferences including a heart operation and other areas of social-educational significance. Material can be taped anywhere and beamed, via telephone lines, from on-the-spot areas to all theatres leasing the system. While there are no firm continuing deals for facilities until after the test demonstration, NBC has been set to handle all technical facilities for beaming of this initial event. When system begins fullscale operation, in Spring of '64, programming is planned on an eight performances-a-week basis.

Champion said, for future beamings, they are now talking to "Folies Bergere," to be beamed from Paris; Jascha Heifetz and Vladimir Horowitz. Director also said they "are close to a longterm deal with Stern and Carnegie Hall." Stern is prexy of Carnegie Hall Assn.

Champion, in addition to a five-year deal as advisor of the system, will also produce and direct shows when it goes into operation. Material he plans is restaging of hit Broadway shows, original created projects and one-man shows. Director points to cost factor that will make system more useable, particularly for filmed Broadway material.

For instance, "Bye Bye Birdie" cost $6,000,000 to film. Champion said show could be made for Theatre-Vision by remounting from stage version and refilming either in a studio or on the original legit stage where it appeared for "less than $500,000."

Show, which he directed, originally cost $240,000 to stage on Broadway. He would add additional $250,000 for added rehearsals and restaging for a "tv-spectacular kind of presentation for Theatre-Vision."

Nine-Theatre Net Behind Telemeter In Canada; Sports Big Emphasis

New wrinkle in tollvision came to the fore with the formation of a nine-theatre network in Canada which will present sports (and subsequently other) shows simultaneously with at-home presentations to subscribers of the Paramount-owned International Telemeter system. Telemeter is the hub of the operation and thus is taking for itself a headstart over Theatre-Vision Color Corp., representing a tieup between National General and General Electric, which some time in the future looks to form its own closed-circuit theatre net.

The Telemeter plan is to start in the fall with 35 away-from-home games played by the Toronto Maple Leafs, all to be picked up by nine theatres in addition to the Telemeter homes. Total theatre capacity is 11,000, and tickets are scaled from $1.25 to $3. The hockey games were beamed into the College Theatre, Toronto, along with the homes last year and this was successful; it also was taken to mean that theatres and the homes can be operated side by side and mutually beneficial.

R. W. Bolstad, new president of Famous Players Canadian, the Canadian theatre chain which holds the Telemeter franchise, said he envisions a theatre network of 100 situations which could accept the piped-in tv programming in conjunction with homes.

It can be a boon to theatres (the College moved from red to black ink operations via the Telemeter ice contests). And with the added revenue from theatres, a system such as Telemeter can be provided with capital for in-home expansion. It also fills programming gaps for theatres faced with a theatrical film shortage.

Par president Barney Balaban termed establishement of the pay-tv-theatre network in Canada as "one of the most important developments in the history of pay television. One of the major problems in expanding pay-tv in the home has been the excessive cost of special and sports programming in the early stages. As theatres make their houses available this problem is solved. The arrangement also emphasizes the compatability of theatre exhibition and pay television."

Eidophor projectors, one of which already is installed in the College Theatre, have been ordered for the other eight houses from Theatre Network Television, headed by Nathan L. Halpern.

Immediately-formed web of Canadian theatres comprises the College plus the Beach, Parkdale, Century, St. Clair and Glendale, all in Toronto, and the Strand in Hamilton, the Regent in Oshawa and the Capitol in St. Catherine's.

If Texas Microwave Works Okay, Rate Rises

Palestine, Tex., May 28.

Texas Video Inc. has been granted permission by the city council to increase its television cable service rates $1 per month. It is effective within 30 days after the firm puts microwave service into operation here, if, in the opinion of the council the company is providing subscribers with an acceptable video by that time.

The increase will raise the television cable service charges to $5 per month.

Under the rate increase authorized by the council the company will be required to provide microwave service over four channels—4, 5, 8 and 11.

Norman Williams, manager of the cable system here, said installation of new equipment to provide microwave service will begin in about four months.

The Dixie Drag

Continued from page 3

Negro intellectuals led by novelist-playwright James Baldwin. Kennedy apparently had hoped for "practical" suggestions but got passionate speeches and sarcastic cracks instead, including the proposal that his brother ought personally to face the faculty and student body of the U. of Alabama.

No single incident can be pointed to as creating the existing tensions. Widespread dread of possible open clashes in public places this summer is simply gruesome retrospection at work. However the publication in the New Yorker magazine of Baldwin's "The Fire Next Time," a savagely bitter upbraiding of white "hypocrisy" about civil liberties is now recognized as a kind of breakthrough to the educated classes. It thoroughly frightened much of the white community which has been complacently devoted to token gestures.

This, of course, is not the first time that the amusement industry has found itself up to its boxoffices in politically sensitive situations.

Planborg for Sweden

Conny Planborg has been named general manager for 20th-Fox in Sweden, replacing Sven Nygren, exitee.

Planborg has been in the film industry since 1956, most recently as head booker for the Ri Circuit in Stockholm.

New Rank at Tele Prompter

Raymond V. Schneider has been elected v.p. of the community antenna television division and Jay J. Merkle v.p. of the programs and productions division of TelePrompter Corp. Schneider has been general manager and Merkle director of their respective divisions.

Moves are part of a reorganization. Community antenna division, company's fastest-growing branch, registered a gain in subscribers of more than 25% last year.

Mickey Spillane

Continued from page 5

boxoffice be the judge," the author argues.

After 27 years as a writer, Spillane says of himself, "I consider myself a manufacturer who puts out a successful product." He puts down talk of art as being the only format for a writer and recalls that his books have consistantly sold enough to put them well up on the bestseller lists but that the powers that be haven't seen fit to acknowledge same. Once, he remembers, he decided to make an issue of it and, with the aid of columnists Hy Gardner and Earl Wilson, he pressured recognition of the sales.

When it comes to a script, Spillane feels that the same commercial rules apply. He opines that "enough people don't think in terms of audience satisfaction. That's the important thing after all—to entertain an audience." As far as the material itself is concerned, and considering his reputation as a spicy writer, Spillane says of the rough stuff and sex, "if it belong there then put it there. Too many producers overload a picture with the stuff."

He has run into censorship situations with his books, he says, but notes that it always worked for better sales. In one case, he recalls, the Legion of Decency downrated a book and it sold another 1,000,000 copies. A dedicated opponent to censorship, nonetheless, Spillane says "the motion picture industry lets itself be censored because it's full of freightened producers."

Spillane has become increasingly interested in the picture biz and plans spending more time writing for it. As far as being an actor is concerned, he says the work's too tedius for his liking. "Girl Hunter" was produced for $350,000-$400,000 with deferrals of the principals' salaries.

Theatremen Seek Teachvee Allies In Their War on Connecticut Toll

By ROBERT ECHELSON

Hartford, May 28.

Statewide film industry which has been fighting tollvision in Connecticut has turned to teachvee to aid in their battle. Effective Wednesday (29) for a two weeks period, ten area hardtops and drive ins are to exhibit a short film describing the programming that appears on Connecticut's only educational tv outlet, WEDH. Latter is currently down for the count of nine (due to lack of financial support) and is awaiting funds from the General Assembly for its further temporary existence.

In an earlier Hartford story it was pointed out that ETV was putting a dent into activities of Hartford test toll tv station, WHCT, because of the type of its nighttime programming. Although not admitting it, theatre ops feel that by promoting ETV they can stall/kill future of feevee.

Both types of tvcasting are operating sans commercials. Former is offering shows that are cultural, informational and entertainment. Latter is mainly on a movie kick.

However, both are dealing with an aud that both resents and resists commercials. It is in this area that teachvee could harm the future of paysee. It is on this thesis that the movie ops are promoting educational television. During the day, etv skeds in school programming. Nights, it acts as an alternate television fare for adult viewers. In the same prime hours as WHCT (paysee station sponsored by RKO General) it programs concerts, film, legit, documentaries and jazz.

For the summer months, WHCT is suspending its decoder charges on the theory that most subscribers will be away from home on vacation. In addition, station has announced policy of decoder non payment if patron is away from home for two weeks or more during the year.

The short two and a half minute film to be screened in the 10 theatres describes the programming of WEDH and points out that it is a community project. Ken Allen, tv personality and former WTIC staffman, is spokesman on the film which was underwritten by the Motion Picture Theatre Owners of Connecticut, who also arranged for its distribution. Showings are scheduled at the following theatres: Allyn Theatre, Hartford; Cine Webb Theatre, Wethersfield; Central Theatre, West Hartford; Burnside Theatre, East Hartford; E. M. Loew's Theatre, Hartford; Loew-Poli, Hartford; Meadows Drive In, Hartford; Manchester Drive In, Manchester; Pike Drive In, Berlin; and Plainville Drive In, Plainville.

D.C. & Glee

Continued from page 1

Martha Roundtree's "Leave It to the Girls."

The committee contains the wives of only three of the 10 Cabinet officers, the ladies married to Secretary of Treasury C. Douglas Dillon, Secretary of Defense Robert S. McNamara and Secretary of Labor Willard Wirtz.

There are 100 Senators. The wives of four are on the committee, Sens. Frank Church (D.-Idaho), J. William Fulbright (D.-Ark.), Peter H. Dominick (R.-Colo.) and John Sherman Cooper (R-Ky.). The wife of only one member of the U.S. House, Mrs. Clark Thompson of Texas, is connected with it.

The wives of several newspapermen and two press agents are on the committee, along with several "who-dats?" anything except in the forefront of society here.

More than 100 ambassadors are assigned to Washington. Fifteen are serving on an "honorary committee" of the benefit.

Among Washington's most publicized hostesses, only Mrs. Gwen Cafritz, is lending her name to the preem. Missing are the names of Mrs. Perle Mesta, Mrs. Polly Guggenheim Logan and Mrs. Marjorie Post May, the remaining three of Washington's recognized "big four" hostesses.

Washington society evaluates the list as containing the least rank of any benefit of the type in a decade or longer.

'Collins Plan' On Ratings Runs Into a Pandora's Box of Bugs

Washington, May 28.

The Oren Harris Investigating Subcommittee folded its expose of ratings abuses by giving NAB prez LeRoy Collins the "go" sign to try to make NAB's new voluntary plan on ratings work.

But despite Collins' optimistic forecasts, it was evident to subcommittee members and industry reps on the D.C. scene that he faces stiff odds and a real test of his leadership and prestige in trying to make the industry buy the plan.

Collins admitted that he is having trouble with NBC, CBS and ABC. Both David Adams of NBC and Thomas K. Fisher of CBS have expressed "grave doubts" that the plan as a whole is workable, and ABC Radio prexy Robert Pauley sent the Harris Subcommittee outlining several objections.

He further admitted a Pandora's box of bugs. The whole thing dances in a twilight zone of anti-trust restrictions. And the key to its workability is whether one American business (broadcasting) can get away with laying down regulations another American business (ratings services) must follow, with, of course, still another American business (advertisers) intertwined both ways.

Yet, Chairman Harris (D-Ark.) recessed the ratings hearings indefinitely to give NAB the opportunity to test its plan. As that happened, various subcommittee members told Collis they will be closely watching what happens in the industry regulation effort. Republicans and Democrats alike warned that they will support legislation to place ratings under federal regulation if the NAB plan falters.

3-Pronged Plan

The NAB plan is divided into three parts:

(1) Appointment of a Rating Council to establish minimum criteria and standards for valid and reliable audience measurements and to accredit those rating service which meet the established standards. (Rep. Gillis Long (D.-La.), one subcommittee member, complained that "minimum" standards always have the disturbing habit of automatically becoming "maximum" standards, and he advised NAB to keep this in mind while setting them.)

(2) This council will create a Rating Audit Service under professional management to make periodic audits of rating services to determine their performance. (The Harris Subcommittee suggested that such audits should be made without advance notice to the services if they were to be worth very much. Some subcommittee members also though a respected outside research service

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NBC-TV 'Kremlin' In Quickie Repeat

NBC-TV is going to repeat "The Kremlin," the 60-minute color documentary made by Lucy Jarvis and George Vicas in Moscow. Program, aired last Tuesday (21) at 9:30 p.m., will likely get the 7:30 slot on Tuesday, June 4.

It's rare for a network to do a repeat so close to original airdate, but NBC estimates it ought now to capitalize on the fairly unanimous "selling" reviews given it Wednesday (22).

Perhaps the best review the stanza, bearing a made-in-Russia-by-Americans stamp, came from the N. Y. Times' financial page, done in connection with Xerox, which sponsored "Kremlin." The quote is: "In sharp contrast to these performances was staged by Xerox, which soared to a historic high of 201 before closing at 199, up 5½. Market analysts attributed the strength to the effective display of the company's photocopy equipment on a Tuesday evening telecast and the high level of the short interest in the stock. Xerox sold as low as 146½ earlier this year and as low as 87½ at the depth of the 1962 market break."

Xerox is buying the 'Kremlin' repeat. To do this the company had to budget more than it planned this season for tv.

Candor at the Top

Washington, May 28.

For the "Beverly Hillbillies," the television set is apparently turned off in the room at the top.

NAB prez LeRoy Collins was testifying before the Oren Harris Investigating Subcommittee on tv ratings when the subcommittee counsel Robert Richardson asked:

"Do you watch the 'Beverly Hillbillies'?"

Said Collins: "I did—once."

NBC-TV Revamps Its Daytime Sked; Return of Griffin

Merv Griffin may be back on NBC-TV daytime schedule by next fall with his own audience participation program. The singer-emcee, whose daytime variety stanza was cancelled by NBC a few months ago, is considered a promising prospect to replace the 11 a.m. "Price Is Right" strip.

There is a double amount of pleasure in store for Griffin, since "Ben Jerrod," one of the two half-hour "medical" soap operas replacing his afternoon variety program, is on the verge of being retired to wherever old doctors go from television.

"Jerrod" will definitely leave NBC-TV by the end of June, at the end of its first cycle at 2 p.m., and be replaced by the Bob Quigley-Merrill Heatter package called "People Will Talk." "Talk," made originally for CBS with Arthur Godfrey, now probably will be done on NBC with Dennis James.

For the next 13 weeks, in any event, "Jerrod's" present running mate, "The Doctors," is safe.

Hanging by a thread as to renewal is a third NBC program—Goodson-Todman's "Play Your Hunch." Long ago marked for the heap, then revived, then marked again, "Hunch" is now again up for tight negotiation. Latest word is that the dickers are going badly. If they take a turn for the better, it is said, the likeliest prospect for the program is a new NBC time slot.

NBC May Diversify Into Book Publishing; Seek Going Concern

NBC is looking to get into book publishing as a sideline.

The broadcasting company, through its subsidiary NBC Enterprises, has been looking around the book publishing market the last several days in an effort to acquire a going concern. It's understood that Enterprises chieftain George Graham and his cohorts, in the goal of print diversification, are looking mainly at the specialized book field.

Idea is get a company that specializes in text books or cook books, for example.

A similar intent manifested itself a few years back, but NBC Enterprises, for reasons of its own, finally stopped actively looking for a book publishing house to make part of the web setup.

90-Min. Sullivan Show For 15th Anni Hoopla

"Ed Sullivan Show," marking the start of its 16th year, will be extended to 90 minutes for its June 23 telecast on CBS-TV.

Alternating sponsors Pillsbury and P. Lorillard are being given first crack in picking up the extra 30 minute tab.

Bill Shadel Quits ABC

Bill Shadel, ABC news correspondent in Washington, has resigned from the web to return to teaching.

He's been named a professor of communications at Washington University.

There's Still Some Coin Kicking Around in TV For Current Schedule

Sales on CBS-TV current season were inked by the web, deals covering both daytime and nighttime programming.

Chesbrough-Ponds' bought alternate week quarter hours in "Love of Life," "Password," "House Party," "To Tell the Truth," and "Edge of Night." Studebaker inked for participation in NCAA football games starting in September; National Cotton Council bought into web's morning minute plan.

Star-Kist Foods inked for participation in "Alfred Hitchcock," "Nurses," "Keefe Brasselle Show," "Twilight Zone," "Mr. Ed," "Fair Exchange" and "Dobie Gillis." Drackett signed for participation in the "Lucille Ball-Desi Arnaz Comedy Hour," summer replacement for Jackie Gleason.

Lehn & Fink Corp. inked for participation in "CBS Reports," "Twilight Zone," "Hitchcock," "Reckoning," "Have Gun Will Travel," "Lucille Ball-Desi Arnaz Comedy Hour" and the "Brasselle" show.

3-Network Spec On World's Fair; Headaches Posed

A two-hour telespec on all three major networks, probably the biggest show in the history of commercial tv, is being blueprinted for the eve of April 21 of next year, the night before the opening of the New York World's Fair at Flushing Meadows, N.Y. It'll be a preview of many of the attractions in the exhibit with top figures in the political, show biz and industrial orbits participating.

However, tremendous problems are still to be ironed out before a show of this magnitude can take place. In the first place the planners, who will include Martin Stone, on leave from the Herald Tribune broadcasting interests, currently heading the Fair's industrial section, along with Fair prexy Robert Moses, are hopeful of lining up a sponsor from the ranks of those exhibiting. If none picks up the tab, then they'll go to the outside.

This problem of sponsorship promises to be a kingsized headache. For example, both Ford and General Motors are major exhibitors in the industrial section. Should either one participate in the sponsorship, would the sponsor be incumbent to dwell on the exhibit of its major competitor? This is only one of the facets arising from a project of this magnitude. Should both go in on the bankrolling, it would be a major television milestone and an unprecedented feat by Madison Avenue and the networks.

Should the show planners have to go to the outside, then it'll be incumbent upon them to protect the interests of its exhibitors.

The networks have already agreed to the show in principal, and it's up to the Fair officials with Stone fronting to sell the show and eliminate the headaches that go along with that facet of the event.

'Hedda' Rides Dec. 9

CBS-TV has chosen its popular Monday night for its slotting of "Hedda Gabbler," the 90-minute Ingrid Bergman starrer which to date has failed to pick up a sponsor.

Telecast date is Dec. 9 at 9:30 p.m., offering Danny Thomas as a lead-in, with Andy Griffith and "East Side West Side" being preempted. Web, which has a heavy unrealized investment in the production, hopes the slotting will attract ad coin. Understanding is that some sponsor interest has been rekindled.

CBS-TV's telecasting rights expire Dec. 31.

We Hear You Loud & Clear

TV Guide's article on "The Sponsor Was the Last to Know" in the current June 1 issue:

". . . The first the advertising director of Armstrong [Max Banzhaf] knew about his show's demise was the day he read the story in VARIETY. The story said simply without attribution that the Armstrong show was to be 'axed' in the interest of making room for the Danny Kaye Show . . .

"Understandably more than mildly interested, Banzhaf immediately called CBS for confirmation of the story. He was informed after being passed from vice president to vice president that it would not be forthcoming until the network's president, James Aubrey, returned from Europe. After several weeks Aubrey returned and did inform Banzhaf that Circle Theatre was through.

"'. . . Nothing, [said Banzhaf] seems to go through the ordinary channels in the television business—I may be reading how we stand any one of these days—in VARIETY.'

"To Banzhaf, learning of the demise of Armstrong Circle Theatre in the trade press, is a point that apparently rankles, and understandably so."

'CBS Reports': Retread Jobs

Key Issues Get Some Followup Attention in Bid To Update Viewers

Fred Friendly's pubaffairs unit, "CBS Reports," when it finds a good documentary story, returns time and again to the same story, when a new treatment is warranted.

Here is compilation of recent examples: Producer David Lowe, who did "Harvest of Shame" in 1960, has just returned to Florida where he's again looking into the plight of migrant workers. Tonight (Wed.), "CBS Reports" will update its '62 subject, "Birth Control and the Law." When the U.S. Surgeon General issues his report on the cigaret-cancer controversy, "CBS Reports," which did "The Teenage Smoker," will do a documentary on the Surgeon General's report and recommendations, if any.

Also there was "The Silent Spring of Rachel Carson," telecast April 3, followed through with new material on the May 15 telecast, timed after President Kennedy's science advisory committee made its report on the use of pesticides. Repeat telecast of "Biography of a Bookie Joint" had some new material, telling about the convictions of subjects named in the original broadcast.

Then there's the running story on the U.S. Supreme Court, being done by "CBS Reports." Part One, aired Feb. 20, dealt with the court's controversial history. On March 13, "Storm Over the Supreme Court" (Part II) dealt with the Regents Prayer Case and its impact on nationwide attitudes toward the court. Part III, still to come, will be broadcast in the regular Wednesday evening "CBS Reports" slot immediately following the Monday decision of the court on two Bible reading school cases currently pending.

BBC-TV Scraps Film On Holland Homosexuals

London, May 28.

BBC-TV has scrapped a provocative film specially commissioned by Paul Fox, former editor of the top pubaffairs program "Panorama," featuring "The Link," an offbeat club for homosexuals in Amsterdam, Holland. It will never be screened in any shape or form and the actual film stock may be destroyed and not even retained for the corporation film library.

The feature was filmed for "Panorama" around early February but the new editor, David Wheeler, says it doesn't make a story in itself and that it would "raise an issue" if it went out in normal "Panorama" time as an item of a program. But it is understood to have failed to suggest any quality of mitigation as being of public interest to BBC execs who viewed it privately.

Eight WB Pilot Projects With 3-Web Spread

Warners Bros. tv production wing, reactivated under the aegis of Jack Webb, has eight new tv pilot projects under way for the three major networks, with two other series in preparation.

These are the projects:

For NBC: "The Adventures of Phileas Fogg," plus two other partially developed projects, "Temple Houston" and a Navy troubleshooter series to be produced by Robert Enders. Enders also will produce "Phileas Fogg," derived from Jules Verne characters.

For ABC: "The Federal Investigators," based on the book by Pulitzer Prize-winning reporter Miriam Ottenberger, starring Robert Conrad, with Edmund North set as scripter; "Travels with Charley in Search of America," based on the book by John Steinbeck, will be a joint venture with Stanley Colbert and is being written by Sam Peckinpah; "Wendy and Me," half-hour comedy series, for which George Burns will be creative supervisor and appear as narrator. Dorothy Provine stars; another is an hourlong series titled "GP."

For CBS: "The Paper Year," starring Troy Donahue and Connie Stevens in a hourlong series, created by Robert Sisk and William Ludwig, with Sisk as producer and Ludwig as writer; Don Hinkley and Phil Sharpe will produce "No Time for Sergeants," half-hour series based on the play and pic of the same title. Norman Taurog will direct.

In addition to these projects, Warner Bros. tv division is producing the sixth season of "77 Sunset Strip" for ABC-TV and is preparing a Bette Davis drama. The drama for Miss Davis has Fay Kanin as creator-supervisor, with William Shatner in a costarring role and with Robert Dozier writer.

ABC Int'l Brings Off Big Mex Deal

In one of its biggest breakthroughs into the Latin-American market to date, ABC International Television has made a deal with XHTV, Channel 4 in Mexico City, to represent the latter station in global sales and program buying. Significance of the deal lies in the fact that XHTV is part of the Telesistema Mexicano setup, which has a tight lock on Mexican tv in the key cities and which heretofore has resisted liaisons with foreign tv interests.

The formal licensee of XHTV is Television de Mexico, of which Romulo O'Farrill Jr. is v.p. The deal with ABC International also covers XHTV's two repeater stations in Paso de Cortes and El Zamorano. No ownership participation is involved.

Don Coyle, ABC International prexy, said the new deal has brought the vision of a network linking all the nations of the western hemisphere much closer to reality. Last week, during the flight of astronaut L. Gordon Cooper, XHTV was joined in a live hookup with ABC-TV and CFTO-TV in Toronto, marking the first time that three North American—CFTO-TV in Toronto, marking the live, simultaneous telecast.

FCC KEY TO VAST WEALTHLAND

If Minow Owned a TV Station

Guesting on Monday night's (27) "David Brinkley Journal" on NBC-TV, outgoing FCC chairman Newton Minow was asked "if you owned and operated a television station, what would you do with it?"

Minow: "If I were lucky enough to have a television station in a major market, I think the first thing I would decide as a matter of philosophy, I would get rich in perhaps three years instead of one. The basic thing I would do would be to regard this as a public trust that I'd been selected out of a number of other people; I'd love to have this opportunity—to perform as a public trustee for everybody, and that means I would decide that sometimes I would not take the program that has the largest audience, necessarily, but the one that would make some contribution to the community.

"I think the public likes to know what's going on in the world; they want to know if we're going to go up in smoke one of these days with a bomb. I would want to have entertainment which would focus on something we'd learn as well as be diverted by. I'd certainly want to have a lot of emphasis on children. I think that would be one of my main issues, late in the afternoon. And I would, in addition to that, hopefully, take entertainment and information and somehow blend them more together than they are today. There seems to be a demarcation line between a public affairs program an entertainment program which I don't think is necessarily sound.

"As you know the networks are organized along the line of having a news department and the other department which is generally entertainment. The fact of the matter is I don't think the public sits down and says I want to be entertained tonight or I want to be informed tonight. They want to be both. The real trick is to make information entertaining and to make entertainment informative. The main things I think I would do with it do not underestimate the public out there. I think that would be my guiding philosophy. I think too many times people in the broadcasting business seem to think as they did in the movie business years ago that the American public has a 12-year-old mentality. I remember Mr. Mencken once said that nobody ever went broke underestimating the intelligence of the American people. I think many broadcasters took that very literally."

TV Webs Assured 3-Week Lapse Between GOP, Dem Conventions

Television networks this week seemed virtually assured of at least a three-week break between the 1964 Republican and Democratic National Conventions, which should greatly ease the strain on the webs if the confabs are held in different cities, as was the case in both 1956 and 1960.

The Republican Convention site selection committee has definitely decided to begin the GOP clan gathering on either July 13 or 20 next year.

A reliable source said the Democratic Convention will be held a date third week in August—already picked by President Kennedy himself.

Miami Beach is considered the best bet for the democrats, although the decision hasn't been reached. The GOP city is still up in the air, and party chieftains vigorously deny a published report that San Francisco has been chosen.

There was only one week between the two conventions in both 1956 and 1960. With the two confabs divided between Chicago and California both times, the webs have to fly tons of equipment and pay stiff overtime bills to get ready for the second convention.

Gitlin's 2-Year Pact

Once and for all it is decided, officially. Irving Gitlin, the head of NBC News' Creative Projects unit and therein the man responsible for several DuPont documentaries and the NBC "White Papers," will be back at the network next year.

After months and months of negotiation which at first saw him leaving entirely "to make motion pictures," the executive producer signed a new two-year contract last week.

First year of the new pact will see him do six more DuPont stanzas and four "White Papers." This being similar to his '62-'63 output, it is being assumed he will keep his full complement of present staffers.

'Week That Was' May Be U.S. 'Is'

General Artists Corp.'s tv sector under the generalship of Herman Rush is out to do for tv what David Merrick and Alex Cohen have done for Broadway on foreign importations.

As result of the recent trip abroad made by Rush and Lester Gottlieb, newly-appointed v.p., creative programming in New York, there are two projects on the upcoming GAC agenda designed for network showcasing. One of them includes a Yank version of the BBC-TV's click "This Is the Week That Was," for which GAC in collaboration with Leland Hayward has obtained the U. S. rights. Bill Harbach has been assigned as producer. Network dickers have already been initiated.

Other project involves an hour-long international comedy show (as a 7:30 to 8:30 network prospect) with top talent recruited from all parts of the world.

Odets' All-Star Scripting Staff On Boone Series

Clifford Odets, who is overseeing all the stories for his and Dick Boone's NBC-TV anthology series next season, has some 20 stories already in the works, in one form or another. Among his reported contributors are William Gibson, John Steinbeck, John O'Hara and Edward Albee.

If they all come through (all reportedly have promised him something) with final scripts, it'll give the Odets-Boone skein the most illustrious list of material writers in the history of commercial video. (Seems tv is becoming voguish among the literary elite; William Inge and Jerome Weidman are going to do series for CBS-TV for the season after next.)

Also, Odets has dickered with the estate of the late James Agee for a story which Tad Mosel, one of tv's best paid writers, will adapt. A. E. Hotchner will reportedly supply another Hemingway adaptation for the series.

And Rod Serling, who does "Twilight one" for CBS-TV and who was quoted as saying he would do a story for Odets on NBC-TV, is nonetheless mentioned

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HENRY ALSO IN FOR 2-YR. RIDE?

By GEORGE ROSEN

Since the official resignation of Newton Minow as FCC chairman a couple weeks back there's been some growing concern within top management tv station and network circles as to what kind of man is his successor, E. William Henry.

Like his predecessor — tough, talented, youthful, aggressive — Henry was lifted out of a law firm. That much is known. But more to the point, what isn't known — and it's an aspect that's causing no little apprehension — is whether Henry, like Minow, is going along for the two-year ride or such time as he reaps the rewards of self-promotion and image building.

For if the FCC chairmanship is to become the turnstile through which unknown, ambitious, brilliant and possibly publicity-seeking young men whirl from low paid junior partnerships in big law firms to the status of $75,000 a year executives (awaiting Minow at the Encyclopedia Britannica) in two-year intervals, then many in the industry who have survived several FCC chairmen see chaos, disorder and instability ahead.

Afficionados of the arts of publicity and propaganda concede the Minow genius for managing publicity and press notices. In fact only two weeks before he officially turned in his resignation to President Kennedy, Minow, in a spectacular Sunday double-header of N.Y. Times and N.Y. Herald Tribune punditing couched in praise-laden tone and treatment, demonstrated that his tv skyrocket (for all the fact that it was showering and sputtering back to earth) could attract fully as potent and favorable press notices as when it swooshed into the nation's headlines powered by his now famous "vast wasteland" attack on the three networks two years ago.

For tv and its army of byline scribes who command premium space position (delivering millions of regular readers) in all key newspapers—not to mention TV Guide and other mags — stand ready to supply unprecedented visibility and publicity opportunities to all the future Minows who may see in the FCC chairman's post a temporary strategic position from which to make a sudden and spectacular advance from the low pay and small cubicle of a big law office to the vast income and panelled offices of the executive retreats of corporations anxious to grab and capitalize on the new young hero who has battled the sinister forces of tv on behalf of culture, God and country.

With the Minow pattern neatly cut out in the last two years, the sympathy of the press to the young, poor, idealistic public servant struggling to support his family on the $20,500 FCC chairmanship annual stipend (no matter how much less he may have made in the previous struggling obscurity of his junior law partnership) coupled with the focussed force of the multi-million FCC budget, may—it is feared—prove more attractive to the opportunistic than to those who truly want to serve well and long.

By way of illustration, one net-

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Brother Bob's FCC

Washington, May 28.

Robert F. Kennedy's influence is spreading further over the FCC.

The new FCC chairman, E. William Henry, is a protege of the Attorney General. And the newest appointee to FCC, Lee Loevinger, was a Kennedy assistant at Justice as Asst. Atty. Gen. for anti-trust.

One broadcaster here noted: "We're going to have our own answer to the BBC. It's Brother Bob's Commission."

Did British ATV's Norman Collins Go Off Deep End in His Ominous 'Death by Tax' Soundoff to Press?

By JACK PILER

London, May 28.

Norman Collins, deputy chairman of Associated TeleVision, has remained silent this last week as contradiction of his gloomy predictions of the end of indie tv builds up steadily. He had blasted the ears off the government at the dealers' association confab on Monday (20) with a speech attacking it for aiming to bring commercial tv to its knees through the proposed new tv tax. He threatened that if the government did not change its mind most of the present companies would not find it worth reapplying for licenses.

After making his speech—fiery enough in itself with its generalization of the dire fate facing companies like his own—Collins elaborated later to the press to a sensational extent. ATV for one, he dicated, would not want to reapply for its license in 1964 because it wouldn't be wortrh it.

Immediate reraction around the confab area was understandably sympathetic. The following morning as Britain's headlines sang the Collins' forebodings, the first strains of embarrassed disagreement showed up. Commercial tv toppers found sympathy with Collins in his full bloodied blast along the lines that this tax would force commercial companies to reduce drastically the quality and standard of their service because they could not afford to continue present degree of ambitious program production.

But there was a distinct wedge of opinion among indie execs that he had gone too far, and ended up sounding rather arrogant with a petulant threat like a spoilt child —"Give us our own way or we won't play!" A number of execs in the shelter of anonymity felt that Collins had laid it all on a bit thick and that the chances of the government taking him seriously were negligible. Indeed around the parliamentary lobbies the reaction was that if the present crew won't take up their licenses next year there would always be somebody else ready to take its place.

In fact while the other commercial companies—majors, who had been in on Collins' intended speech in its drafting stages, and regionals who had continued to be left out on the sidelines—remained stoicly

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Ted Bates 'Music Man'

In what is believed the first instance of a major advertising agency pacting a musical director to ride herd on all its tv-radio commercials, Harry Sosnik is joining the Ted Bates agency as its "music man." Post will also entail Sosnik's becoming involved in composing music for the agency accounts.

Deal will permit Sosnik to carry out his summer assignment as music director of the "Celebrity Talent Scouts" show on CBS. He also plans to continue on other network assignments. He has one of the more enviable track records in the tv (and before that radio) musical backgrounding picture.

Everybody Asks: What Gives With Dave Schoenbrun?

A cool, arms length relationship now exists between David Schoenbrun, CBS News chief European correspondent, and the CBS News brass, topped by Dick Salant.

Either there will be a healing of the breach or a divorce of Schoenbrun from the CBS News operation in the near future. Only one week ago, Schoenbrun, as CBS News chief European correspondent, considered himself anchorman for the web's radio and tv coverage of President Kennedy's forthcoming European trip.

Today, based on a CBS News release, Douglas Edwards is anchorman for the Kennedy coverage in Europe and Schoenbrun's name is absent from the list of CBS News correspondents covering the June 20-29 Presidential visit.

The breach is clearly evident. The only question is whether the present problems can be resolved to the mutual satisfaction of the parties. Neither Schoenbrun nor Salant would respond directly to this question. Inferences in the CBS News release though are clear.

The same "no comment" climate existed when Howard K. Smith exited some time ago as chief Washington correspondent for CBS News. It was in this climate that CBS News and Smith worked out the cancellation of their contract.

Schoenbrun, though, has proven to be more resilient. There were rumors of his departure from CBS News when he was shifted from

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ABC-TV's SRO ON 'FARMER'S DAUGHTER'

A steady flow of business over the past 10 days is helping ABC-TV plug up the minute holes on its fall schedule. "The Farmer's Daughter" became SRO when Liggett & Myers bought half of the show, the other half going to Clairol. This is the half-hour situation comedy on Friday nights starring Inger Stevens.

Polaroid came through for about $1,000,000 worth of minutes in a primetime scatter plan, including participation in the Jerry Lewis and Jimmy Dean shows, among others. B. F. Goodrich also has bought some assorted nighttime minutes on the web. Sterling Drug has picked up one-third of the "Patty Duke" show.

ABC-TV also racked up an important daytime sale to Purex of a five-minute strip featuring Lisa Howard in a commentary pitched to the ladies. This is being slotted at 2:55 to 3 p.m.

NBC's $4,000,000 Daytime TV Sales

Six of NBC-TV's 12 daytime programs are sold out for the fourth quarter of the year. The sales picture at the network was bolstered heavily last week when an estimated $4,000,000 in daytime sales occurred.

Two key buys were by Mentholatum for approximately $725,000 worth of minutes in NBC-TV and by Vicks with $675,000 set for the fourth quarter of '63 and first quarter of '64.

There has been no Vicks daytime biz at NBC-TV since 1956 when the bankroller bought into "Home," a program long since departed.

Over 900 minutes are represented in the daytime buys made last week. Aside from Mentholatum and Vicks, there were buys by S. C. Johnson, Kellogg, Campbell's, Alcoa, Heublein and Lehn & Fink.

Seems the best—and heaviest—concentration of activity in pre-dark was the NBC-TV morning programs. Web benefitted from an overflow from CBS-TV's successful afternoon schedule, and since most of the NBC ayem sked is strong that's where the overflow seems to have settled.

Meantime, parts of the NBC-TV daytime sked are in upheaval (see separate story).

Something-for-Everybody Keys Television's '63 Com'l Festival — On Other Adv. Agency Fronts

The stupendous characteristics of the 1963 Television Commercials Festival were the crowd in the main ballroom of the Waldorf-Astoria, N. Y., and the sardine treatment it was accorded ny the hotel banquet staff. The crowd was very large and it isn't entirely unfair to say that nearly everybody there must've won something since there were so many awards in so many categories.

Nevertheless, some of the commercials that won, this, the fourth time Wally Ross has had his American TV Commercials Festival, were, as usual, appealing artistically and most probably compelling merchandisers for some sponsor or another. There was, during the hustle-the-crockery luncheon, a very fine short subject, novel and witty, to indicate the kinds of commercials done in 1962. (The period of eligibility for a "Clio," however, was March, '62, to March '63.)

For an award organization that seems annually to place a high premium on the cleverness and artistry of its winners, some of last Friday's (24) Clios went to some fairly obvious, shallow, even inept blurbs. It's entirely possible, considering that some categories deserved no plaudits, that the Clios are no less subject to politics than the Emmys, the Oscars or whathaveyou.

It was unfortunate that Ross and his festival directors let the Waldorf management crowd the room so. Furthermore, some of the service was faulty in the extreme, with waiters dropping dishes being the least of the problem. A couple of rudeness awards were probably handed out in the kitchen after the luncheon was over.

Following are a list of some key winners:

Best Overall Series—Goodyear's "Go, Go Goodyear" from VPI Productions via Y&R. (It won best in auto accessories too.)

Best Apparel—Scotchagard's "Raincoat" via MacManus, John & Adams.

Best Appliance—G.E. Can Opener's "Brand New" by Elektra Films via Maxon.

Special Citation for Office Appliance—Xerox's "Chimp" by Elliot, Unger & Elliot via Pappert, Koenig & Lois.

Best Automobiles—VW Station Wagon's "Box" by VPI Productions via Doyle Dane Bernbach.

Special Citation for Best Trucks—Chevrolet's "Egg Demonstration" by Ty Thyssen via Campbell-Ewald.

Best Baked Goods & Confections—Laura Scudder Potato Chips' "Old Lady" by EUE via Doyle Dane.

Best Baking Mixes—Pillsbury Pancakes' "White On White" by Robert Lawrence via McCann-Marschalk.

Best Banks & Financial—Chase Manhattan's "N. Y. Is People" by Sarra via Ted Bates.

Best Bath Soap & Deodorant—Ivory's "Susie's Bath" by On Film via Compton.

Special Citation on Baby Products—Genteel's "Baby Bath" by Saul Bass, WCD via Grey.

Then there is a Special Citation on Best Baby Products for Genteel's "New Baby" by the same people.

Best Breakfast Cereals — Kellogg's Raisen Bran's "Wind-Up Wanda" by Hanna & Barbera via Leo Burnett.

Best Cleansers & Waxes—Winde's "Lineup" by EUE via Fuller & Smith & Ross.

A tie—for Best Building Products—Alcoa and U. S. Plywood. Alcoa's "School Constructions" by Pelican Films via F&S&R, and Plywood's "Box" via MPO Videotronics via K&E.

Best Coffee-Tea—La Touraine's "Not Just a Little" by On Film via Hicks & Greist.

Best Cosmetics & Toiletries—Trushay for "Five Women" by N. Gaines via Grey.

Special Citation for Best Men's Toiletries—Hi Sierra's "My George" by VPI via Grey.

Best Dairy, Margarines, Health Drinks—Foremost Milk's "Drop for Drop" by Fred Niles via Guild, Bascom & Bonfigli.

Best Gasolines & Lubricants—Sinclair's "Long Pullback" by Paramount via Geyer, Morey & Ballard.

Best Gift Item—Polaroid's "Boy With Trumpet" by Pelican via Doyle Dane.

Best Women's Hair Prep—Ozon Hair's "Mother-Baby" by On Film, via Sudley & Hennessy.

Best Home Furnishings—Rubbermaid Mat's "Sound of Safety" by Van Praag Prod. via Ketchum, MacLeod & Grove.

Fish Or Cut Bait

Ex-Lax and Warwick & Legler have agreed to disagree. Consequently, the account and the agency have parted, most amicably, they say, and "due primarily to policy differences." Grey Advertising is getting the laxative as of Sept. 1.

'Cool' Tootsies

Ted Gotthelf Assoc. is putting together a 1963 summer campaign for Absorbine Jr. Campaign starts June 3 with CBS-TV daytime spots, NBC Radio's "Monitor" and on Mutual Broadcasting. JWT is the agency.

London Agencies

London, May 28.

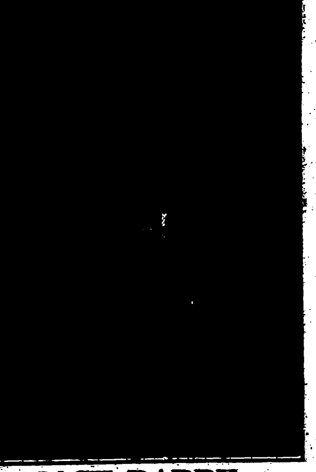
A number of appointments in the London Press Exchange; P. H. W. Lewis on to the board of LPE International, G. A. Watermeyer, Ernst de Jong and P. K. McFall exec directors of Intam South Africa (Pty) Ltd, and C. K. Corder exec director Market Research Africa (Rhodesia) (Pvt) Ltd, and Simon Broadbent exec director of Research Services Ltd. . . . Peter Sobey, who recently assumed administrative charge of Gee Advertising Ltd. office in Manchester, has been made an associate director of the company . . . Arthur W. Fulton, who recently quit Erwin Wasey, Ruthrauff & Ryan Ltd., has formed his own consultancy based on Glasgow . . . Pritchard Wood International is completing negotiations to acquire a Mexican agency, Publicidad Stanton . . . S. C. Peacock handling a new campaign for Vidor, its first big ad push in 25 years

DESILU AND GAC-TV REPACT THRU '64-'65

Hollywood, May 28.

Desilu Productions has extended GAC's exclusive sales pact for network tv sales through the 1964-65 broadcast season, prexy Lucille Ball said over the weekend. She also reappointed Don Sharpe her personal rep for all her activities as a tv performer, and he will function as Desilu's rep on "The Lucy Show."

Desilu Sales acquired "The World at War" for syndication, package consisting of 13 half-hours of World War II footage never before aired. Canadian National Film Board produced series, which has film from U. S., British, Canadian, Japanese, German and Italian sources.



JACK BARRY

M.C. and Executive Producer of a New Concept in TV-"LA-TODAY"—Mon.-Fri. from 10 A.M. to 4 p.m. On Paramount's Powerful "KTLA"—Channel 5 in Los Angeles

TV Set Sale Brisk But Lag for Radio

Washington, May 28.

Television set sales are making a brisk quarterly advance but radio sales are lagging.

Electronic Industries Assn. reported tv distributer sales for the first quarter of 1963 at 1,641,617 compared to last year's 1,567,987 quarterly mark.

Radio quarterly sales fell from 2,177,988 in 1962 to 1,887,894 this round.

March sales marked an advance for both radio and tv.

Tv distrib sales in March were 601,797 a jump from the 535,999 of February.

Radio sales hopped from 616,-036 in February to 818,510 in March.

UHF tv sales continued their upward climb from 134,647 in the first quarter 1962 to 198,226 for 1963.

Top of the Emmys: 'The Tunnel'

NBC News' "The Tunnel" and the CBS-TV series, "The Defenders," won a fistful of Emmys Sunday (26) as the National Academy of Television Arts & Sciences gave its 1962-1963 prizes. "The Tunnel," showing the escape of several East Germans last summer, was named "Program of the Year" in addition to its other accolades.

NBC-TV won 12 Emmys, mainly in news and public affairs. CBS-TV copped 13, and ABC-TV won three. One of the CBS-TV 13 was for WCBS-TV, the network owned & operated station in N.Y., which won the first national station award given by the Academy. It was for a documentary, "Superfluous People."

First international Emmy award went to Granada TV. England, for its version of "War & Peace."

Academy Trustee kudos this year were to President Kennedy, to AT&T for Telstar and a posthumous award to Dick Powell.

A list of the winners follows: Program of Year—"The Tunnel," NBC.

Best humor program—"The Dick Van Dyke Show," CBS.

Best drama program—"The Defenders," CBS.

Best music program—"Julie & Carol at Carnegie Hall," CBS.

Best variety program—"The Andy Williams Show," NBC.

Best panel or quiz program—"G-E College Bowl," CBS.

Best children's program—"Walt Disney's Wonderful World of Color," NBC.

Best documentary program—"The Tunnel," NBC.

Best news program—"Huntley-Brinkley Report," NBC.

Best news commentary or public affairs program — "David Brinkley's Journal," NBC.

Best in international reporting or commentary—Piers Anderton (for "Tunnel"), NBC.

Best leading actor in single performance—Trevor Howard ("The Invincible Mr. Disraeli" on "Hallmark"), NBC.

Best leading actress in a single role—Kim Stanley ("A Cardinal Act of Mercy" on "Ben Casey"), ABC.

Best continuing actor—E. G. Marshall on "The Defenders," CBS.

Best continuing actress—Shirley Booth on "Hazel," NBC.

Best supporting actor—Don Knotts on "The Andy Griffith Show," CBS.

Best supporting actress—Glenda Farrell in "A Cardinal Act of Mercy" on "Ben Casey," ABC.

Best variety-music performance—Carol Burnett, CBS.

Best original tv music—Robert Russell Bennett, "He Is Risen" on "Project 20," NBC.

Best scenic design or art direction—Carroll Clark and Marvin Aubrey Davis, "Disney," NBC.

Best dramatic writing—Robert Thom, Reginald Rose for "The Madman" on "Defenders," CBS.

Best comedy writing—Carl Reiner, "The Dick Van Dyke Show," CBS.

Best dramatic direction—Stuart Rosenberg, "Madman" on Defenders," CBS.

Best comedy direction—John Rich, "Dick Van Dyke Show," CBS.

Best tv cinematography—John S. Priestley, "Naked City," ABC.

Best electronic camerawork—O. Tamburri, "Disraeli" on "Hallmark," NBC.

Best film editing—Sid Katz, "Defenders," CBS.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Helen Hartwig has joined WABC Radio as director of research . . . **Charles Randall**, of the "Enter Laughing" cast, appearing on CBS-TV's "The Nurses" May 30 . . . Set for a future segment of "The Nurses" is junior thespian **Mark Hunter** in a stanza titled "The Gift," co-starring **Bob Webber** and **Lee Grant**.

Jack Kelly, Broderick Crawford and **Ed Begley** in "Shadow Man," opening drama on "Kraft Mystery Theatre" June 19 . . . **Liza Minelli** slated as guest on "Tonight" June 3, first night **Arthur Godfrey** subs for vacationing **Johnny Carson**; **Shari Lewis** guesting with Godfrey June 7 . . . **Gerard Petry** appointed administrator, practices at NBC . . . **Doug Franc** joined NBC research as an analyst . . . **Bill Schwartz**, on the other hand, joins the same department as a research associate. . . . **John O'Hara** and **John Steinbeck**, says NBC, will pen originals for the **Richard Boone** anthology next season . . . **Stan Levine**, of the NBC press department who sides as a two-beat drummer, is taking his Southampton Dixie, Racing & Clamback Society Jazz Band all over the local map—from Presbyterian and Catholic Church functions to WNBC-TV's "N. Y. Illustrated" on Sunday (3) . . . **Rosemary Clooney** is hard at work: May 29 she does a bit on NBC Radio's Bob Hope "Salute;" May 31 she appears on "Tonight," June 11 she does a stint on Red Skelton's stanza and then she shifts to Arthur Godfrey's radio program June 14 . . . Friday (31) **Richard Watts, Ted Kalem** and **Melvin Maddocks**, three legit crix, will go on **Casper Citron's** WRFM interview stanza and yok about Broadway; stanza starts at 11:15 p.m. . . . **Gen. David Sarnoff** will be the intermish speaker June 9 when the NBC Radio web (his) begins a new weekly music series called "Toscanini—The Man Behind the Legend."

Bob Milford, CBS-TV director of programs-N. Y., recovering after eye surgery . . . **Paul Fass**, assistant film editor for CBS-TV's "Twentieth Century," engaged to biochemist Jacqueline Arnold . . . Nuptials in mid-June for **Andrew Balash**, "Twentieth Century" film librarian and Agnes Bartok . . . **Danny Thomas** named Humanitarian Father of the Year by the National Father's Day Committee . . . Museum of Modern Art Introspective Exhibition which featured repeats of outstanding tv programs Feb. 5-May 4 attracted audiences estimated a 28,000 . . . National Music Fraternity, Sigma Alpha Iota, bestowed its annual award to the program "Opening Night at Lincoln Center," which was televised by CBS-TV last September . . . **Mike Wallace** filling in for vacationing **Robert Trout** on WCBS-TV's "Evening Report" . . . **Sheldon B. Satin** named exec v.p. of VPI, tv and industrial film company . . . **Barry Newman** signed for lead on "Armstrong Circle Theatre" to be aired June 5 . . . **Stuart Temkin** named business manager of CBS Television Stations National Sales . . . **Sheldon Harnick** and **Jerry Bock**, the words and music team of Broadway's "She Loves Me," guest on WCBS-TV's "The American Musical Theatre," Sunday (2) . . . **Rosemarie O'Reilly**, manager of ratings for CBS-TV, left on a three-week European hiatus . . . **Stan Harris** signed as director of "Garry Moore Show" for the '63-'64 season on CBS-TV. He succeeds **Dave Geisel**, director for the past two seasons. . . **Stanley Levey**, labor reporter for the New York Times, joins CBS News as a correspondent specializing in labor, economics and business.

Barry Gray, WMCA commentator, and **DeWitt Wallace**, Reader's Digest publisher, received distinguished service awards for assistance to refugees from political tyranny by the International Rescue Committee . . . **Ronald Dawson** signed for lead roles in the drama festival starting at Springfield, Mass., College June 25 . . . **Roy Davis**, formerly a Boston commentator, joins WLIB's news department, filling in for the vacancy created by Clarence Rock's entry into the Army.

IN HOLLYWOOD . . .

Norman Posen transferred out of Charleston, West Va., by Rollins Broadcasting to manage KDAY, the Negro radio station in Hollywood. He relieves **Albert Lanphear**, veepee of Rollins, who held down the job for the past year . . . NBC moved up **Oscar Turner** as director of personnel and labor relations on the Coast. He has been with the network since 1936 . . . **Gordon Kinney**, radio-tv director of Advertising Council, came out from N. Y. to thank agency and station heads for their cooperation at a luncheon hosted by General Foods' **Ed Ebel** and Young & Rubicam's **Walter Bunker**. Cheer went up for **Al Kaye**, who's retiring as coast head of Benton & Bowles for the past 21 year. Quipped Kaye, "I shouldn't have given my right age when I went to work for B & B" . . . **Charles Katzman**, radio-tv producer and newsman, named public information officer for Superior Court of L. A. . . . **Wendell Niles**, veteran emcee-announcer, and who doesn't look it, became old grandad last week with arrival of Wendell the 3rd . . . **John Mullins** found his man in L. A. to manage his KBTR in Denver. He is **Larry Buskett**, sales manager of KRLA, Pasadena . . . **Joe Santley** moved from coast rep for Liggett & Myers to the publlicity staff at Revue. He's the son of a famous stage team (Joe Santley and Ivy Sawyer). The elder Santley, former picture and tv producer, is now in semi-retirement in Laguna down the coast . . . Crowell-Collier's broadcast prexy **Joseph Drilling** hopped east for a series of high level meetings.

IN CHICAGO . . .

WLS began editorializing over the weekend, third major radio station here to do so. The shorties are being prepared and delivered by **Bernard (Bud) Miller** of the newsroom, under prexy **Ralph Beaudin's** supervision. Indications are that WGN may be next to get into the act . . . **Jay L. Childs**, who comes from WFRB, Green Bay, has moved into **Hugh Del Regno's** vacated post as business affairs manager of WNBQ-WMAQ . . . Director **Bud Ellingwood** is back in the WGN-TV fold after a stint at WTTW . . . WBBM Radio's featured honky tonk pianist **Sid Nierman** is in Michael Reese Hospital . WTTW publicist **Gloria Michaels** is touring Europe for seven weeks . . . **Vic Nelson** is broadcast coordinator for the International Trade Fair, assisting fellow alumnus of the local NBC shop, **Dick Reinauer** . . . WBKB is going full throttle on its second annual Jobs for Youth summer employment campaign . . . **Paul Lazarro**, who left a p.r. post at WBBM Radio to join the Don Young agency, quit last week . . . **Glenn Kummerow**, former time buyer with J. Walter Thompson and N. W. Ayer, joined the WMAQ sales staff . . . **Penie Pryor** jointed the WBBM vocal staff, taking **Connie Mitchell's** old spot . . . **Harry Homewood**, editorial writer for the Sun-Times and former Newsweek bureau chief here, starts a news analysis series on WTTW next week . . . **Kenneth Laird**, prexy of the Tatham-Laird agency, was named Ad Man of the Year at the Chi Federated Advertising Club's award banquet last week . . . WBKB kiddie performer **Jim Stewart** has finished the pilot for "Safari," a series on Africa which he intends to syndicate . . . **Richard Wheat** shifted from NBC Radio spot sales to the WMAQ sales staff.

IN LONDON.

BBC-TV on a big recruiting campaign expecting to hike its staff by around 800 to 9,500 next year, chiefly to cope with the demands of the new channel skedded to preem late next spring. Web has reopened its Riverside Studios at Hammersmith as a sugar training school for signed newcomers . . . Granada TV have plans for an entirely new comedy-thriller skein for stars of longtime skein "Bootsie and Snudge," **Alfie Bass** and **Bill Frazer** . . . **Huw Weldon**, BBC's head of tv documentaries, has won the Silver Medal awarded annually by the Television Society for outstanding artistic achievement . . . Anglia TV has "adopted" The Firebirds, the No. 56 Squadron RAF aerial acrobatic

(Continued on page 36)

GORDO ORBITS AND TV OBITS

CBS' Philharmonic: 33 & Skidoo

Last Saturday night (25) marked a milestone in broadcasting annals. After 33 years—only two years shy of the network's inception—CBS Radio did its last performance of the New York Philharmonic concerts. During that period the network gave upwards of $5,000,000 to the Philharmonic Society for the privilege of broadcasting the symph concerts.

But with the changing patterns in radio broadcasting, this took a bit of doing in recent years. For all the pressures from affiliates to "let's skip it" and the growing practice of shunting the concerts into early morning and other "twilight zone" periods, it's to the credit of CBS prexy Art Hayes that he stuck with it so long, pressures or no.

But with tempus fugiting at too fast a clip, CBS signed off on Saturday.

The declining audience pace is reflected in the following Pulse ratings for the seven o & o stations:

1953 it had a 3.9.
1958 it had a 2.7.
1963 it had a 0.7.

Hagerty to Stick With Lang's Basic Operational News Policy

ABC News chief Jim Hagerty accepted the resignation of his No. 2 man, Bob Lang, last week, but will continue the basic operational policy set by the departed executive. Under this policy, the emphasis has been on dressing up the web's tv news shows with on-the-air personalities and giving more responsibility to the producers of the shows for the selection and positioning of the news.

Hagerty, whose original attitude towards tv news stemmed from his belief that "you don't have to look pretty to be a good reporter," said that his attitude has been modified by his experience since taking over the top ABC news spot over two years ago. "The industry is evolving and so am I," he said. Hagerty said that he has informed all affected personnel within the news department, many of whom were hired by Lang, that there would be no change in their status under the latest administrative shakeup.

Lang's exit from ABC-TV after an 18-month tenure in which his star seemed to be in steady ascendancy stemmed from an accumulation of deep-going disagreements with Hagerty over the direction and operation of the web's news department. Lang had handed in his resignation a couple of times before, but had been persuaded to stay with the understanding that his policy would be followed.

The most recent dispute between Hagerty and Lang involved the buttressing of the web's corps of correspondents in several key areas of the world. Where Hagerty reportedly wanted to stick with the reporters on hand, Lang insisted on dressing up the staff with newsmen with more tv appeal. Lang bowed out when the AB-PT toppers, prexy Leonard H. Goldenson and exec v.p. Si Siegel, indicated that they were no longer supporting Lang in his battle with Hagerty.

Lang, who was brought into ABC by the company's top echelon as an experienced broadcasting aide to Hagerty, developed immediate differences with his chief. Where Hagerty had the concept of hiring working newsmen as commentators, Lang favored more accent on reporters with on-the-air personalities.

Shortly after Lang joined ABC

(Continued on page 40)

Bob Maxwell, Rudy Abel Exit MGM-TV; Go Indie

Hollywood, May 28.

Producers Bob Maxwell and Rudy Abel have exited MGM-TV, where they produced studio's "National Velvet" and "Father of the Bride" series, both of which have been axed.

They have checked onto the Goldwyn lot, to return to indie production. They are readying for 1964-65 two hour dramatic ventures, "House of Mystery" and "The Guilty," and two half-hour series, "Jodie" and "Venus, Incorporated."

4 Star Rolls On Expanded Roster; Taylor's Stripes

Hollywood, May 28

Charles Boyer revealed over the weekend that Robert Taylor has been tapped for Four Star veepee stripes following board action Taylor had been swapped Four Star stock for his interest in company's "Robert Taylor's Detectives" TV skein. Holding principal chunk of Four Star stock are Boyer, David Niven, the Dick Powell Estate, Taylor, George Elber, Tom McDermott, company prexy.

Boyer this week lenses seven new host spots for "The Dick Powell Theatre" replacing, for syndication, hosting stints dispatched by guest stars following Dick Powell's death. New hosts' footage is being inserted for legal reasons.

Four Star is still in process of prepping an inaugural slate of feature pix to be produced by Martin Manulis, declares Boyer. He lists "The Out of Towners," "Cassandra and the Wedding" and "Born to Glory" among properties being readied for feature lensing. Company though limited to only "Amos Burke" and "The Robert Taylor Show" on next season's prime web skeds has all but wrapped deal for two daytime strips, one a panel show, the other tagged "Great Ideas," states Boyer. They are also deep into pilot propping for the '64-'65 season, he adds.

Next on Boyer's thesping slate is Terrence Ratigan's "Man and Boy" which British director Peter Wood is being paged to direct. Play is skedded for a September-October London run then is slated to launch its Broadway run.

Boyer will sky to Paris at the end of this week where he will dub his role in "Love Is a Ball," the latest film, into French under French law dubbing of any film slated for French screening must be accomplished in France.

Boyer wound starring stint in S. N. Behrman's "Lord Pengo" in April after 195 performances on Broadway.

Lee Rich, 20th-TV Still Dickering

Hollywood, May 28.

Discussions are still going between Lee Rich, tv head of Benton & Bowles, and Darryl Zanuck, 20th-Fox prexy, regarding Rich's appointment as head of the studio's tv division. "We're still talking but it isn't settled yet," declared Rich on his arrival from N.Y. "I have asked for complete autonomy in running the operation and staffing the personnel. I will meet again with Zanuck either in Hollywood or when I return to N.Y. He knows my terms and if there is agreement there should be a deal."

NBC'S RUNAWAY CUES ANXIETIES

NBC-TV's runaway performance (critical reaction and rating charts) on the Gordo Cooper orbiting and subsequent New York reception accorded the astronaut, has triggered fresh waves of anxiety and some drastic steps among the competitors, particularly on the part of ABC, in a bid to stem what has all the earmarks of an NBC avalanche on the news front.

Even before Cooper was resettled on Texas terra firma, the networks' stock-taking of the seven days of exalted looping and exalting tributes jet-propelled a round-robin of activity which, even if only coincidentally linked with the week of frantic tv coverage, saw:

1.) Bob Lang exiting ("differences over policy") as v.p. and administrative boss of the news operation (see separate story) with prexy Leonard Goldenson and news chieftain Jim Hagerty huddling on future modus operandi to give the network a more solid footing and recognition in the news sweepstakes. (ABC trailed a poor third on the N.Y. rating returns despite some singularly effective individual "performances," although this standing was expected by the web and was not a key factor in the longstanding Hagerty-Lang struggle for power.

2.) CBS' news chieftain Dick Salant, who in two years since taking over the news operation succeeded in giving it a new respectability which, as recent as last November's election, brought CBS News up to NBC par, began some searching reexamination to find out what went wrong and why. (As frequently happens when specifics are lacking but when, nonetheless, something's got to give, the network, in a maneuver more reminiscent of an earlier and less enlightened era, read the riot act to the press relations boys.

3.) Simply by playing it straight and unexpurgated and adhering to the Bob Kintner credo that a hot news story is worth staying with, schedules or no schedules, NBC News, under the Kintner-Bill McAndrew-Julian Goodman administrative triumvurate, forged ahead in the intermural sweepstakes with some resounding payoffs. (It was also evident in last Sunday night's Emmy awards.)

Pool Problems

By the time Cooper had finished parading up lower Broadway on Wednesday (22), CBS and NBC News officials were talking about avoiding further pool ties with ABC News. The mobile camera, assigned to move up the street in front of the Cooper convertible, went dead and the networks had to depend on fixed camera positions to get their pictures.

CBS and NBC were miffed because the dead ABC camera, supplied for the pool, carried the ABC logo, which was picked up on many of the fixed cameras tracing the parade.

Don Hewitt, CBS-TV producer, had no comment about the desire of NBC and CBS officials to find ways out of "nervous" ABC pooled coverage, but he did say: "I was very disappointed we had no coverage during the parade from the mobile unit provided the pool by ABC."

"At CBS we wouldn't accept an assignment unless we were sure we could handle it."

Hewitt also addressed himself to the identification carried on the dead ABC camera. "In all the pools," he said, "we make it a point to cover up the CBS eye on all the cameras. NBC covers up its identification too. Now, I don't think we ever put that agreement in writing but it is an agreement."

Probably if CBS and NBC make a further issue of cutting out ABC News, at least as the source of any pool, it would, insofar as other manshoots are concerned, depend on the compliance of NASA. Ditto most other governmental functions.

TV Not to Queens (Boro, That Is) Taste; FC&B's Study Reveals Only 14% of Homes Tuned in at Night

Foote, Cone & Belding veepee and director of marketing service Paul E. J. Gerhold rolled out his agency's "Queens Study" last week for the Assn. of National Advertisers New York spring meeting, giving delegates who were "tired of television's typical large numbers"—as he put it—"some substantially more modest ones."

Made in Queens County, New York, in March and April of '61 among tv-owning telephone homes, the study showed only 14.4% of the homes turned to the average nighttime network show. This, said Gerhold, was almost four whole rating points lower than the 18.3% average rating shown by the last report of one of the rating services for the whole New York Metropolitan area for the same shows in the same period.

"But the tuning figures are only the beginning of the findings," said the research exec. Survey also showed: only 9.4% of the housewives viewed some part of the average network tv show; only 6.8% of the housewives could remember, the next day, that they actually had seen the commercial; and 2.5% of the housewives could remember and could prove they saw it by recalling something it said or showed.

"Am I right in guessing that you have never before heard such small figures used to describe the reach and performance of evening network television?" asked Gerhold. And, he said, the figures have since been substantiated by further research along the same lines.

While the study indicated there was considerable puff in the ratings, it was primarily designed to measure housewives as well as households; commercials as well as programs; and exposure and retention as well as tuning.

Balance of the ANA presentation concerned findings reproduct categories and analysis of daytime and nighttime commercial impact, but the outline of how the study was conducted is of interest.

Said Gerhold, "The research reported here was preceded by months of experimentation, development and testing . . . We started with the aim of designing research that would serve the needs of the buyers, rather than the vendors, of television advertising."

He said 13 sets of recording forms and interview instructions had to be developed for the final operation. Considerable time was spent in training interviewers and monitors and on direct supervision of telephone interviewing. "We covered about 40 interview-

(Continued on page 40)

Coop's AFTRA Card

Gordon Cooper, billed by the union as the first American to televise live while orbiting in space, has joined the American Federation of Television & Radio Artists.

Well, he's an honorary member anyway. He got his card last week from Leon Janney, N.Y. chapter prexy.

Kemper Antitrust Suit Vs ABC-TV In Alger Hiss Sequel

As a belated repercussion of the Alger Hiss appearance on the Howard K. Smith ABC-TV show last November, an antitrust suit with possible far-ranging impact on the whole tv industry was filed against ABC-TV by Kemper Insurance in N. Y. Federal Court last week. Kemper is currently the defendant in a breach-of-contract suit initiated by ABC after Kemper pulled out of its sponsorship of the web's early evening news with Ron Cochran, because the latter show ran a billboard for the Smith stanza which carried the Hiss segment.

Kemper charged that ABC tied the sale of its news shows on 96 stations in markets desired by Kemper to sale of an additional 35 stations in markets where Kemper did not wish to advertise. Kemper said it finally acceded because the news show was needed for its advertising campaign.

Kemper charged that the alleged tie-in arrangements imposed by ABC on its advertisers and affiliates have resulted in substantially restricting competition in the purchase of time on the web's affiliates. The suit further charged that the network setup diverts national advertising revenues through the networks and away from the network's affiliates and coerces advertisers into buying time in unwanted market areas. The suit also charged that the setup deprives the small advertisers of access to audiences in the morre valuable time periods.

Summing up, the complaint stated ABC's "all or nothing" course on sales of network time in this case combined to violate the Federal antitrust laws and hence the web should not be allowed to recover from Kemper because of the latter's cancellation.

Although Kemper was not involved in the bankrolling of Smith's show, it defended its exit from the Cochran show on grounds that its reputation had been damaged materially by the cross-plug. It also said that the plug also violated a provision whereby ABC agreed not to promote a competing business during the Kemper-sponsored show. The Smith show was sponsored by Nationwide Insurance.

Although the question of option time, which the Kemper suit raises, has been through the mill of various Governmental agencies, including the FCC, this legal action is believed to be precedental in throwing its legality into the lap of the Federal courts.

Merrill's 'Call Banion'

Hollywood, May 28.

Garry Merrill has been set for a vidseries project, "Call Banion," to be vidfilmed by Harmon Productions, in which Debbie Reynolds and Irving Briskin are partnered.

Louis Shaw will pen "Banion," which deals with the adventures of a bail bondsman. Shaw will also be associate producer on the series.

NBC-TV Loops In 9 Gordo Sponsors

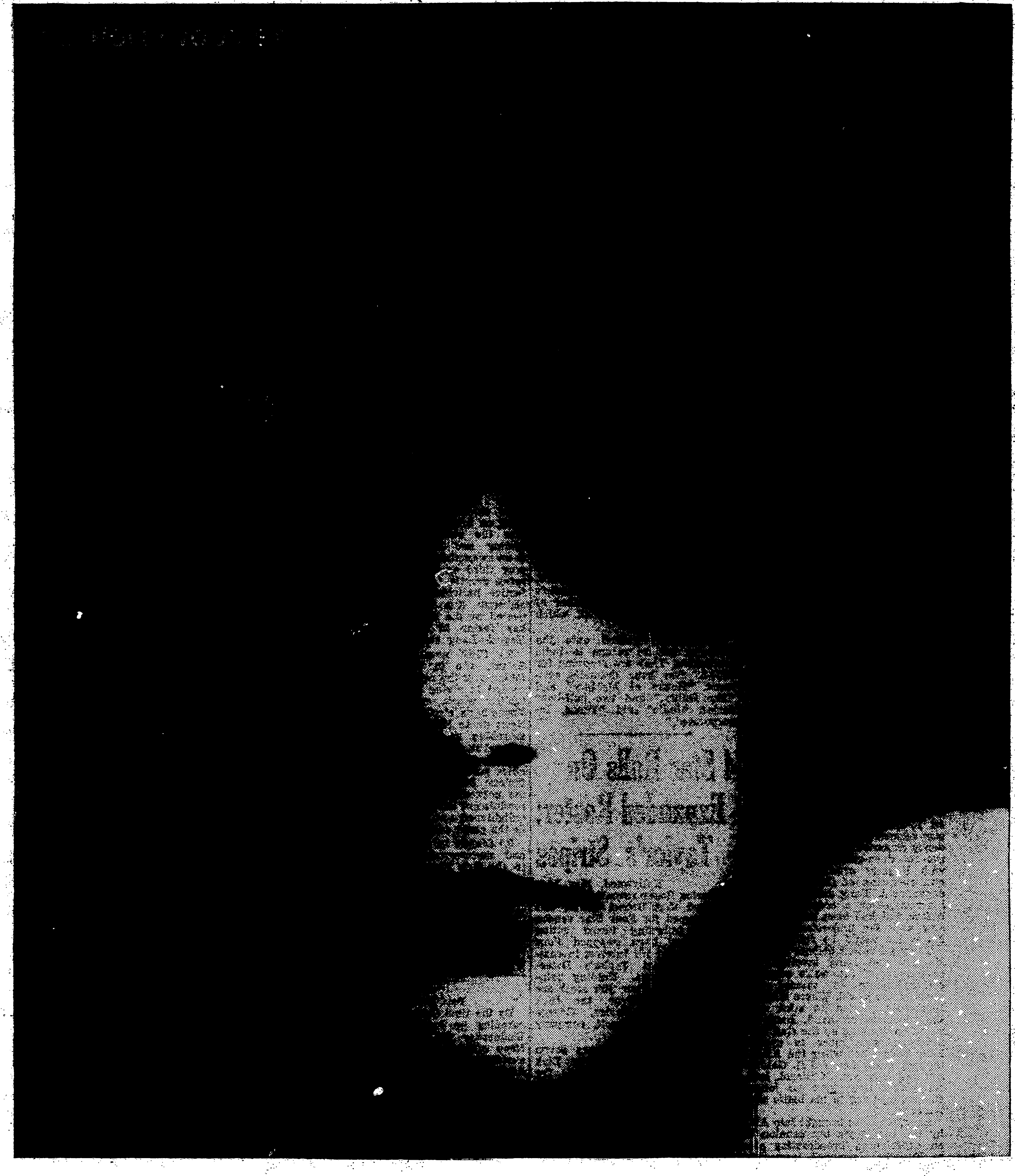
Chicago, May 28.

Indicating that there is always some ready loose coin about for a hot actuality like Gordon Cooper's 22 loops around the earth, NBC-TV scared up a total of nine sponsors on virtually a moment's notice to underwrite the special manshoot programs that Gulf Oil's budget couldn't handle.

Gulf, which has been NBC-TV's blank check sponsor-from-heaven for instant specials, asked out of some of the network's followup coverage of Gordo's adventures in and out of space because it felt it had already secured its identification with the event and because it had spent enough of its wad on the actual blastoff and the first day's postponed shot.

When NBC decided to go all night with an elongated version of "Today," starting at 1 ayem to follow Cooper's final orbits, Gulf took the first 15 minutes of each hour of the mid-morning. The net-

(Continued on page 36)

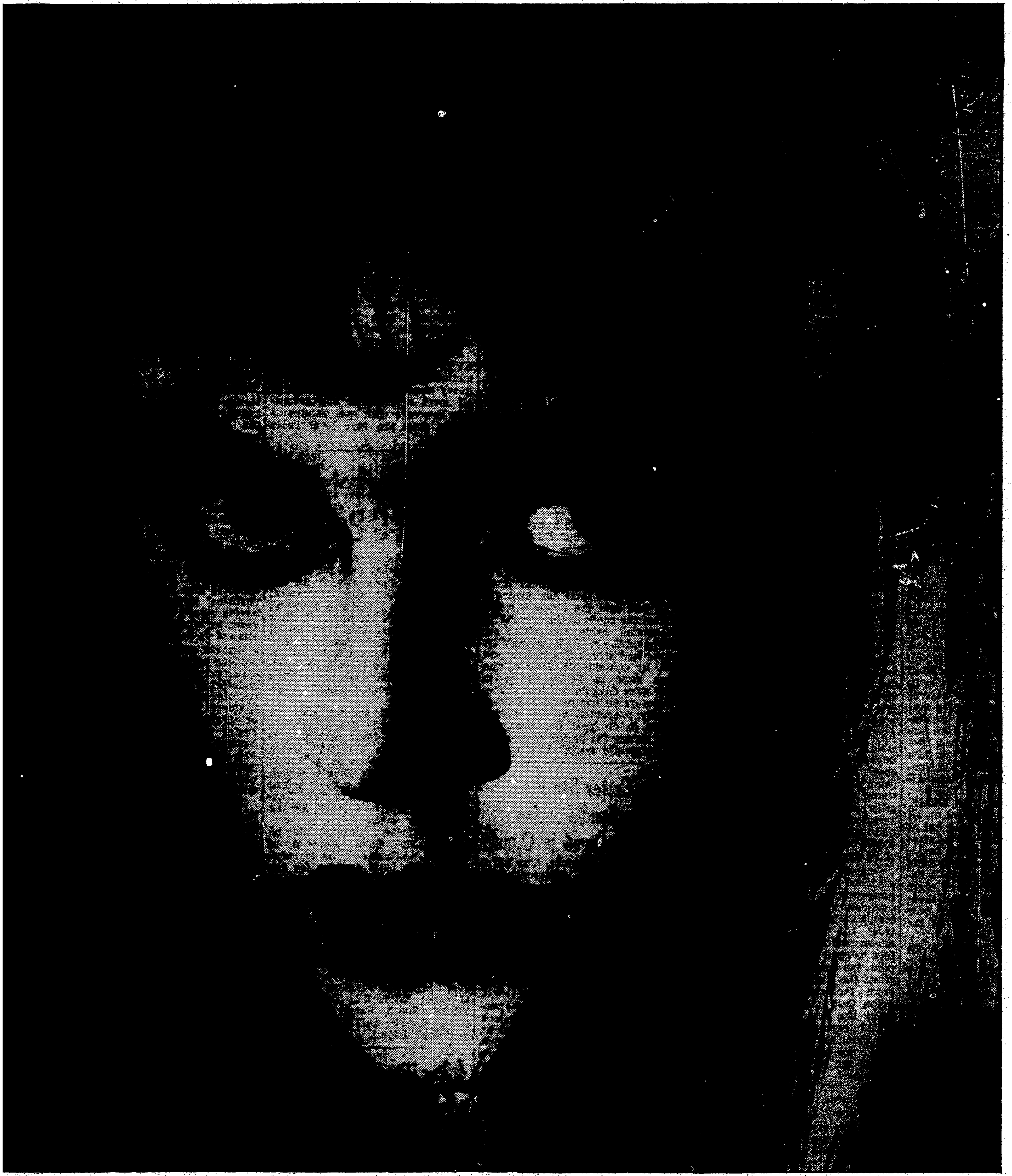


Better Than Ever

There's a world of difference between the passionate posturing of Theda Bara and the child-woman blandishments of Brigitte Bardot. And it's a world well worth the exploring.

But, fascinating as it is, the evolution in screen sirens is just *one* of the movieland developments to be examined in the new series tentatively called "The Hollywood Story." Scheduled right after NBC-TV's Monday-night movies, the weekly program becomes a highlight of NBC's diversified schedule in the Fall.

The series—created by David L. Wolper and produced by him and Jack Haley, Jr.—offers a kaleidoscopic look at five decades of films. Wolper and his subject have already kaleided three times, and the happy results were "The Golden Years"; "The Fabulous Era"; and "The Great Stars"—a warmly received trio of television specials.



Among the myriad filmland phenomena slated to come under the new show's fond scrutiny are:

The gangster movies—with such beloved public enemies as Bogart, Cagney and Robinson brass-knuckling their way to top billing.

The monster cycle—in which the likes of Chaney, Lugosi and Karloff proved that looks aren't everything.

The comedy approach—from the Keystone Cops taking a corner on two reels, to Doris Day and Rock Hudson swapping *sotto voce* pillow talk.

In all, "The Hollywood Story" shapes up as an out-of-the-ordinary portrait of the silver screen. As such, it's a fitting entry in NBC-TV's way-out-of-the-ordinary Fall schedule—a varied lineup that ranges from proven favorites like "Hazel" and "The Eleventh Hour" to such newcomers as "The Bill Dana Show" and the "Mr. Novak" dramas. We've never looked forward to so dazzling a season.

Look to NBC for the best combination of news, information and entertainment.

Pittsburgh TV Stations Reexamine Costs Sheets in Stepped-Up Rivalry

By LENNY LITMAN

Pittsburgh, May 28.

With the FCC "suggesting" commercial content and the pool of feature films gradually drying up, Pittsburgh, with its three VHF stations all vying for business, are taking a hard look at its cost sheet. Where previous economic problems could be handled by a slightly higher rate card and by the station absorbing some of the increased cost it is no longer that easy.

Cuts must be made in other areas because there is only so much room at the sponsor's breast and the vital aspects of production and programming can not make much more room for additional costs without sacrificing existing quality. The fixed overhead of a general staff, labor unions, and the general cost of operation were set in an era when tv was making a lot of money and these costs cannot be cut unless the entire fabric of the organization is destroyed.

The question is how long can costs be absorbed. When WDTV and its successor, KDKA-TV, was the only station in town, the annual gross was around $10,000,000 with almost one-third representing profit. After WIIC and WTAE came in, business had to be divided three ways and even though the take was greatly increased it never has come anywhere near the original profit level.

With the feature film the main source of programming, the stations here bought up what was available at around $150 a title and now the price is closer to $2,500 a title for a good picture and very little to be had even at this price. It was this shortage that prompted KDKA-TV, part of Group W, to grab at the chance of becoming part of the Mike Douglas syndication. This move allows the station to eliminate its daily film feature at one p.m. It now has a film on for "The Early Show" at 5:30 and the show on "Swing Shift Theatre" which follows the "Steve Allen Show."

When the station was WDTV, "Swing Shift Theatre" went on all night during 1951 and 1952 but at that time, it was using old releases from Republic, Monogram, Eagle-Lion, foreign films and everything that could be bought from independent distributors. The all night programming stopped when these films were used over and over again and no others came on the market.

Today when a film block becomes available all stations are interested but only WTAE is badly in need of product because of its nightly "Million Dollar Movie" at 11:15 p.m., which is opposite Steve Allen and "Johnny Carson Show."

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Chi TV Steps Up Hiring of Negroes

Chicago, May 28.

NBC News in Chicago, which serves the local o&o stations (WNBQ and WMAQ) in addition to the network, has hired away William C. Matney Jr. from the Detroit News as a reporter-newscaster. He will be the first Negro newsman on the local NBC staff and the third to be hired by a Chicago television station, in less than a year.

Both of the other Negro newsmen were signed by WBBM-TV. The first, Ben Holman, came from the Chi Daily News and graduated to CBS News in New York a few months after his WBBM tenure. The second, Wendell Smith, replaced Holman here and came from the Chicago American.

Matney joins NBC News on June 10, after three years as rewrite man and general assignment reporter on the Detroit paper. Prior to that he was managing editor of the Michigan Chronicle. He's married to legit singer Irene Williams.

A spokesman for NBC News stated emphatically that Matney has been "hired on his merits and not because he's a Negro." That's how WBBM-TV and CBS put it too. The conclusion would seem to be that Negro newsmen are suddenly beginning to show merit.

18-MARKET SALE ON SEBRING RACE

Triangle Stations has sold its half-hour color film production of the Sebring 12-hour endurance auto race to stations in 18 markets. Triangle Stations group sent its film crew to Sebring, Fla., earlier his year to cover the event.

Half-hour special also has been sold to advertisers in the Triangle markets.

"The 12-hour Grind," title of the sports one-shot, was sold to WPIX, N.Y.; WLW-C, Columbus; WJRT, Flint, Mich.; WDAF, Kansas City, Mo.; WTTV, Indianapolis; WGR, Buffalo; and KRON, San Francisco.

Schaefer Beer and Eldon Toy are sponsoring the program on the Triangle outlets and in several other markets. Slips bought the program.

Douglas Syndie Entry Cancelled

Cleveland, May 28.

An unresolvable hassle with the American Federation of Radio-Television Artists over the waiver of certain fees has forced the cancellation of syndication plans for the "Mike Douglas Show," a 90-minute daytime live talent show now running on KYW-TV, the Westinghouse station here. Under tentative waivers by AFTRA of the fees, it was planned to syndicate the show on all five Group W's tv stations.

In the last week, however, AFTRA made proposals about fees which KYW said would make it uneconomical to syndicate the show. Management said that anything short of permanent waivers would make it impossible to make sales and talent commitments on a realistic basis. AFTRA, however, had never offered more than a conditional waiver for a period of 90 days.

One of the key issues involved payment to announcers of fees for performances of off-camera announcements. In spite of the fact that KYW's contract does not provide for such payments, announcers began to request these fees several months ago. KYW paid the requested amounts, but when the discrepancy was discovered, the station informed the union that it would gradually recover the fees paid in error. The initial proposal from AFTRA about the Douglas show was that KYW stop recovering these overpayments and return the coin already recovered. In subsequent proposals, AFTRA pressed for off-camera fees, these fees to be paid retroactively to November, 1958.

Another issue involved the station's payment to AFTRA's pension and welfare funds. Currently, the station pays 5% of each member's gross scale income into the fund. The union insisted that KYW pay the 5% on all income, scale and overscale, retroactive to November, 1961, for staff and freeland members.

'SAINT' FIRST-RUNS SET IN 12 MARKETS

"The Saint," the only first-run hourlong series being distributed by a major syndicator, has chalked up sales in 12 markets. Introduced by Independent Television Corp. at the last NAB convention, slow sales pace on the Roger Moore starrer is said to reflect the company's determination to secure what it considers fair prices.

Major markets of N.Y., Chicago and Los Angeles, have not been sold to date. Sales have been chalked up with the following stations, KTVU, San Francisco; WCPO, Cincinnati; KXTV, Sacramento; WTTV, Indianapolis; KING, Seattle; KCTO, Denver; WKRG, Mobile; WTAR, Norfolk; WFTV, Orlando, Fla.; WCSH, Portland, Me.; WTVN, Columbus, O.; and WHBF, Rock Island, Ill.

The Red That Fled

Minneapolis, May 28.

Credit is being given to 20th-Fox's local KMSP-TV here, with much approbation for Jim McGovern, its public affairs director, for routing the Communist party out of Minnesota.

It now has developed that what turned the trick was a KMSP-TV documentary last Jan. 6 exposing the party's supposedly secret activities in the state. An almost immediate result was the closing of the Minesota party headquarters, located here, on orders from the national heads in New York.

McGovern dug up a former party member to glean most of the material for his documentary. It was stuff about the Communist party in Minnesota that never has been on the air before.

KXTV's Renewal Despite Squawks

Washington, May 28.

FCC dismissed the complaint of an objecting group and unanimously gave KXTV, a Sacramento, Calif., channel 10 station, a full three-year renewal.

The complaint had been filed by an outfit called the Citizens for Better Broadcasting under the chairmanship of Harry Finks of Sacramento.

The committee told FCC there was a dearth of local live programming and said the licensee failed to meet the needs of the area. FCC, in turning aside the objection, noted that the NABET and AFTRA unions had struck the station and that, by coincidence, four of the seven days in FCC's composite week were days during that strike.

"The strike hampered and occasionally prevented normal station efforts to do local live programming during the period covered by the composite week," FCC said.

'Jerry Lester Show' As a Syndie Series Produced in Canada

Toronto, May 28.

Claimed first internationally syndicated series to be produced in Canada, "Jerry Lester Show" is skedded for the fall on the CTV Television Network Ltd., with nine trans-Canada CTV affiliated outlets listed as rivals to the Canadian Broadcasting Corp. web. CTV will carry the series as well as some two dozen U.S. tv stations.

Canadian talent will be used, plus internationally famous performers, in each of the one-hour shows and will be drawn from tv, stage, niteries and "little" revues. Skedded for the first few weeks are Pat Suzuki, Bobby Darin, Morey Amsterdam, Rudy Vallee and Denise Darcel. "Jerry Lester Show" will be seen Friday nights in the nine trans-Canada cities but no time slot has been announced.

OF's Marilyn Monroe Seg In 24 Foreign Markets

Official Films has sold "Marilyn Monroe," its half-hour special, in 24 foreign markets to date.

The special will be put into domestic syndication for fall release following its second network showing on ABC-TV Sunday, June 23 at 9:30 p.m. Rebroadcast is being sponsored by Alberto-Culver.

Latest foreign sales have been made in Belgium, France, Brazil, Japan, Okinawa, Sweden, Mexico, Kenya, Gibraltar, Trinidad, Iraq, Syria, and Kuwait. Special is also being shown at U.S. military installations throughout the world by the Armed Forces Radio and Television Service.

Seawright to MPO-TV

Hollywood, May 28.

Roy Seawright has joined the West Coast operation of MPO-TV of California, MPO production veepee Mel Dellar disclosed.

Seawright was founder and veepee of Cascade Pictures until ousted recently in a proxy fight with Cascade prexy Barney Carr, over management policy.

Metromedia Way Out in Outdoor (Foster & Kleiser) Ad Innovating

Outdoor advertising, the oldest form of hidden persuasion and the most fixed in format over the centuries, is on the threshold of an electronic era that promises to revolutionize the medium. By no coincidence, the new development is being financed and spearheaded by Foster & Kleiser, a division of Metromedia, which owns the Metropolitan chain of radio-tv stations.

Ross Barrett, prexy of Foster & Kleiser, which operates in the west coast region, said the new development would introduce the concept of time segment sales into the outdoor field. An advertiser would be able to buy a billboard in a high traffic location from 6 to 9 p.m. and then change copy as frequently as desired by means of television-type projection from a central station.

The laboratory model of the electronic billboard was developed by the Stanford Research Institute and the manufacturing prototype is now being engineered by Fairchild Instrument Corp. on Long Island. Barrett could not say how long it would be before electronic billboards will be placed in the field.

Foster & Kleiser, which does $20,000,000 volume annually, accounted for 40% of Metromedia's gross last year and 20% of its profit. This year, it's projected that this division will do 50% of the volume and 30% of the profit. F&K is the largest outdoor advertising operation in the U.S., having topped General Outdoor Advertising when the latter spun off some of its holdings.

Barrett acknowledged that the outdoor advertising field has been under persistent attack for allegedly defacing the American landscape. Legislation is continually being introduced in various states to curb or eliminate outdoor advertising. Foster & Kleiser, however, has learned to roll with the punches and has evolved a civic-minded program for outdoor advertising which has won converts even among the critics.

Barrett said his company agreed that the country's scenic areas must be safeguarded from commercialization of all types. He believes, however, that in areas where there already exist commercial enterprises, outdoor advertising has a legitimate place. The reputable outdoor advertising companies, Barrett said, have been cooperating with other groups in working out legislation in this direction.

Although acceptance of advertising copy is not an important problem in the outdoor field, Barrett said that medium's sense of responsibility cued his company's refusal to carry a sign calling for the impeachment of Chief Justice Earl Warren. Barrett said he presumed it came from the Birch Society. Only a couple of small

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'HERCULES' WOWS 'EM IN TEXAS TV BOW

In its first telecast in the south, "Hercules" hit an ARB of 28 in the Dallas-Fort Worth market over station KTVT. The ARB rating represented a 59% share of the audience in the four channel market.

Rating for the Joseph E. Levine pic exceeded the combined results of the three other tv stations during the 9:30 to 11 p.m. time slot on Friday, May 17. KTVT credited "Hercules" with achieving the highest rating every scored by any pic on the station.

Backing the "Hercules" telecast, KTVT undertook an extensive promotional campaign, which included heavy use of large display ads in all local newspapers and saturation coverage with spot announcements over the four local radio stations.

Multi-Market Deal On M-G Post '48s

MGM-TV has come up with the first multi-market deal for feature films made directly with an advertiser. Under the agreement, Drewrys Ltd., a midwest brewery, bought three MGM post-1948 films on an individual basis for showing in 10 midwestern markets. The company also bought full sponsorship of the same films in an additional five markets where the films have already been licensed to stations.

Drewrys will sponsor each of the films directly preceding holiday weekends. First such film is "Angels in the Outfield" which kicks off this week as a lead-in to the Decoration Day weekend. "Green Fire" will unreel before the July 4 holiday and "The Tender Trap" will be telecast for the Labor Day weekend.

The brewery, through its ad agency, McFarland, Aveyard of Chicago, worked out the arrangements with local stations for the single showings on the dates requested. Markets licensed directly are WJBK-TV, Detroit; WSPD-TV, Toledo; WANE-TV, Fort Wayne; KRBT-TV, Des Moines; WMT-TV, Cedar Rapids; WWYV, Cadillac; WJIM-TV, Lansing; WJRT-TV, Flint; WLUC-TV, Marquette; and WTHI-TV, Terre Haute. Drewrys also bought the films on WGN-TV, Chicago; WISH-TV, Indianapolis; WSBT, South Bend; WOOD-TV, Grand Rapids; and WHBF, Davenport-Rock Island.

4 Star Direct-to-Client Deal on 'Detective'

Off-network "The Detective" series has picked up a local sponsor buy in Austin, representing the few, but growing direct-to-sponsor deals involving off-network properties.

Four Star Distributing sold the series to the Mutual Savings & Loan Assn. of Austin and Roy Butler Lincoln-Mercury dealership, for placement on KTBC-TV, Austin. Earlier this year, according to Four Star v.p., Len Firestone, "Zane Grey" was sold to Miss Georgia Dairy Co., which placed the series on WAGA, Atlanta; and WMAZ, Macon.

Zion Motors of Salt Lake City bought "The Detectives" for airing on KUTV, and Rodenberg's Super Markets of Charlestown, S.C., bought the skein for a run on WCSC.

"Rifleman" has been sold in eight new markets, bringing total syndication sales to 35 markets.

DICK CLARK SALES

"Dick Clark Radio Show," produced and distributed by Mars Broadcasting, of Stamford, Conn., has been sold to WRGA, Rome, Ga., and WEER, Warrenton, Va.

According to Stanley Kaplan, exec v.p. of Mars, the two-hour show is now being aired in Canada and Puerto Rico, as well as in the U. S.

NBC Int'l in 50G Portugese TV Deal

London, May 28.

NBC International has signed another affiliation deal, this time with Portugese TV which will take two one-hour pubaffair programs for the next year. Setup was clinched at the Cannes fest by Will Roland, a director of NBC International, and Marcello de Morais and Assis de Brito of RTP (Radio-Television of Portugal).

At the same time the Portuguese tv toppers renewed a further year's supply of six hour skeins—"Dr. Kildare," "Dick Powell Theatre," "Bonanza," "Loretta Young Show," and "87th Precinct." Overall the deal is worth around $50,000 to NBC International.

Apparently the Portuguese snapped up the deal because of their satisfaction with a previous NBC documentary, "Letters of Van Gogh." The affiliation contract was preferred because this will enable RTP to receive hot topical programs the same week as they are aired domestically in the States.

At time of writing NBC International execs are in process of tying up a similar affiliation deal with Telefis Eireann, the Irish tv service.

OFF-WEB: GAMBOL OR GAMBLE?

60 Min. Rating Performance

Rebuttal of some station operators to syndicators' contention that prices are being driven down to a non-profit point is that in some key markets in the country, the off-network hourlong series haven't proven themselves on the rating charts. Inherent in the rebuttal is that the decline in prices has been dictated by poor ratings. Los Angeles, according to the April ARB's, is a prime example.

These are the Los Angeles April ARB's cited: "Aquanauts," KTTV, Tuesdays at 8:30 p.m., rating of 1; "Surfside 6," KCOP, Wednesdays at 7 p.m., rating of 3, share of 6; "Cains Hundred," rating of 1, share, 2; "Bronco," KCOP, Fridays at 9 p.m., rating of 1, share 2; "New Breed," KABC, Saturdays at 9:30 p.m., rating 5, share 9. Others failing to achieve a rating of five in the April report include "Adventures in Paradise," "Checkmate," "Thriller," and "Roaring 20's."

In New York, according to the April ARB rating compilation, the situation is brighter, but still nothing to rave about. WNEW-TV, indie which went in heavily for off-network hours, has posted what for it are healthy ARB's on the whole; WPIX and WOR-TV in general haven't fared as well with the same type of product. Here are the April ARB's for WNEW-TV, "Outlaws," 6, share, 12; "Cain's Hundred," 6 rating, 10 share; "87th Precinct," 8 rating, 12 share; "Detectives," 6, share 10; "Bourbon Street Beat," 7 rating, 14 share; ratings which are reflective of the WNEW-TV experience with the hours.

"Maverick" in Chicago drew an April ARB of 6 and a share of 9 on WGN-TV; in the three station market of Boston, WNAC registered a third place rating of 9 and a 20 share for its Monday at 7 p.m. telecast of "Target: The Corrupters;" "Hong Kong" with a 5 rating came in second on WNAC; and "Checkmate" with an 11 rating came in second on WBZ.

According to some station operators, there's been a disenchantment with the rating performances of some hours, and they have more ratings to prove their point.

Policy or No, Station Obliged To Find Time for Political B'casts

Washington, May 28.

Stations will have to give time for political broadcasts even if it is against their general policy, according to the guidelines of an FCC memorandum.

Commission wrote its memo in response to questions raised during hearings of the House Commerce Committee on suspending equal time rules for the 1964 Presidential and vice Presidential candidates.

In a 5-1 decision, FCC said "it would . . . be inconsistent with the public interest if the station, irrespective of the needs and interests of its community, had refused to give time to a political contest because of a general policy of never making its facilities available for political broadcasts."

Commission said it's judgment of a station's operation in the public interest would include political broadcasts meeting the needs and interests of its community.

To politick or not to politick will, like other decisions, rest with the "good faith judgment" of a station FCC said. A station will specifically have to decide if a particular campaign warrants coverage in relation to other contests and other programming considerations, FCC said.

Commission said its decision is consistent with statutory language, legislative history and judicial and administrative interpretation of Sec. 315.

But the cited precedents apparently weren't enough for Commissioner Robert E. Lee who dissented from the memo. He said Congress should "clarify its intent" in FCC application of the "fairness doctrine."

Commissioner Rosel Hyde was absent. The memo was favored by Chairman Newton Minow and Commissioners Frederick Ford, Robert Bartley, Kenneth Cox and E. William Henry.

Politico Violation Rap Vs. WHAS-TV

Washington, May 28.

FCC accused WHAS-TV, Louisville, of an extremely serious" violation of political sponsorship identification in Kentucky's red-hot Democratic gubernatorial primary and told the station it is subject to a $1,000 fine.

WHAS-TV was given 30 days in which to answer.

FCC said WHAS-TV permitted one of the two gubernatorial candidates, Edward T. Breathitt, to hide behind the name, "Committee for Good Government," as the spon-

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Syndie Sing-a-Long

A syndicated sing-a-long kiddie show titled "Schnitzel House" is being distributed by Ken Israel & Associates, of Pittsburgh.

There are 130 programs in the series, which is produced in color. Length of episodes is four-and-a-half minutes. Gordon Dilworth plays the part of Grandpa Schnitzel.

Georgia B'casters Plan 'Guinea Pig' Test in Com'l Curb

Atlanta, May 28.

Directors of Georgia Association of Broadcasters met Sunday (25) in emergency session to discuss a three-pronged course of action to oppose FCC's recent preliminary decision to limit radio-television advertising.

Presented to the board for study were these three proposals:

1—A court suit using a "guinea pig" station to test FCC's power to invade programming through restrictions on commercials.

2—A special meeting of the Southeast Radio-TV Seminar in Atlanta prior to July 1 as a mass demonstration of broadcasters' feeling on FCC's proposals and to urge broadcasters to oppose the FCC plan.

3—A statewide radio-tv promotion campaign at massing public opinion in favor of free broadcasting.

GAB also sent telegrams to both Georgia senators (Russell and Talmadge) urging them to "investigate the FCC's breach of freedom" and support broadcasters in "thwarting the FCC course of action." GAB termed FCC's action as the most serious threat ever raised against free enterprise and American broadcasting

OF's 'Battleline' Series

Hollywood, May 28.

Production begins immediately on 38 episodes of "Battleline," syndicated series being shot by Sherman Grinberg Productions for Official Films.

It's a half-hour documentary series. Producer Grinberg is now interviewing researchers, writers, associate producers and other personnel. His hq is at Columbia.

LIMITED NUMBER RIDE GRAVY TRAIN

By MURRAY HOROWITZ

Syndicators, some of the fighting for their lives in the market-place, are bent on clearing the air, as to costs involved in taking an off-network property for the market-to-market route.

Propelling the syndicators is the concept of some station operators that off-networking represents a "gravy train" for the producer-distributors. That "gravy train," if it existed at all, has long passed and the rebuttal of some syndicators is that if prices are driven down further, it will no longer be profitable to operate and off-network product will dry up as did first-run syndication product.

What are the costs in off-networking? For the syndicator, there's the basic initial residual cost of from $3,000 to $4,000 per half-hour episode and from $6,000 to $7,500 for an hour, for two runs. Residual payments can vary from series to series, depending on the guestars and the number in the cast. The talent guild residual formula is 140% of original scale for the first six runs. Non-term players and guestars usually wangle deals above scale, bringing up the residual payment costs of many series.

It's not simply a case of exposing the crying towel. Those syndicators with only off-network properties on top of their selling lists maintain they are operating in the black, and the roster includes such key ones as Warner Bros., Four Star and MCA TV. It's no secret though that these companies, as well as others, are holding product off the market. The word is out that off-networking has become a "tough gamble."

Added to the residual costs are such costs as print, sales, ad-promo-publicity, etc., bringing the break even nut for many off-network hour series to $15,000 per hour and $8,000 per half-hour. That is for the so-called average series, with the range going to highs of more than double that amount for some series. Upshot of all this is that in a market of product plenty, it's the relative few series which will make the profit grade.

Complicating the cost situation for some syndicators are these factors. Some series never made their costs back on the network run. When a producer sells such a series for a syndication whirl, he hopes to make up his network loss via the market by market route. Then, there are the cases of partial ownerships being bought up prior to the market-by-market run. All these considerations are tacked

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WBBM-TV Director's $1,100,000 Action Vs. Sahl Tossed Out

Chicago, May 28.

A local tv director's $1,100,000 slander suit against comedian Mort Sahl was dismissed in U.S. District Court here last week on grounds that Sahl's indiscreet remarks about the director were made "in the exercise of comment." Judge Michael Igoe ruled, in effect, that a video director "invites the same comment and criticism as does any actor, playwright, author or other person in the creative arts."

Sahl's disparagement of the talent and ability of WBBM-TV director Phil Ruskin was voiced initially on the conversation show, "At Random," which Ruskin directs. It's understood there had been friction between the two in the control booth just prior to Sahl's appearance on the program last year, and when the comedian went before the cameras he immediately assailed the director. The following evening, during an appearance on a WNBQ interview stanza, Sahl reiterated his estimate of the WBBM-TV director.

Desilu Sales' Whopping $5,000,000 Syndie Gross; O'seas Marts Hot

Hollywood, May 28.

Desilu Sales, syndication arm of Desilu Studios, has grossed approximately $5,000,000 in foreign and domestic sales of its vidfilm product the past year, it was revealed by Richard W. Dinsmore, veepee-sales manager of DS. Dinsmore, before he left Saturday on a four-six weeks global junket, predicted an upswing in sales in the European market in the next year and a "tremendous" growth in the overall foreign market in the next five years.

One interesting and potentially significant development which has occurred recently is the purchase by American sponsors of vidpix for foreign markets, Dinsmore disclosed. While thus far only a "handful" of U. S. bankrollers are buying American telefilms for showings overseas, five to 10 years from now such buying will be "routine," the exec predicted. Move the syndicator, since in this way has obvious built-in benefits for he gets his coin immediately, and without the global problems of rrestrictions, quotas, etc.

More and more foreign markets, even the smaller ones, are buying first-run vidpix, some playing day-and-date with the American networks, and in Canada in some instances our series are seen th r before they are shown in the U. S., the veepee said. It's not a practice the American syndicators are very enthusiastic about, since it obviously hampers the sale of old product, he observed. However, it "does bring in money now on current production, so the studio can figure on extra income from its first-runs," he added.

At Desilu Sales, for example, "The Greatest Show on Earth," which doesn't debut until next fall, has already been sold in Japan, Australia and Manila. "The Lucy Show" is currently playing in 20 countries.

Dinsmore said that India and Africa loom as big potential markets, that Desilu sales in Africa are increasing, particularly in French-speaking nations, and added French-dubbed product is rapidly on the upbeat, with vidfilms dubbed in that lingo not only for Africa, but French Canada, France, Belgium, Luxembourg and Monte Carlo.

Dinsmore said he understands Greece, which has no tv at the present time, plans to build 18 tv stations in the next 12 months.

Another development which bodes well for the European market in the next year is the advent of a new German network, he commented. Opining he expects the next year in Europe to be an "important one" for U. S. syndicators, Dinsmore said peculiar buying habits of some European nations still hamper Americans, but there are signs these habits are in the process of vanishing. He explained in Germany insistence is 26 films of a U. S. series be screened before-

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Roberts to Triangle On Syndicated Sales

Michael J. Roberts has stepped into the newly-created post of director of syndicated program sales for the Triangle radio-tv station chain.

Roberts recently exited the Westinghouse group where he was v.p. of WBC Program Sales.

ITC's Five-Year Foreign Gross Hits $26,000,000

Independent Television Corp. has sold "Fireball L5" and "The Saint" in Canada to the CBC, bringing the total of ITC shows sold for Canadian networking this year to seven.

ITC is a subsid of Britain's Associated Television. The American subsid, which handles a good deal of the foreign biz, reports that in five years ITC has grossed $26,000,000 in foreign sales. Foreign sales for the fiscal year ended April 30, 1963 were 40% higher than the preceding year, the company reported.

Other ITC shows sold for networking in Canada include: "Jo Stafford Show," renewal of "Supercar," "Sir Francis Drake," "Tony Hancock Show" and "All Kinds of Music." Also sold to CBC this year were two "Moscow State Circus" specials and three documentaries.

In Japan, ITC is completely sold out on all new properties, including the upcoming "Espionage" series, due to debut on NBC-TV this fall. According to ITC's report, Mexico, Latin and South America are almost completely sold out. Sales made in those areas this year include "Fireball XL5" and "The Saint" in Mexico, Argentina, Uruguay and Venezuela with "Espionage" also sold in Venezuela.

Healthy sales also were reported in markets such as Australia, the Philippines, and Europe.

Tooke, Israel Upped In Realignment at Group W

Under a realignment of top-level posts as Group W, the new designation for the Westinghouse Broadcasting chain, Rolland V. Tooke was named exec v.p. of staff and group operations while Larry H. Israel becomes exec v.p. over station operations. Both are new posts that go into effect July 1.

Tooke was formerly exec v.p. of the chain and Israel was prexy of TVAR, the group's spot sales reps. Company prexy Don McGannon said that the broadening of Group W's activities made it necessary to divide into two operating areas responsibilities under two execs reporting directly to him.

Double Exposure Payoff

WCBS-TV, N.Y., has doubled the rating pull of its "Eye on . . ." pubaffairs series since it decided to double expose the half-hour show last April.

Show, now fronted by Mike Wallace as host-reporter, currently is slotted Sunday afternoons at 4:30 p.m. for its repeat telecast. Initial telecast is Saturdays at 1:30 p.m.

Sets tuned in for the series now range from 240,000 to 410,000, according to ARB. This compares to the 60,000 to 215,000 range which prevailed just prior to the April change, when the "Eye" series was telecast Saturday afternoons only.

ITC Has Yen For Par's Post-'48s

Independent Television Corp., which lost out in its bid for the post-'48 Universal library, has more than a passing fancy to pick up cinematics for tv distribution. ITC, according to an exec, is "interested" in acquiring the Paramount post-'48 library.

Paramount has posted a $25,000,000 price tag on its 200 post-'48's, which date to 1960. Understood one of the difficulties involved in Paramount negotiations is Par's desire for a deal which would yield the motion picture company the Arts is reported close to signing its deal with Universal for that company's 215 post-'48's. Price tag on the Seven Arts-Universal deal is said to be $24,000,000. Paramount and Universal are the two remaining major post-'48 studio libraries still to win tv distribution.

[illegible]
[illegible]
[illegible] National Academy [illegible]
[illegible] Arts and Sci[illegible]
has voted a special
[illegible] Award [illegible]

Of the eight
stations nominated
for this unprecedented honor,
four were CBS Owned!

WCBS-TV won it!

Last Sunday, the first Emmy ever awarded by the National Academy to an individual station went to CBS Owned WCBS-TV for "Superfluous People," a searing study of the plight of the community's aged and forsaken citizens.

This full-hour documentary, locally-produced by Channel 2's Department of Public Affairs, has been designated by the Academy as "the outstanding program produced by an individual television station in the United States dealing with a significant issue in the station's community."

WCBS-TV and the other CBS Owned stations express their appreciation to NATAS for this national recognition. Community-minded *local* programs, like "Superfluous People," are one good reason why each of these stations is the leader in its market.

●CBS TELEVISION STATIONS A Division of Columbia Broadcasting System, Inc., operating WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia, KMOX-TV St. Louis

Foreign TV Reviews

THE STANLEY BAXTER SHOW
With Stanley Baxter, Joan Sims, Gary Miller, the Springfields, Richard Waring, Una Stubbs, Mary Millar, Victor Duret, Cliff Adams Singers, Harry Rabinowitz orch.
Producer: James Gilbert
45 Mins., Sat., 7:45 p.m.
BBC-TV, from London

After a two-year absence in legit and movies, Stanley Baxter returns to tv for a series of three. A Scot, but not aggressively so, Baxter clinched his local fame and extended it south of the border through this medium, and his brand of comedy — observant cameos, guying the formats of small-screen fashions—packs the kind of sophistication with a ready public amongst addicted viewers.

This initialler, which dispensed with conventional hosting and introductions, belted along in fine style, and producer James Gilbert provided plenty of verve, allowing no time for a mental autopsy over the items. This was essential, for the material was, on the whole, more obvious than the presentation. Baxter's support, too, was way above average for this kind of gagalog, including as it did Joan Sims, one of the sharpest local revue talents, singer Gary Miller, and The Springfields, charttoppers who gave a limber account of their waxing, "Say I Won't Be There."

Among the more piquant numbers was a dance duo in the British Museum, with Una Stubbs and Victor Duret doing some pseudo-Egyptian stepping. A singing-and-dancing setpiece was made of the old Lizzie Borden ditty about the poppa-chopper. It was, however, the comedy that promised more than it performed. Baxter appeared as a fearful dentist going to a colleague for treatment, and this raised tentative yocks. More successful was his impersonation of the "TW" team, getting the right pitch for David Frost's mooing vowels, and a sketch about a milkman who was exchanging one amorous customer for another also had its point.

Finally, there was a musical sendup, to dotty lyrics, of the Kildare series which seemed to lack the bite to leave an impression although the farcical content was reasonably rich. It was, in fact, a punchy show that was somewhat short on verbal ammunition, but it effectively showcased the caustic talent of Baxter.
Otta.

ON SAFARI
With Armand and Michaela Denis
Producer: Armand Denis
25 Mins., Wed., 7:30 p.m.
BBC-TV, from Bristol

This world-trekking couple, who have a gift for interpreting natural oddities in suitable terms for the commuter belt, has returned to the schedules with a skein reporting on a ramble through South America. The one caught concerned the Bush Negroes of Dutch Guiana, ex-slaves who had fled from their masters and formed communities in the jungle.

The Denises, sharing the commentary, chatted amiably about their similarities and differences with the tribes of West Africa, displayed their art and drew attention to their passion for cleanliness. The result was chatty and undemanding, and it accompanied film which was content to record rather than illuminate.

The initialler would content the curious idler, and shots of armadilloes and turtles rarely pall. The reactions of the Denises are, in fact, normal, and their geniality does not entirely substitute for the depth of analysis and comment that would make their travels memorable.
Otta.

EPITAPH FOR A SPY
With Colin Jeavons, Burnell Tucker, Janet McIntyre, Geoffrey Hibbert, Peter Ducrow, John Devaut, Barry Shawzin, Carl Jaffe, Derek Smee, William Fox, Hans Pravda, Henry Oscar, Frederick Jaeger, Sandra Barry, Robert Crewdson
Producer: Dorothea Brooking
Writer: Elaine Morgan
30 Mins., Sun., 5:40 p.m.
BBC-TV, from London

Described by author Eric Ambler as an ironic adventure, his original novel was transformed into a facetious spree by Elaine Morgan, in normal respects an efficient tv scribe. The tale, which was adapted for the small screen in six parts 10 years ago, has been slimmed into a four-part skein. In the process, excitement was diminished and an attempt to substitute teasing fun for tension did not come off.

The egregious plot concerned Joseph Vadassy (Colin Jeavons), a camera maniac on vacation in the South of France with a yen for photographing lizards. But a roll of his film also recorded secret scientific establishments, and got him reported to the local gendarmerie. It was then discovered that his camera had been switched for another, and the police enlisted him to find the owner of the incriminating instrument. This involved Vadassy in capers with the other guests at his hotel, all of them an offbeat bunch, to elicit which one had taken the guilty pictures.

Dorothea Brooking's production was artificial, contriving a forced ambience which added little conviction. The performances, too, lacked a third dimension, and Colin Jeavons strived for titters to creaking effect. Upshot was a mixture of thrills and yocks that were as separate as oil and water.
Otta.

Foreign TV Followup

Television Playhouse

Mary Peach, whose orchardaceous name has contours to match, returned to tv in Paul Jones' "The Outcasts," having hoisted herself out of the starlet bracket through the movies. But she could not help this "Television Playhouse" segment from Associated-Rediffusion, which made a damp impact. Scripter Jones, who has hitherto displayed a nice line in slick comment about the sexual impasse of marriage, turned in a plot which was slight and needed the light touch. Unfortunately, director James Ormerod seemed to possess little judgement in this kind of frivol, and encouraged his team of thesps to play for easy yocks, instead of letting them arise naturally. The result was a set of artificial grimaces, deserving the occasional guffaw, but over-emphatic for the business in hand.

Desmond (John Bonney) and his wife, Jean (Mary Peach), had taken a house in the commuter belt and deserted their pals in London. They were wearily embedded in a boring and friendless routine, with wails from the baby to punctuate it. An old drinking pal, Brian (Tim Seely), paid a visit and made a play for Jean, who was ready for romantic dalliance. But his real ambition was to get horizontal with the lodger, Lucy (Caroline Mortimer), who was filling in time by having illicit dinners with Desmond, for she was a hungry gal. This frothy quadrille was resolved by the truth coming out, and Jean and Desmond reconciling themselves to making the best of their suburban monotony. The moral was that life has to be lived as a compromise, and those aiming for the passionate heights must settle for the middle of the road.

Even on the premise of the script, which might have been given a more potent ironical treatment, the idea was less effervescent than it should have been. The thesps mugged energetically, with John Bonney as the principal culprit and Miss Peach also being uncertain in her groping for the souffle touch. Caroline Mortimer, although inexperienced, was okay as the sceptical Lucy, and Tim Seely scored a few points as the wolfish Brian.
Otta.

Loevinger Hearing June 4

Washington, May 28.

Senate Commerce Commission hearings on the nomination of Lee Loevinger to be a FCC commissioner have been skedded for June 4 at 10 a.m.

Loevinger has been assistant attorney general in charge of the antitrust division. By broadcasters, he is best remembered in that post as an official who said option time violates the antitrust laws.

From Minnesota, he served on that state's supreme court as an appointee of Orville Freeman, then governor and now Secretary of Agriculture.

THE QUIET REVOLUTION
With Ray Scherer, narrator; Rev. George W. Webber, Rev. Harold Lundgren, Rev. Don Benedict, Rabbi Walter Plaut, others
Producer-Writer: Gerald Green
Director: Joseph Zigman
60 Mins., Fri., 10 p.m.
PUREX
NBC-TV (film, tape)
(Edw. H. Weiss)

The quiet revolution taking place in the U.S. today is that of organized religion's growing involvement in "real problems in the real world" through a new breed of clergyman who rides the freedom buses to set an example, works actively to improve conditions in the slums, looks after the health and rights of migrant workers, ministers to narcotics addicts and organizes the underprivileged into political parties so that they may have adequate representation. It's a phenomenon that made for a timely and illuminating news special in an atmosphere of the Birmingham race riots and a number of lesser localized social problems lately in the news.

If there is any quarrel with the NBC presentation, it's that it got bogged down toward the end in clerical speechmaking, which had the effect of vitiating the point that it is action and not words that characterizes the new movement in the church. Perhaps this was necessitated by a desire to give, as it were, equal time to all faiths since the newsreel evidence of social activism by men of the cloth tended to favor the Protestant sects.

On the whole, producer-writer Gerald Green and reporter Ray Scherer evidenced a good grasp of their subject, and they put it lucidly into focus. There were a number of articulate explanations for the growing social consciousness of the clergy, among them: "People today want a religion that is specific and applied, one that says what it means and means what it says"; or, "Jesus was crucified because he confronted the social and political problems of his time;" or, "Either the church becomes relevant, or it will be irrelevant to the people."

The new thinking was illustrated by the work of a white Congregationalist minister in East Harlem, a Baptist minister in Arizona, a Presbyterian in the Chicago slums, a rabbi who took part in the freedom rides and a Catholic priest who is a member of the Civil Rights Commission. It was underscored by several of the speeches made at the First National Conference on Religion and Race, a conclave of the three major faiths last January, that affirmed the rights of all men to equal spiritual dignity and the obligations of the church to assume leadership in matters of racial injustice.

It was a good stroke to incorporate statements by one of the new movement's detractors, a Baptist minister who spoke in northern accent. His position was that "liberals were getting the church involved in politics and economics in the name of Jesus Christ, when our basic Christian purpose is evangelism." His stated attitude had the effect of setting the new breed into sharp relief from the old.

The program was a commendable effort, both for the revelation it contained and for its journalistic fairness and restraint.
Les.

THE KREMLIN
With Frank Bourgholtzer, George A. Vicas, narrators; others
Producer: Vicas
Assoc. Producer: Lucy Jarvis
Writers: Norman Borisoff, Aram Boyajian, Vicas
Cameraman: J. Baxter Peters
Editor: Boyajian
Music: George Auric
60 Mins.; Tues. (21), 9:30 p.m.
XEROX
NBC-TV, (color; film)
(Papert, Koenig, Lois)

The deep hues of Russian history, the seeming never ending turbulence of its past, the power thrust of its present, were captured in this hourlong NBC-TV documentary on the Kremlin. In its tinted version it was a dazzler.

What was woven by producer George A. Vicas and his associates was a rich tapestry, with the 65-acre Kremlin compound, serving as history's thread. It was a remarkable 60-minute tour in many respects. First, it opened up the Kremlin walls to millions of western viewers for the first time; second, sight and sound were combined artfully for an ofttime dazzling historical display.

Right down to the final few seconds interest was retained. Following the printed legend at the end, telling of the cooperation of Soviet technicians and other Soviet citizens in the making of the documentary, a voice over explained that the Soviet government took exceptions to the web's handling but that the documentary conformed to the historical facts.

Vicas' production staff, notably cameraman J. Baxter Peters and film editor Aram Boyajian, evidenced a knowing hand and a rich imagination in retaining a fluidity to the Kremlin story. Brought into play for the historic montage were the czarist artifacts, frescoes, crowns, old newsreel footage of the Revolution, and other material.

Hour opened with NBC correspondent Frank Bourgholtzer being met at an imposing staircase by a Red Army general for a tour of the Kremlin. As Bourgholtzer went from building to building of the Moscow citadel, the history of the Russian people and their rulers unfolded.

There was the sparse, utilitarian apartment of Lenin, the resplendent rooms of the overthrown monarchies, the beauty of its religious chapels, now museum pieces, the modern Palace of Congresses, the dome under which the Central Committee of the Communist Party meets, and much more. Some of the footage was accompanied by a choral selection, effective, but objected to by the Soviet government. Soviet objection was based on the position that the choral selection could be translated as meaning "long live" the Czars. Whatever the translation, the impression of the program, in its treatment of the Czars, was one of awe. Lenin's apartment was bare indeed compared to the opulence of the Czars and Lenin, unlike the Czars, didn't have any counterpart like the Red Army Chorus.

Fact, though, is that Lenin's successors now occupy the Kremlin and that, too, was very much in evidence in the documentary. The documentary, telecast as it was in the midst of these touchy east-west times had other fascinating footnotes to offer, chief among which is the thread of absolutism marking Russian history.
Horo.

EMMY AWARDS
With Joey Bishop, Arthur Godfrey, Chet Huntley, hosts
Executive Producer: Bob Finkel
Producer-Directors: Bob Henry, Dick Schneider
Director (D.C.): Charles O. Jones
Writer: Robert Goldman
106 Mins., Sun., 10 p.m.
PROCTER & GAMBLE, LIBBY, McNEILL & LIBBY
NBC-TV, from N.Y., Washington, Hollywood
(Benton & Bowles; Grey)

The TV Academy was remiss. It gave a lot of awards, indeed too many, but not one for Joey Bishop for holding the 15th Annual Emmy telecast together.

The comedian, working as host in Hollywood, was the real entertainment on this program, which began at 10 p.m., N.Y. time, and ended just about 14 minutes short of midnight. Arthur Godfrey was host in N.Y. He was no match for Bishop. Chet Huntley was host in Washington and, unfortunately, his task became confusing since he was also an award winner.

Putting aside the Emmys themselves for a moment, this NBC telecast had some technical miscues. By now, years after transcontinental television was perfected, it should be easy to make cuts between the Coast and N.Y. and Washington without an abundance of misshadings, flip-flops and goofs. However, they happened on Sunday . . . in abundance.

There were plenty of other faults in the presentation, but they become too plentiful, like the awards themselves, to merit repetition.

"I sometimes think," a TV Academy member once submitted, "that the people who vote the Emmy winners don't see half the programs they vote for." Because there are so many awards, based on so many programs, the speaker was probably close to some kind of a truth.

There is an arbitrariness about the awards structure, which none of the perennial attempts at modification has wiped away. That's because the TV Academy, with so many different categories of membership, and so many chapters in so many cities, has so many egos to feed. Unless the organization decides on something really novel or really rash in the awards field, it's not likely modification will improve the memorability of the Emmys. Who remembers any of last year's Emmy winners? And that is a key point of any practical value in an argument of industry awards.

The Academy trustees or whoever delineates the categories insist that one should measure as distinct from each other a lead actor in a running part and a lead actor in single performances. Thus, they have created categories for "outstanding continued performance by an actor in a series," itself a redundancy, and "outstanding single performance by an actor in a leading role." Of course, there are like awards for actresses too. Yet the trustees, or whoever, think nothing of changing the rules for supporting actors and actresses; you can win in this category either by having done a one-shot job or by having appeared weekly.

Another puzzlement: The Academy trustees decided to give a special citation to AT&T for making Telstar, yet the members of the organization did not concur, since there were no nominations for "outstanding electronic engineering achievement." Perhaps none was nominated because most of the Academy members aren't closely familiar with engineering accomplishment.

A welcome citation was given posthumously to Dick Powell. Another by the trustees of the Academy was given to President Kennedy for his "willingness" to permit tv coverage of his activities, which marked another page in the already overwritten volume of tv love poems to the President.
Art.

1963 SEBRING SPORTS CAR CLASSIC
With Les Keiter, narrator
Producer: Tom Jones
Writer-Director: Charles Keller
30 Mins., Sat.; 7 p.m.
PARTICIPATING
WPIX, N.Y.

Sports car buffs have a tailor-made show in the Triangle stations' half-hour color film production of the annual racing classic held at Sebring, Fla. Program, incidentally, has been sold in 18 markets.

Participating in the 12-hour en-
(Continued on page 43)

Tele Follow-Up Comment

Bell & Howell Close-Up

The routine of a real-life cop working in one of New York's roughest neighborhoods provided the ingredients for a solid half-hour documentary entry in this ABC-TV series last Tuesday night (21). The story unfolded through the eyes of a radio-car officer who emerged both as a nice sort of guy and a tower of strength. This policeman's honest dedication to his job and the people he is assigned to safeguard came through with great believability.

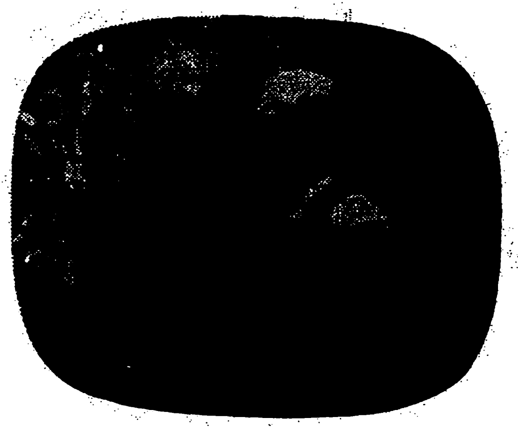
The documentary, titled "The 23d Precinct," was sustained by some excellent camerawork by William Hartigan. The camera seemed to be right in the center of the proceedings, including the unsuccessful attempt to resuscitate a suicide and the investigation of a robbery in a tenement flat. An interview with the wife of the policeman, Chris Forster, also was deeply moving. Unfortunately, a half-hour was not sufficient time to explore concretely the relations between the police and the dense Negro and Peurto Rican population in the 23d Precinct. Arthur Holch was producer-writer.
Herm.

CBS Reports

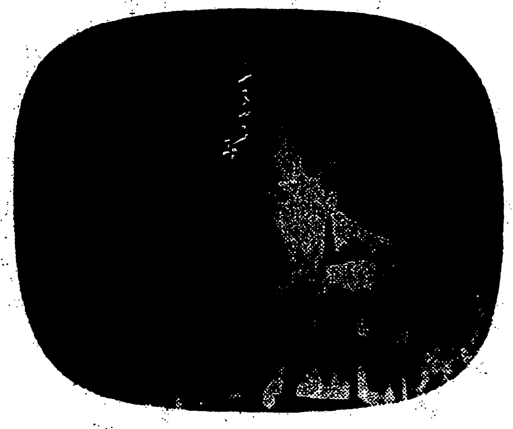
CBS News managed a reportedly uncensored interview with Soviet physicist Igor Tamm by Marvin Kalb. It took only a half-hour on Wednesday (22) of the usual "CBS Reports" one-hour tv slot. The network says it took producer Arthur Morse 18 months to prepare an interview "without any restrictive conditions" by the Russians.

The result was modest but positive. The seeming honesty of the interview was impressive, but the most impressive thing was the warmth and humanity of the Russian Nobel Prize winner. Among
(Continued on page 40)

SUPERFLUOUS PEOPLE
Outstanding program achievement
WCBS-TV



BILL LEONARD
Narrator of "Superfluous People"
and other local broadcasts—WCBS-TV

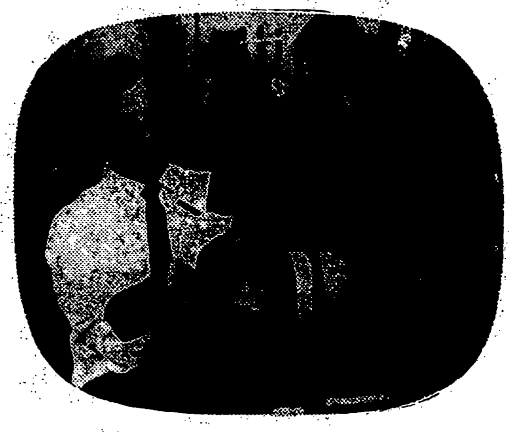


EDMUND BERT GERARD
Cinematographer of
"Superfluous People"—WCBS-TV

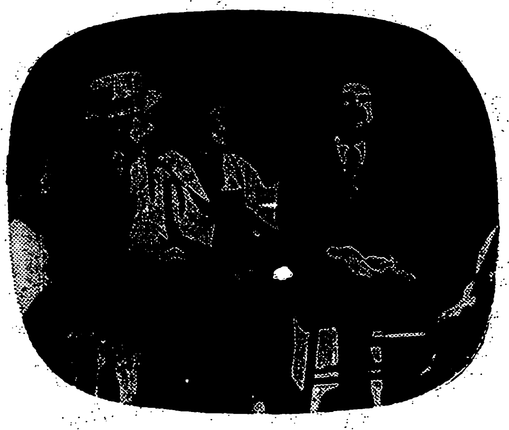
WCBS-TV
for broadcasting Shakespeare in
the park—"The Merchant of Venice"

WCBS-TV 2 won seven out of ten local New York Emmys!

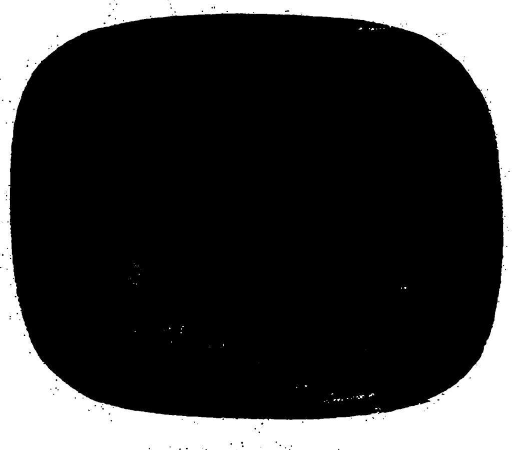
(Thank you, members of the Academy.)



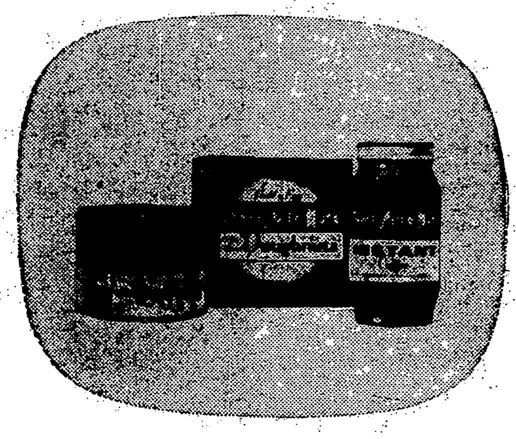
RONALD WRIGHT
Film Editor of "Eye on New York"
WCBS-TV



EARL WRIGHTSON
Host of "American Musical Theatre"
WCBS-TV



CAMERA THREE
Outstanding program achievement
WCBS-TV



...plus a special Board of Governors' Award
to the Chock Full O' Nuts Corporation
for sponsorship of a weekly series
of documentaries and other special programs
in the public interest on WCBS-TV

Brandeis Confab Throws Spotlight On Educ'l TV Role

Boston, May 28.

Educational tv is big biz and costly; the FCC is planning an educational tv net; and commercial tv interests have an obligation in helping to bring it about. These were the highlights of Brandeis U. confab concluded Friday (24).

To expand educational tv from 80 to 320 stations and improve quality of programming would take a maximum of $147,000,000, it was revealed as 65 media experts attending the four-day sessions dug into money matters after two days of discussing education's role in American society.

A four-man panel at Themis House, Brandeis confab center in Weston, came up with the estimate Friday (24). Several participants in the conference said total cost figure was probably low. Estimates given the group by Prof. Ralph Garry of BU were divided into five categories:

1. An annual capital investment over the next 10 years of $1,500,000, a total of $15,000,000 by 1973. The figure assumes the construction of 240 additional UHF and VHF stations at an average cost of $300,000 excluding land, plus replacement of existing capital investments.

2. Annual operation and administration costs totaling $50,000,000 or $5,000,000 a year. This includes engineering, technical and administrative costs exclusive of program costs.

3. $12,000,000 for the production of instructional tv programs, those for use in school classrooms. The total figure assumes national and regional production and distribution of one-fifth to one-half of all tv programs broadcast.

4. A figure of $30,000,000 for the operation and administration of a national educational tv net, eight hours of programming daily, exclusive of program costs.

5. General ed programs programs produced or acquired by national nets for local programming, $40,000,000.

This money is expected to be provided primarily from the same sources now supporting ed tv operations, public schools, boards and state governments for operating costs and programming with foundation assistance for the establishment of stations in some instances.

In addtion the federal government has pledged $30,000,000 educational tv construction grants, the funds divided among the 50 states according to populations and land area, and requiring matching state or local funds.

The Brandeis confab — held in conjunction with the American Academy of Arts and Sciences under an Office of Education grant, heard a FCC commissioner pledge an ed tv net, while another commissioner pointed to commercial tv interests obligation in making it happen.

Commissioner Frederick Ford announced the FCC's intention of an educational network, and pointed out that educators preparing projects for ed tv should remember the need for maintaining a theme of international cooperation. Programs, he said, should be planned with the aim of aiding underdeveloped nations. The FCC now has requests for consideration for 900 ed channels, he said, and the agency is planning creation of an ed tv net system.

FCC commissioner Kenneth Fox told the group that commercial tv has an obligation to educational tv, and declared that it hardly seemed necessary to point it out, since commercial stations have grown great willingness to help develop ed tv.

Revue Pacts Mayehoff

Hollywood, May 28.

Eddie Mayehoff has been signed by Revue Studios to star in a half-hour comedy pilot tentatively tagged "The Eddie Mayehoff Show."

Pilot is aimed at the 1964-65 season, and will be a joint venture of Revue and Meredith Co. Meredith topper Roland Kibbee is producer-writer of the venture which has a college background.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

San Antonio, Tex. • STATIONS: WOAI, KENS, KONO.
• SURVEY DATES: FEBRURARY 15 - MARCH 14, 1963.

WOAI

Total Area Homes: 53,900
Metro Rating: 19
Share of Audience: 28

MONDAYS 6:30-8:30
Program: MONDAY NIGHT AT THE MOVIES

Feb. 18 "HEAVEN KNOWS MR. ALLISON"
Deborah Kerr, Robert Mitchum
1957, 20th Century-Fox, 20th Century-Fox

Feb. 25 "KING OF THE KHYBER RIFLES"
Tyrone Power, Terry Moore, Michael Rennie
1954, 20th Century-Fox, 20th Century-Fox

Mar. 4 "HELL AND HIGH WATER"
Richard Widmark, Bella Darvi
1954, 20th Century-Fox, 20th Century-Fox

Mar. 11 "PRINCE VALIANT"
James Mason, Janet Leigh
1954, 20th Century-Fox, 20th Century-Fox

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
To Tell Truth 6:30-7:00	KENS 56,300
I've Got Secret 7:00-7:30	KENS 72,900
Lucy Show 7:30-8:00	KENS 73,600
Danny Thomas 8:00-8:30	KENS 74,500

KONO

Total Area Homes: 20,800
Metro Rating: 6
Share of Audience: 46

TUESDAYS 10:45-12:45
Program: 20TH CENTURY THEATRE

Feb. 19 "UNCONQUERED"
Gary Cooper, Paulette Goddard
1947, Paramount, MCA-TV

Feb. 26 "INDISCREET"
Cary Grant, Ingrid Bergman
1958, Warner, 7 Arts

Mar. 5 "MAN IN THE GREY FLANNEL SUIT"
Gregory Peck
1956, 20th Century, 7 Arts

Mar. 12 "QUIET AMERICAN"
Audie Murphy
U.A.A.

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tonight 10:30-12:00	WOAI 14,100
Viewpoint/News 12:00-12:15	WOAI

KONO

Total Area Homes: 19,700
Metro Rating: 7
Share of Audience: 44

WEDNESDAYS 10:15-12:30
Program: 20TH CENTURY THEATRE

Feb. 20 "PUBLIC PIGEON NO. 1"
Red Skelton, Janet Blair
RKO, Show Corporation

Feb. 27 "BOMBERS 52"
Natalie Wood, Karl Malden
Warner Bros. 7 Arts

Mar. 6 "BATTLE CIRCUS"
Humphrey Bogart, June Allyson
1953, MGM, MGM-TV

Mar. 13 "SO PROUDLY WE HAIL"
Claudette Colbert, Veronica Lake
1943, Paramount, MCA-TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tonight 10:30-12:00	WOAI 18,200
Viewpoint/News 12:00-12:15	WOAI 900

KONO

Total Area Homes: 22,300
Metro Rating: 8
Share of Audience: 47

THURSDAYS 10:15-1:00
Program: 20TH CENTURY THEATRE

Feb. 21 "SPIRIT OF ST. LOUIS"
James Stewart, Pat Smith
Warner Bros., 7 Arts

Feb. 28 "NEW YORK CONFIDENTIAL"
Broderick Crawford, Anne Bancroft
Warner Bros., Show Corporation

Mar. 7 "HELEN OF TROY"
Rosana Podesta, Jack Sernas
1956, Warner Bros., 7 Arts

Mar. 14 "THE PLAINSMAN"
Gary Cooper, Jean Arthur
1936, Paramount, MCA-TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tonight 10:30-12:00	WOAI 22,400
Viewpoint/News 12:00-12:15	WOAI 900

KENS

Total Area Homes: 85,000
Metro Rating: 30
Share of Audience: 43

FRIDAYS 7:30-9:30
Program: AWARD MOVIE

Feb. 15 "AL CAPONE"
Rod Steiger, Fay Spain
1959, Allied Artists, Allied Artists

Feb. 22 "DUEL IN THE SUN"
Gregory Peck, Jennifer Jones, Joseph Cotten
1946, Selznick, Selznick Co., Inc.

Mar. 1 "FROM HERE TO ETERNITY"
B. Lancaster, F. Sinatra, M. Clift, D. Kerr
1954, Columbia Pic., Screen Gems

Mar. 8 "FRIENDLY PERSUASION"
Gary Cooper, Anthony Perkins, D. McGuire
1956, Allied Artists, Allied Artists

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Flintstones 7:30-8:00	KONO 56,500
Mitch/M. Chevalier 8:00-8:30	WOAI 48,200
77 Sunset Strip 8:30-9:30	KONO 57,700

(Continued on page 38)

Salant: Congress Must Get Hep To Electronic Age

Chicago, May 28.

"It is about time that Congress—in its own self-interest and in the interest of the people it represents—moved into the electronic age. It's the public's business, after all, what goes on in the House of Representatives."

The statement is Dick Salant's, prexy of the CBS News Division, who rebuked the U.S. House in an address here last week for operating against the public interest in its prohibition of tv and radio equipment at the proceedings. He called the legislative body "an anachronism" in an age when public participation is being stimulated through the firsthand look and listen afforded by tv and radio, as evidenced in the space shots, the Presidential press conferences and in the broadcast coverage of the U.N.

"Congress itself can experience real progress," he said, "if the people are brought into the proceedings." Salant told the Chicago Broadcast Advertising Club that radio-tv access to the House was an issue for the broadcast trade to rally to, and one by which they might strike a blow for the processes of government, for the American people and for themselves as an industry.

He dismissed the conventional objections to broadcast entry into the legislature as pure nonsense, refuting the argument about the cumbersome equipment and the distraction of lights on the grounds that the latest equipment is portable, noiseless and operable with available light. As to the objection that legislator's might ham it up before the cameras, he expressed doubt that they would to any significant degree and added that if they did the public would not be fooled. "The public would ultimately respond with its own form of capital punishment, which will be to turn the man out of office," Salant said.

He noted that broadcasting's coverage of Senate committee proceedings has gone well and without exhibitionism, and he pointed out that there has been no disruption of royal weddings, chirch ceremonies or Presidential press conferences when broadcasting was admitted. Salant stated that there has been more interest in the United Nations than in Congress (as reflected by citizens organizations) because of the tv and radio coverage.

The issue, he said, is not that it is radio-tv's "right" to get into public proceedings, but rather that it's the right and the need of the American people to be informed.

Attorney Sues Ed Lamb For $1,000,000 Claiming Libel and Unpaid Fees

Toledo, May 28.

Edward Lamb, Toledo lawyer, industrialist, newspaper publisher, and radio-tv station operator, is the defendant in a second suit filed by Russell Morton Brown, Washington, D.C., attorney, who is seeking $1,000,000 in the U.S. District Court of the District of Columbia. Brown allegedly represented Lamb during FCC investigation in the mid-1950's of charges that the Toledan had been guilty of Communist affiliations. Brown said he was a defense attorney in a case before the FCC working with J. Howard McGrath, former attorney general in the Truman administration.

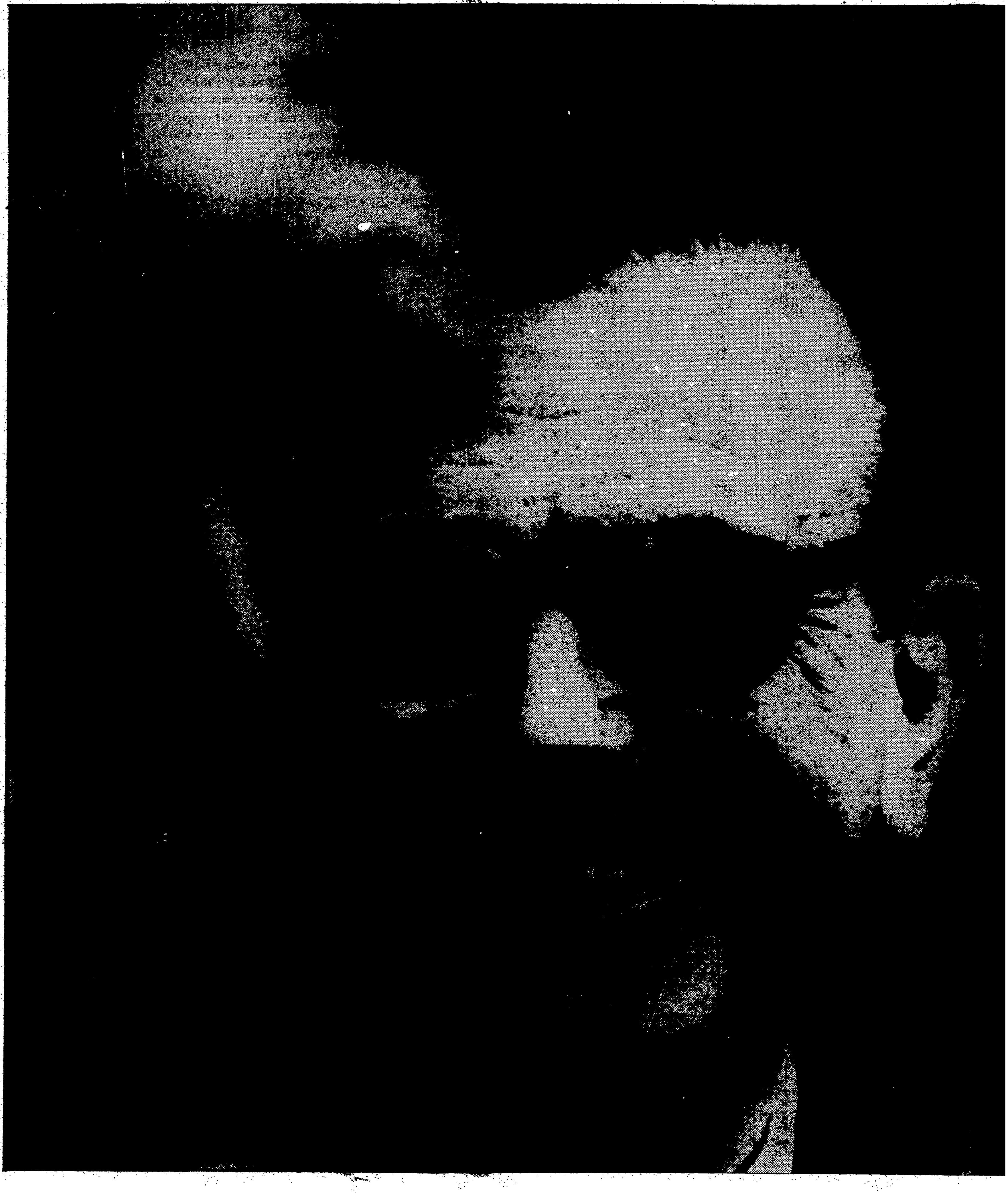
Lamb's recently published autobiography, "No Lamb for Slaughter" allegedly libels Brown, according to the suit, in which the attorney seeks $500,000 in this count, and also seeks $500,000 which he contends is due him for his services in the FCC hearings from 1954 through 1957.

OBOLER'S 'TWILIGHT' SEG

Hollywood, May 28.

Arch Oboler, who already has spread his wings in radio and motion pictures, makes his tv bow with an original teleplay for next season's "Twilight Zone" series, produced by Cayuga Productions.

Seg is tabbed "What the Devil?" Bert Granet is exec producer.



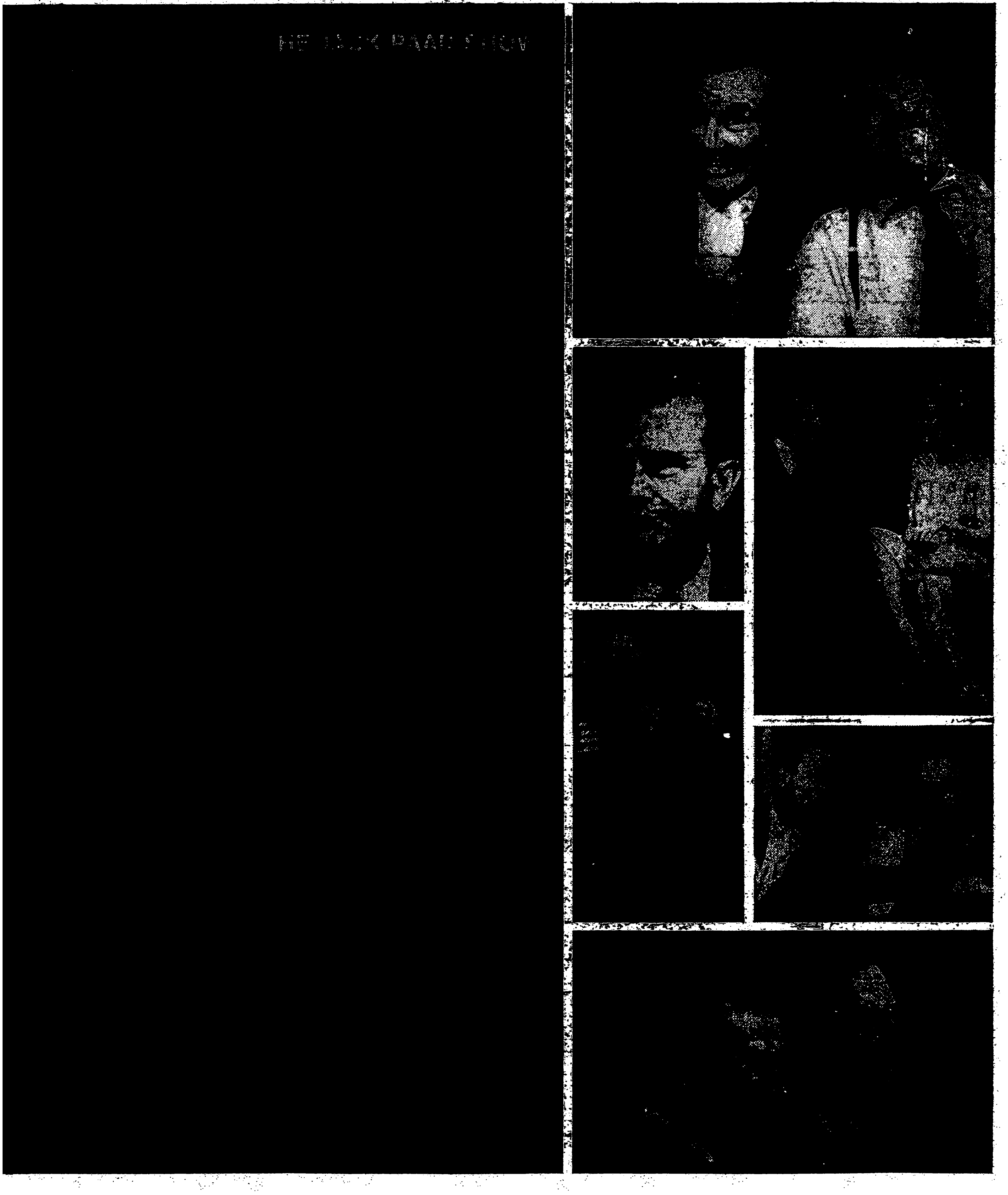
The Clock and Mr. Paar

It was a question you heard whispered ominously last summer all the way from Madison Avenue to Madison, Wisconsin: "Will a prime-time show mean a less informal Jack Paar?"

Then along came the September premiere of Jack's Friday-night series, and all speculation stopped at once. Obviously, Paar's unstuffiness and irreverence were delightfully intact.

They've remained so all season long. And no one doubts they'll be otherwise in the Fall when the full-hour color show begins its *second* year—as part of NBC-TV's '63-'64 lineup. For in a world that often equates slickness with talent, Jack and his "gemutlich" guests insist on being themselves.

On the current series, it's seemed the most natural thing in the world for Richard Nixon to play a piano solo; for Nat (King) Cole to chat about a recent trip to the Orient; for Liberace to launch



into a spirited demonstration of the twist.

Can there be anything more free-wheeling than an agenda that ranges from the far-out flippancies of the "Beyond the Fringe" cast to the wonderfully unsophisticated home movies of Jack and family touring the Holy Land?

During his approaching Summer vacation Paar and camera will be visiting such areas as Africa, Hawaii and Tahiti. So this Fall, Paar viewers will not be too surprised if they see films covering everything from Dr. Schweitzer's feelings about Raymond Massey to a newly-discovered galley-menu (soaking wet) from HMS Bounty.

But best of all, there'll be Jack himself on stage—tossing off one-liners, swapping anecdotes with guests, and ribbing (but never deceiving) his audiences. You know something? We don't think the fellow *realizes* he's on prime-time. And you know something else? We're not going to tell him.

Look to NBC for the best combination of news, information and entertainment.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY PERIOD: MARCH 22 - APRIL 18, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Candid Camera	WBBM	937,900	44	1.	Mr. Lucky (Fri. 9:30)	WBKB	Official	292,300	13	Jack Paar	WNBQ	741,900
2.	Ben Casey; Awards	WBKB	887,900	43	2.	Yogi Bear (Tues. 6:00)	WGN	Screen Gems	291,900	13	News; Wea; Hunt-Brink	WNBQ	204,700
3.	Andy Griffith	WBBM	883,300	42	3.	Huckleberry Hound (Mon. 6:00)	WGN	Screen Gems	237,900	11	News; Wea; Hunt-Brink	WNBQ	202,400
4.	Beverly Hillbillies	WBBM	866,800	40	4.	One Step Beyond (Fri. 8:00)	WGN	ABC Films	235,700	12	Route 66	WBBM	417,700
5.	What's My Line	WBBM	835,700	39	5.	Blue Angels; BB (Sun. 2:00)	WGN	NBC Films	234,100	11	Spts Spec; Pic. Sun.	WBBM	152,900
6.	Dick Van Dyke	WBBM	777,000	37	6.	Quick Draw McGraw (Thurs. 6:00)	WGN	Screen Gems	232,000	11	6:00 Rpt; CBS News	WBBM	197,500
7.	Red Skelton	WBBM	768,700	36	7.	Bugs; Everglades; Elect. (Tues. 8:30)	WGN	UAA Economee	225,000	11	Combat	WBKB	391,000
8.	Danny Thomas	WBBM	735,100	35	8.	Rocky & Friends (Wed., Fri. 6:00)	WGN	PAT	220,000	10	News; Wea; Hunt-Brink	WNBQ	202,600
9.	Garry Moore	WBBM	720,600	35	9.	Mike Hammer; Elect. (Tues. 9:30)	WGN	MCA	203,600	9	Garry Moore	WBBM	796,900
10.	Lucy Show	WBBM	682,000	32	10.	Thriller (Fri. 8:30)	WGN	MCA	201,300	10	Jack Paar	WNBQ	618,000
											Price Is Right; BB	WNBQ	448,400

CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY PERIOD: MARCH 22 - APRIL 18, 1963.

1.	Ben Casey; Awards	WEWS	551,200	45	1.	Huckleberry Hound (Mon. 7:00)	KYW	Sireen Gems	338,800	28	Camera; Edit; Spts	WJW	130,400
2.	Donna Reed	WEWS	467,500	35	2.	Yogi Bear (Thurs. 7:00)	KYW	Screen Gems	271,800	24	O'Toole; San Fran Beat	WEWS	103,900
3.	Beverly Hillbillies	WJW	422,900	33	3.	Third Man; Shannon; BB (Fri. 10:30)	WEWS	NTA Screen Gems	259,400	22	Jack Paar	KYW	346,500
4.	Flintstones; Basketball	WEWS	416,700	35	4.	Quick Draw McGraw (Fri. 7:00)	KYW	Screen Gems	221,400	16	Camera; Edit; Spts	WJW	112,100
5.	Ozzie & Harriet	WEWS	412,000	34	5.	Death Valley Days (Wed. 7:00)	KYW	U.S. Borax	205,800	16	Manhunt	WEWS	113,800
6.	Candid Camera	WJW	408,200	41	6.	Hong Kong (Sun. 6:00)	WEWS	20th-Fox TV	203,100	20	20th Century	WJW	86,900
											Dragnet	WJW	83,900
7.	Jackie Gleason	WJW	399,100	36	7.	Expedition (Tues. 9:30)	WEWS	ABC Films	169,900	19	Bus Bsble; D. Powell	KYW	280,900
8.	Jetsons Sun. Night Movie	WEWS	393,000	32	8.	Hennesey (Tues. 7:00)	WEWS	NBC Films	156,300	15	Wyatt Earp	KYW	147,300
9.	Sat. At The Movies	KYW	381,500	36	9.	Biography (Sun. 7:00)	KYW	Official	151,900	17	Lassie	WJW	321,800
10.	Bonanza; Bob Hope	KYW	375,500	27	10.	Tombstone Territory (Sun. 7:00)	WEWS	Economee	148,800	14	Lassie	WJW	321,800

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. SURVEY PERIOD: MARCH 22 - APRIL 18, 1963.

1.	Ben Casey; Awards	WXYZ	466,600	41	1.	Everglades (Fri. 7:00)	WJBK	Economee	242,400	18	At The Zoo	WWJ	134,900
2.	Candid Camera	WJBK	452,800	36	2.	Shannon (Fri. 10:30)	WXYZ	Screen Gems	178,800	15	Jack Paar	WWJ	436,900
3.	Bonanza; Bob Hope	WWJ	452,700	36	3.	Highway Patrol (Mon.-Sat. 6:30)	WJBK	Economee	163,700	12	News; Spts; Hunt-Brink	WWJ	169,400
											Popeye & Pals; Polit.	CKLW	136,900
4.	Andy Griffith	WJBK	434,000	35	4.	Death Valley Days (Sat. 7:00)	WJBK	U.S. Borax	160,600	12	Surfside 6	WWJ	89,100
5.	Jackie Gleason	WJBK	414,800	33	5.	Lawman; Con-Con (Mon. 7:00)	WWJ	Warner Bros.	159,600	13	Phil Silvers	WJBK	155,900
6.	Beverly Hilibillies	WJBK	410,000	32	6.	Phil Silvers (Mon. 7:00)	WJBK	CBS Films	155,900	12	Con-Con Forum Lawman	WWJ	159,600
7.	Donna Reed	WXYZ	384,400	31	7.	Yogi Bear (Wed. 6:30)	CKLW	Screen Gems	151,100	12	Highway Patrol	WJBK	166,300
8.	Eleventh Hour	WWJ	371,500	29	8.	Groucho Marx (Wed. 7:00)	WWJ	NBC Films	146,200	11	Mr. Magoo	CKLW	121,900
9.	Jack Paar	WWJ	371,200	29	9.	Checkmate; Mr. Lucky (Sun. 6:00)	WXYZ	MCA; Official	142,300	11	20th Century	WJBK	138,900
											Popeye & Pals; Ted	CKLW	110,300
10.	What's My Line	WJBK	363,200	29	10.	M Squad; Deputy (Mon.-Fri. 6:00)	WWJ	MCA NBC Films	141,100	11	Popeye & Pals	CKLW	113,500

CINCINNATI

STATIONS: WLWT, WCPO, WKRC. SURVEY PERIOD: MARCH 22 - APRIL 18, 1963.

1.	Ben Casey	WKRC	232,900	43	1.	Across 7 Seas (Wed. 7:00)	WLWT	Crosby Prod.	107,500	18	Shotgun Slade	WKRC	60,400
2.	Andy Griffith	WCPO	193,300	37	2.	Ripcord (Fri. 7:00)	WLWT	UA-TV	93,100	18	Death Valley Days	WKRC	57,400
3.	Hillbillies; Basketball	WCPO	193,100	35	3.	True Adventure (Thurs. 7:00)	WLWT	Teledynamics	84,300	16	Sugarfoot	WKRC	63,000
3.	My 3 Sons	WKRC	193,100	32	4.	Bronco (Sat. 6:30)	WCPO	Warner Bros.	61,600	10	Midwestern Hayride	WLWT	120,700
4.	Bonanza; Bob Hope	WLWT	190,800	31	5.	Shotgun Slade (Wed. 7:00)	WKRC	MCA	60,400	7	Across 7 Seas	WLWT	107,500
5.	Candid Camera	WCPO	174,700	32	6.	Sugarfoot (Thurs. 7:00)	WKRC	Warner Bros.	59,900	11	True Adventure	WLWT	84,300
											Wide Country; News Sp.	WLWT	118,700
6.	Wagon Train	WKRC	173,900	27	7.	Death Valley Days (Fri. 7:00)	WKRC	U.S. Borax	57,400	11	Ripcord	WLWT	93,100
7.	Sat. At The Movies	WLWT	170,300	33	8.	Wild Cargo (Sat. 5:30)	WLWT	Lakeside TV	57,100	10	Password; Fair Ex.; Golf	WCPO	50,500
8.	Van Dyke; Basketball	WCPO	167,700	28	9.	Quick Draw McGraw (Tues. 6:30)	WCPO	Screen Gems	56,700	8	News; Wea; Hunt-Brink	WLWT	100,300
9.	Dr. Kildare; Hall Fame	WLWT	158,400	29	10.	Biography (Tues. 7:00)	WKRC	Official	53,600	13	Sparkle Sportcase	WLWT	55,200

TOLEDO

STATIONS: WTOL, WSPD. SURVEY PERIOD: MARCH 22 - APRIL 18, 1963.

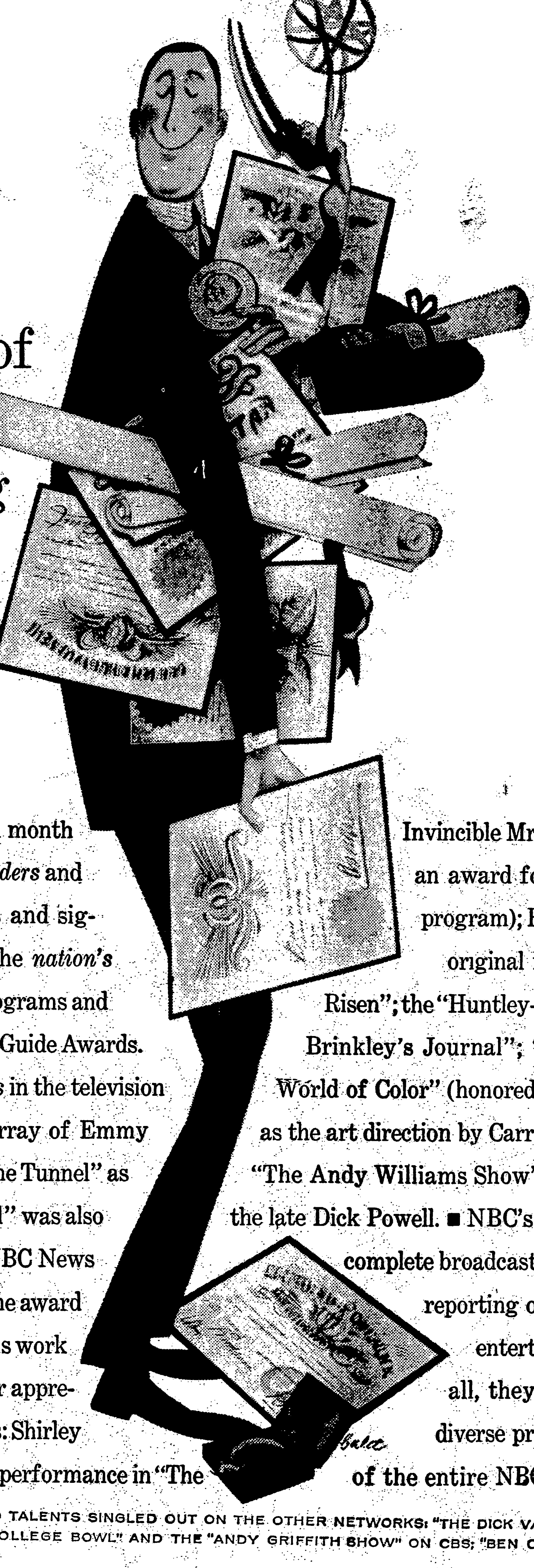
1.	Red Skelton	WTOL	152,000	40	1.	Rebel (Mon. 7:00)	WSPD	ABC Films	77,200	20	Watch Ward; Saunders	WTOL	69,100
2.	Wagon Train	WSPD	139,200	38	2.	M Squad (Fri. 10:30)	WSPD	MCA	76,200	25	Pres. Trip; Eyewitness	WTOL	30,600
3.	Candid Camera	WTOL	139,100	51	3.	Death Valley Days (Tues. 8:00)	WTOL	U.S. Borax	73,900	19	Combat	WSPD	91,600
4.	Beverly Hillbillies	WTOL	138,600	37	4.	Three Stooges (Tues., Wed. 6:15)	WTOL	Screen Gems	71,800	18	Deadline	WSPD	35,800
5.	Ben Casey; Awards	WSPD	136,900	51	5.	Huckleberry Hound (Mon. 6:15)	WTOL	Screen Gems	71,100	19	Deadline	WSPD	44,300
6.	Ozzie & Harriet	WSPD	133,800	33	6.	Quick Draw McGraw (Thurs. 6:15)	WTOL	Screen Gems	65,900	14	Deadline	WSPD	34,400
7.	My 3 Sons	WSPD	122,300	36	7.	Yogi Bear (Fri. 6:15)	WTOL	Screen Gems	65,600	18	Deadline	WSPD	31,500
8.	Gunsmoke	WTOL	121,700	32	8.	Zane Grey Theatre (Thurs. 9:30)	WSPD	4 Star	62,500	16	Hazel; Sea Hunt	WTOL	87,000
9.	Donna Reed	WSPD	121,600	31	9.	Sea Hunt; Hazel (Thurs. 7:30, 9:30)	WTOL	Economee	60,800	21	Ozzie & Harriet; Gray Th.	WSPD	98,200
10.	Ed Sullivan	WTOL	119,500	29	10.	Rescue 8 (Mon. 8:00)	WTOL	Screen Gems	60,500	18	Dakotas	WSPD	72,500

COLUMBUS, OHIO

STATIONS: WLWC, WTVN, WBNS. SURVEY PERIOD: MARCH 22 - APRIL 18, 1963.

1.	Candid Camera	WBNS	178,400	44	1.	Ripcord (Tues. 7:00)	WTVN	UA-TV	88,600	23	Looking Long; CBS News	WBNS	69,100
2.	Beverly Hillbillies	WBNS	170,800	42	2.	Shannon (Mon. 8:00)	WTVN	Screen Gems	72,300	15	I've Got A Secret	WBNS	125,200
3.	Red Skelton	WBNS	167,700	41	3.	M Squad; Twilight Zone (Th. 9:30)	WBNS	MCA	72,100	20	McHales Navy	WTVN	104,700
4.	Andy Griffith	WBNS	136,600	35	4.	Whirlybirds (Thurs. 7:00)	WTVN	CBS Films	68,100	16	Looking Long; CBS News	WBNS	65,500
5.	Ben Casey; Awards	WTVN	132,900	38	5.	Adv. Theatre; Jungle Theatre (Sun. 1:00)	WBNS	Sterling Cinema	66,200	17	Pioneers; Dugout	WLWC	8,100
5.	Wagon Train	WTVN	132,900	27	6.	Peter Gunn (Fri. 10:30)	WTVN	Official	65,500	15	Jack Paar; NCAA Tour	WLWC	90,100
6.	Dick Van Dyke	WBNS	132,200	37	7.	Biography (Sun. 6:30)	WBNS	Official	53,500	12	Wyatt Earp	WLWC	45,600
7.	My 3 Sons	WTVN	131,700	30	8.	Quick Draw McGraw (Tues. 5:30)	WTVN	Screen Gems	53,300	7	Flippo	WBNS	38,300
8.	Donna Reed	WTVN	131,400	30	9.	Death Valley Days (Sat. 7:00)	WBNS	U.S. Borax	52,600	14	Midwestern Hayride	WLWC	75,600
9.	Gunsmoke	WTVN	129,500	33	10.	Maverick; Bronco (Mon.-Fri. 6:00)	WTVN	Warner Bros.	51,100	11	Movieville; Edition	WLWC	31,700
											Home Edit; Hunt-Brink	WLWC	45,600

The Burden of Responsible Programming



It seems just about unanimous now. ■ A month ago, a distinguished panel of *opinion leaders* and *critics* singled out NBC for numerous and significant Peabody Awards. Previously, the *nation's viewers* selected a wide range of NBC programs and personalities as their favorites in the TV Guide Awards. ■ And just a few days ago, *our colleagues* in the television industry presented us with a dazzling array of Emmy Awards—headlined by the naming of "The Tunnel" as "The Program of the Year." "The Tunnel" was also honored as the best documentary, and NBC News correspondent Piers Anderton received the award for the best international reporting for his work on that program. We also want to add our appreciation for the other NBC Emmy winners: Shirley Booth of "Hazel"; Trevor Howard for his performance in "The Invincible Mr. Disraeli" (O. Tamburri won an award for camera work in the same program); Robert Russell Bennett for his original music in Project 20's "He Is Risen"; the "Huntley-Brinkley Report" *and* "David Brinkley's Journal"; "Walt Disney's Wonderful World of Color" (honored for the series itself, as well as the art direction by Carroll Clark and Marvin Davis); "The Andy Williams Show"; and a Trustees' Award to the late Dick Powell. ■ NBC's winners this year cover the complete broadcast spectrum, from on-the-spot reporting of great events to unalloyed entertainment. In all, they typify the diverse programming of the entire NBC schedule.

CONGRATULATIONS, TOO, TO THE PROGRAMS AND TALENTS SINGLED OUT ON THE OTHER NETWORKS: "THE DICK VAN DYKE SHOW," "THE DEFENDERS," "JULIE AND CAROL AT CARNEGIE HALL," "G-E COLLEGE BOWL" AND THE "ANDY GRIFFITH SHOW" ON CBS; "BEN CASEY" AND "NAKED CITY" ON ABC

From The Production Centres

Continued from page 22

team, will comprehensively cover its progress through the year and supply its personnel with mess comforts . . . BBC's radio Music Festival this year bows June 1 at the Royal Festival Hall, will get through hundreds of musical items in its five consecutive Saturday sessions . . . ABC-TV's "Thank Your Lucky Stars" beat show has inked Four Seasons, Pat Boone, Tornados, John Leyton and Kenny Ball band among its pop ration for June shows . . . After a reshaping and a couple of dummy runs, Southern TV's "Dad, You're a Square" beat show now definitely bowing June 21 for an initial 13 weeks.

IN WASHINGTON . . .

John Hayes, prexy of Washington Post-Newsweek stations, was re-elected president of United Community Funds and Councils of America Inc . . . WRC-TV has lined up some big names in foreign policy for its "Focus on World Affairs" show, among them Under Secretary of State for Political Affairs Averell Harriman and Presidential Assistant for National Security Affairs McGeorge Bundy . . . Also on the pubaffairs front WRC will show a debate on a lively topic here June 2 with the man who started it Prof. James McGregor Burns as host. Debate topic "Washington Deadlock" comes from Burns' book "Deadlock of Democracy."

Guesting will be Interior Sec. Stewart Udall and five Senators and two Congressmen with widely varying views on Burns' political theories . . . Metropolitan Area Mass Media Committee of the American Assn. of University Women is giving three of its "MAMM" awards instead of the usual one. Their picks for outstanding programs went to Introduction to the Old Testament," WMAL-TV; "It's Academic" WRC-TV and "National Gallery Concerts" WTOP-TV. Children's program award went to "Ranger Hal" on WTOP . . . **Jerome Johnson**, director in WMAL-TV's pubaffairs department, appointed to the D. C. Commissioners' Committee on Employment of the Handicapped.

IN TORONTO . . .

Don Sims of CBC-TV's "Country Hoedown" made an honorary chief of the Ojibway tribe . . . **Don Messer** and his "Jubilee" gang of down east music fame to tour the west in strenuous six-weeks of one-niters during early June and July . . . **Darren McGavin** in town to star in **Maxwell Anderson's** "Day the Money Stopped," skedded on the "Playdate" series, to be telecast over the CBC-TV web, with **Melwyn Breen** as producer . . . **Geraldine McEwan** videotaped **Harvey Hart's** production of **Arnold Wesker's** "Roots," to be shown on "Festival" series later this season . . . **Oscar Peterson** and trio head for Montreal June 27 to video 13 jazz segments for the French-language tv web, with pianist introducing in French and seshes to run 15-mins. each . . . **Anna Cameron**, who finishes her "Take 30" at June's end, immediately taping "There'll Always be a Tourist," which deals with travel . . . **Norman Campbell**, who has just completed "One in Five," a 30-mins. program featuring members of the National Ballet of Canada (unreleased as yet), to the Stratford (Ontario) Festival to produce the stage prez of "The Mikado."

IN PHILADELPHIA . . .

Jack Steck, director of program and talent development for WFIL and WFIL-TV, elected president of the Poor Richard Club, oldest advertising club in the country . . . Former localite **Chick Kelly**, now the Miami-based chief of public relations for the Storer stations, here for the sixth anni celebration of chain's Philly outlet, WIBG (23) . . . WPEN discontinued the switchboard after 5:30 p.m. and has an answering service taking calls . . . **Dan Testa**, formerly with WFLN joins WCAU-TV as a news-writer-interviewer . . . **Mark Richman** returns to hometown, in July, for role in "Night of the Iguana" at the Playhouse in the Park . . . **Bob Hope** here to publicize his book "I Owe Russia $1,200," was the house guest of **Benedict Gimbel Jr.**, veepee of Metromedia . . . **Chuck Gordon**, WCAM newsman, has won a scholarship to Rutgers Law School . . . WCAU-TV's hourlong documentary on the American femme, "Women Want Out," to star **Shirl Conway** of "The Nurses" (June 25) . . . WIP deejay **Joe McCauley**, guest conductor for the U. S. Navy Band engagement at the Academy of Music, was asked for a repeat at the organization's Hershey, Pa. concert . . . WCAU-TV's **John Facenda**, **Tom Brookshier** and **Jack Whitaker** associated in new restaurant chain, the Beef 'n' Beers.

IN BOSTON . . .

WEEI aired "The Krebiozen controversy" with special guest Dr. Andrew C. Ivy, former prexy U. of Illinois, scientific advisor to Krebiozen foundation, on its "Conversation Piece" program Friday (24) p.m., and nabbed bagfuls of mail . . . WHNB-TV, Channel 30, Hartford, to carry six Red Sox games in nine days from Fenway Park, Boston . . . **Palmer Payne**, former WCOP news director, joined WNAC as vacation staff announcer . . . Broadcasting Executives Club to hold "King Kamehameha Day" June 12 in Somerset Hotel at their Hawaiian night breakup party with **Bill McCormick**, prexy WNAC, WNAC-TV and Yankee Net, in charge . . . WNAC running a contest on Boston Pops, conducted by **Arthur Fiedler**, with contestants required to write a letter on why they would like to go . . . **Bill Buchanan**, former tv columnist for the merged Boston Record, now a Globe feature writer and reporter.

IN CLEVELAND . . .

WGAR's **Tom Armstrong**, chairman of the Central YMCA Education Committee, makes report to Y on his trip to Far East . . . **Murray Segar**, ex-Plain Dealer, now hosting KYW-TV's "Open Circuit" . . . WDOK's **Walt Henrich** narrates film made by Metropolitan Park System . . . KYW-TV planning live pickup of Summer Pops Concert from Public aud . . . Cleveland Orchestra, heard on KYW-TV, had its cntract with Musicians Union okayed courts despite protest by dissident group. Union seeking to oust 16 objectors . . . WERE partied **Ray Tannehill** who left news directorship for San Francisco . . . **Dan Bellus**, Trans-Continent TV in New York, visiting WDOK . . . **Mike Ruppe**, ex-KYW promotion, now at KETV . . . WEWS will cover last four holes of $110,000 Beechmont Open with Sports Network covering for 150 stations. Among the sponsors, WHK.

IN DETROIT . . .

John F. Pival, prexy of WXYZ, was elected to the Adcraft Club's Board of Directors . . . newsman **Ven Marshall** will broadcast via trans-atlantic telephone on his regular 6:30 p.m. cross-the-board broadcasts during his forthcoming three-week trip to Europe . . . The second annual WXYZ-TV Michigan Television Scholarship will be awarded to a student now registered in any accredited college's television, advertising or journalism courses. The selected student will spend 13 weeks as a fulltime trainee at WXYZ-TV with "reasonable remuneration," beginning in June . . . WJBK radio received a first place award in the Special Events Show category for its "Election Spectacular" from the Michigan Associated Press Broadcasters' Association . . . New WXYZ-TV entry is "Adventures with Dennis Glen Cooper" a color travelog show to be seen Sundays at 7 p.m. . . . WJBK radio news director **Bob King** is on the luncheon-speaker circuit during National Radio Month . . . WWJ-TV's outstanding documentary "Michigan Story: A Car Is Born" will be repeated because of a continuing clamor from folks who missed it first-time around. The film shows the inside of styling studios and engineering laboratories of the Big Three auto makers . . . WJBK disk jockey **Robert E. Lee** is appearing in a local theatre's production of "Waltz of the Toreadors."

IN ST. LOUIS . . .

Jerry Lewis coming to town on Saturday, June 15, for a round of tv-radio p.a.'s to plug his new movie, "The Nutty Professor" . . . KWK radio has added a new deejay, **Jerry Brown**, to its daytime roster . . . **Ed Brown**, KMOX-TV staff announcer, moving to Providence, R. I., as manager of news for WPRO-TV and WPRO-AM and FM . . . KMOX radio has slated a college course, "World of Ideas," for a Monday, June 3 start. St. Louis U. prof Dr. Thomas Neill will teach the opening stanzas examining Communism . . . KMOX also has booked its annual "Best of the Muny Opera" show for a Sunday, June 2, entry . . . An exhuberant crowd of 200 in attendance at the local Emmy chapter's annual dinner where **Steve Allen** and **Tim Conway** entertained . . . WIL radio's **Bill McKibben** named keynote speaker for Southern Illinois U's annual Phi Sigma Epsilon banquet.

IN CINCINNATI . . .

For increased family attention WLW-T's special documentary "The Last Prom" filmed story of a fatal highway crash for high school grads after an evening of gaiety was telecast in prime Sunday evening time 8:30 to 9 . . . **Debbie Drake** guested on WCPO-TV which has returned her figure-trimming syndicated show to Cincy for early-rising femmes. The Scripps-Howard station also has restored **Jack Welsh's** recaps of weekday races at River Downs for late night viewers . . . H. H. Meyer Packing Co. has received the Alfred P. Sloan safety award for the fourth time in five years as commercial sponsor of the "Signal 3" Saturday a.m. quiz program on WLW-T. Police Lt. **Arthur Mehring**, copter cop on WLW, is moderator of the show. The Meyer meat firm plugs weekend and holiday highway safety in spot announcements on WLW copter traffic time.

IN PITTSBURGH . . .

"GoWo," a panel show locally produced and featuring **Mark Schaefer** as host, will be seen live Monday, Wednesday and Friday as a segment of "Kay Calls" on WICC. **Kay Neumann** is the hostess . . . "The Mike Douglas Show" makes its debut on KDKA-TV on Monday (3). Show will be seen here on tape in the slot formerly occupied by "The Big Movie" at 1 p.m. . . . **Marie Torre** and **Al McDowell** have joined **Tom Finn** as regulars on KDKA-TV's expanded news show called "The World Tonight" . . . Show will run from 6:30 to 6:45 p.m. and then go to network from the Cronkite report. KDKA-TV will follow with a half-hour additional newscast from 7 to 7:30 p.m., but will give 15 minutes of this back to the network when the Cronkite show goes to a half-hour. With McDowell moving over to this show, his place on the noon news on KDKA will be taken by **Bill Steinbach**. Steinbach was an announcer on WCAE (now WRYT), WKJF and WJAS here before joining KDKA in 1957.

IN MINNEAPOLIS . . .

KTCR sponsoring "Grand Ole Opry" show at Metropolitan Stadium June 8. Program will feature **Claude King**, **Skeeter Davis**, **Merle Travis**, **Tex Ritter**, **Marvin Rainwater**, **Roy Drusky** and the **Don Gibson** and **Bobby Hankins** bands. **Texas Bill Strength** will emcee . . . **Joel Grey** and **Julie Newmar**, stars of roadshow "Stop the World—I Want to Get Off" which played here last week, appeared on KSTP-TV's daily color show "Treasure Chest" . . . WCCO-TV, CBS affiliate, and staffer **John Gallos** receiving National Conference of Christians and Jews awards at brotherhood banquet today (29) for regular Sunday "Religious News" program . . . KSTP Radio providing tips for local golfers with daily announcements of links conditions at public golf courses throughout summer . . . Minneapolis Tribune columnist **Will Jones** noted that tv audience's reaction to obscene gesture by **Roger Maris** during a Yankees-Minnesota Twins ballgame in Minneapolis this month was apparently much more indignant in New York than it was here. WTCN-TV, beaming the game locally, received only seven protest calls, WPIX, carrying same telecast in N.Y., was clobbered with 700 phone calls.

IN DALLAS . . .

Greer Garson elected to KIXL board of directors . . . **Steve Allen**, whose tv'er is seen here on KRLD-TV, brought in singer **Jennie Smith** and the **Don Trenner Trio** for two shows at State Fair Music Hall Saturday (25) . . . The Dallas Cowboys, pro pigskinners, will play-by-play their fall games via KLIF and KVIL-FM . . . **Dean McClain**, KNOK sales manager, named prexy of local chapter of Alpha Delta Sigma . . . **Clate Holm**, KIXL news director-announcer, switched to station's sales staff . . . **Julie Benell**, WFAA-TV and Dallas News food editor, back from Hawaii where she again served as a judge of the Kaiser Cookout for Men in Honolulu . . . **Ed Sheridan** named general manager of KBOX . . . **Harry Stone** hosting "Strike It Lucky," new KRLD-TV weekly bowling show, with KRLD sportscaster **Bill Mercer** assisting . . . **Chuck Dunaway**, KLIF deejay, left his slot and was replaced by **Bill Ennis** from KCUL, Fort Worth . . . **Jack Dix** is new sales manager at WFFA-TV, replacing **Bill Hobbs**, who was named manager of KSYD-TV, Wichita Falls . . . **John Davenport**, WFAA-TV special events director, resigned to become public relations head of Dresser Industries here . . . **Jack Berning**, ex-sales manager at WFIE-TV, Evansville, Ind., named general sales manager of KTVT, Fort Worth.

Gordo Sponsors

Continued from page 23

work sales department, on short notice, came up with RCA Whirlpool to underwrite the rest. (Except for sharing time with parent RCA on the Walt Disney series, Whirlpool has otherwise not been significantly represented in network tv this season.)

Cooper's press conference, telecast as a special on Sunday (19) from 5-6 p.m., found a spur-of-the-moment taker in Kemper Insurance, which bought the whole show. And finally, the network sales boys turned up a half dozen participating sponsors for the astronaut's reception and parade in New York last Wednesday (22) on less than two days' notice.

Restricting the blurbs to no more than 12 for the four hour event so as not to over-commercialize, NBC-TV pulled Brown & Williamson out of the hat for three spots, Armour for three, Kimberly-Clark for a pair, General Mills for two (one out of New York and one out of Chi) and one minute each from Borden and American Cyanamid. It was a banner week for the web's central division sales office, since virtually all of the quick biz came out of Chi. Whirlpool and Kemper, for instance, and 10 of the 12 minute spots.

Metromedia

Continued from page 26

operators in California agreed to carry the Birch billboard.

Unlike in the east, where billboards are mostly seen bordering the highways, outdoor advertising is most prominent in the key cities on the Coast. That, Barrett explained, is due to the fact that while the eastern cities obscure billboards by the height of the buildings, the horizontal layout of the Coast cities give special prominence to outdoor signs. The climatic conditions on the Coast, moreover, make outdoor advertising an all-year round buy on the Coast.

Desilu

Continued from page 27

hand, and then perhaps six will be bought. But more and more sales have been made recently on the basis of pilots, in Germany, France and Italy, he said, and prices are on the rise, too.

Just about everywhere the foreign market is "improving," he noted. The one big exception is Latin America—Mexico excepted. In a continent which, ironically, has shown a great liking for U. S. vidfilms, political instability and financial conditions have combined to create conditions whch made it very difficult for Americans to get their money for their product. "The money situation is unbelievable. They don't have it. They're broke," he said. This is particularly true of two of the largest nations, Brazil and Argentina. Desilu is receiving its coin, but slowly—50-75% slower than it should be, the exec said. Desilu Sales is not selling any of this year's product in that market as a result. "We don't want to invest in dubbing until we are assured of a cash flow," he explained.

On his globe-trotting mission, Dinsmorer will visit with Desilu reps around the world, also with tv execs in the various countries. He will go to England, France, Germany, Italy, Greece, Lebanon, perhaps Egypt, Portugal, Spain and Iran, thence to Bangkok, Singapore, Australia, Manila and Honolulu, the Scandinavian countries, Holland, Belgium and Luxembourg are also on his agenda. He is bypassing Japan, one of the better foreign markets, because Desilu is sold out there.

Vast Wealthland

Continued from page 21

work official contrasts the Minow in-&-out to the personal principles of J. Edgar Hoover, who is reported to have declined highly lucrative top management private business proposals many, many times. If the FBI were run by young men leapfrogging into top paying jobs each two years, its performance, it's argued, would fall far short of the high standards it consistently maintains.

What the people and the industry now need, it's held, is a young J. Edgar Hoover who, by putting service above self, can bring true dedication and basic stability to the Commission and tv's program of growth and improvement.

Thus, many who now recognize that perhaps even more needs to be done to improve television than was apparent two years ago, are hopeful that President Kennedy has selected in Henry a man who can do half as much to improve tv as Minow has done to improve himself in the past two years.

Off-Web

Continued from page 27

onto the series from the day one in syndication, monies which must be returned.

One syndicator said it was a good rule of thumb for his company that no profit is realized in an off-network hour series until more than a $1,000,000 is grossed throughout the country. Series in question is one of those quality ones which had a healthy network run, coming into the syndie market with years of episodes. In another case, one involving buyouts of production partners prior to the realese of the series in syndication, the break-even point was put much higher.

In the midst of this cost situation, prices have taken a drop. A good hourlong series in N.Y. at one time commanded in the neighborhood of $3,200 to $4,000. Los Angeles, $2,500; and Chicago, $2,000. Prices currently are said to be a comparative shadow of what was secured in the past. Some syndicators say they're walking away from deals; there's no meeting ground, they aver.

Knoxville — James F. Small, WNOX radio staff announcer, has been elevated to acting program director of the Knoxville Scripps-Howard outlet. Small has been associated with the station for two years and formerly operated the late evening show.

to help continue our reputation as
the top movie station in our market.

NBC-Philco: Nothing to Do But Wait for Rebuttal and Decision

Washington, May 28.

FCC Examiner James Cunningham has finally closed the record on the NBC-Philco case and pr m-isees a decision before years' end.

Cunningham shuttered the case involving Philadelphia's Channel 3 last week after a final flurry of legal maneuvering that one observer categorized as "like the last minutes of the Harvard-Yale game when they send everybody in to earn his letter.

Proposed findings are to be filed by both sides July 23 and rebuttal replies a month later. The Broadcast Bureau has an August deadline for its two cents.

Whereupon Cunningham will retire to prepare an initial decision which he said he would try to unveil by the end of 1963.

At issue is whether NBC's license to operate its o&o WRCV-AM-TV is renewed or the nod goes to Philco which is challenging the renewal. NBC has more than an ordinary interest in renewal since it has to jettison the station by June, 1964, under a Justice Department order and figures to comply by swapping it for RKO General's WNAC-AM-TV and WRKO-FM in Boston.

WINN to CBS

Louisville, May 28.

WINN radio will become the CBS radio network basic outlet in Louisville under terms of contracts signed in New York last week. CBS spokesmen said the contracts were signed by Claude Sullivan, WINN v.p. and general manager and William A. Schudt, Jr. CBS v.p. for radio affiliate relations. No date for the contracts to go into effect was given.

WINN would replace WKYW as the CBS outlet in Louisville. WHAS radio was for many years the local radio outlet in Louisville, prior to the switch to WKYW.

CBS FOUNDATION'S 116G EDUC'L GRANTS

Grants totaling $116,000 are being made to 18 colleges, universities and educational organiaztions by the CBS Foundation as part of its program in support of higher education.

The gifts include seven unrestricted $3,000 grants to six institutions in recognition of the services of seven alumni who are execs of CBS. Exec grants are being made as follows:

Frank C. Beazley, Jr., general sales manager, WCAU-TV, Philadelphia, Stanford U.; William Block, international sales manager, CBS Films, Columbia U.; Blair Clark, general manager and v.p. CBS News, Harvard U.; Ralph H. Daniels, national sales manager, KNXT, Los Angeles, Pomona College; David Fuchs, director of market development, CBS-TV, Yale U.; John J. McCrory, assistant sales manager, KMOX-TV, St. Louis, Fordham U.; and Renville H. McMann, director of engineering, military and industrial systems, CBS Laboratories, Yale U.

Other grants were made to colleges and college associations.

WCBS-TV Pickup On 'Antony & Cleopatra'

Shakespeare in the park will be seen again on tv in N.Y. metropolitan area, when WCBS-TV telecasts the season's opening "Antony and Cleopatra" play from Central Park's Delacorte Theatre.

The Joseph Papp production, tentatively slated for telecasting June 20, will star Colleen Dewhurst and Michael Higgins. Again it will be a two-and-a-half hour telecast. First engagement, set by WCBS-TV's Ned Cramer, was last year's rendition of "Merchant of Venice."

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competition ratings also are highlighted.

(Continued from page 31)

WOAI — Total Area Homes: 68,200 — Metro Rating: 25 — Share of Audience: 34

SATURDAYS 8:00-10:00
Program: SATURDAY NIGHT AT THE MOVIES

Feb. 16 "THE LONG HOT SUMMER"
Paul Newman, Joanne Woodward
1958, 20th Century-Fox, 20th Century-Fox

Feb. 23 "THE PRESIDENT'S LADY"
Charlton Heston, Susan Hayward, Fay Bainter
1953, 20th Century-Fox, 20th Century-Fox

Mar. 2 "THE ROOTS OF HEAVEN"
Trevor Howard, E. Flynn, E. Albert, O. Wells
1958, 20th Century-Fox, 20th Century-Fox

Mar. 9 "IN LOVE AND WAR"
Robert Wagner, Jeff Hunter
1958, 20th Century-Fox, 20th Century-Fox

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Defenders 8:00-8:30	KENS 68,500
L. Welk 8:30-9:00	KONO 65,000
Gunsmoke 9:00-10:00	KENS 96,600

KONO — Total Area Homes: 59,000 — Metro Rating: 25 — Share of Audience: 36

SUNDAYS 7:00-9:00
Program: SUNDAY NIGHT MOVIE

Feb. 17 "TERROR IN A TEXAS TOWN"
Sterling Hayden
1958, UA, UAA

Feb. 24 "TRAPEZE"
Burt Lancaster, Tony Curtis, Gina Lollobrigida
1956, UA, UAA

Mar. 3 "TIGER BAY"
John Mills, Horst Bucholtz, Haley Mills
1960, Sterling TV

Mar. 10 "THUNDER ROAD"
Robert Mitchum, Gene Barry, Keely Smith
1958, UA, UAA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Monaco/Ed Sullivan 7:00-8:00	KENS 64,200
Bonanza 8:00-9:00	WOAI 113,700

Collins Rating Plan

Continued from page 20

should do the audit, rather than NAB personnel. Collins said all this is still under consideration and made no commitment either way on either point.)

If a service fails to meet the minimum standards, the Council will be empowered to require remedial action and will have authority to rescind the service's accreditation.

(3) NAB's Research Committee will initiate immediately a comprehensive and continuing program of research into measurement methodologies, their adequacy and improvement. Research will be broken into four four areas, radio and television separately, with national and local measurements of each. Special attention will be given to the old dilemma of some kind of yardstick for auto radio and transistor listening.

Chairman Harris told Collins that his plan has a very significant omission. "Don't you plan anything for the proper use of ratings?" Harris asked. Collins said he didn't think evaluation of how ratings should be used is a proper area for NAB.

Collins also levelled one sharp criticism at the networks.

"The research people of the networks," Collins commented in an ad lib, "woefully failed to provide the industry with the leadership which would have prevented what this committee has disclosed."

Backing the NAB industry regulation plan to the hilt as he sat on the witness stand with Collins was Donald H. McGannon, prez of Westinghouse Broadcasting and chairman of NAB's Research Committee. McGannon has worked closely with Collins and other industry leaders in hammering out an industry plan which would take off the federal heat in the ratings area. McGannon drew compliments from subcommittee members for his leadership in the effort.

Raleigh, N.C.—Charles (Chuck) Ballard has joined the staff of WRAL-TV in Raleigh as announcer. He moved here from Midland, Tex.

HUNTING BIG GAME?

You'll find it in the Northwest . . . a big, rich ready market for your product.

This is the area which KSTP-TV serves and *sells* . . . $5 Billion in spendable income and 810,800 TV families. Let KSTP-TV start a sales stampede for you.

KSTP television 5 100,000 WATTS • NBC MINNEAPOLIS • ST. PAUL

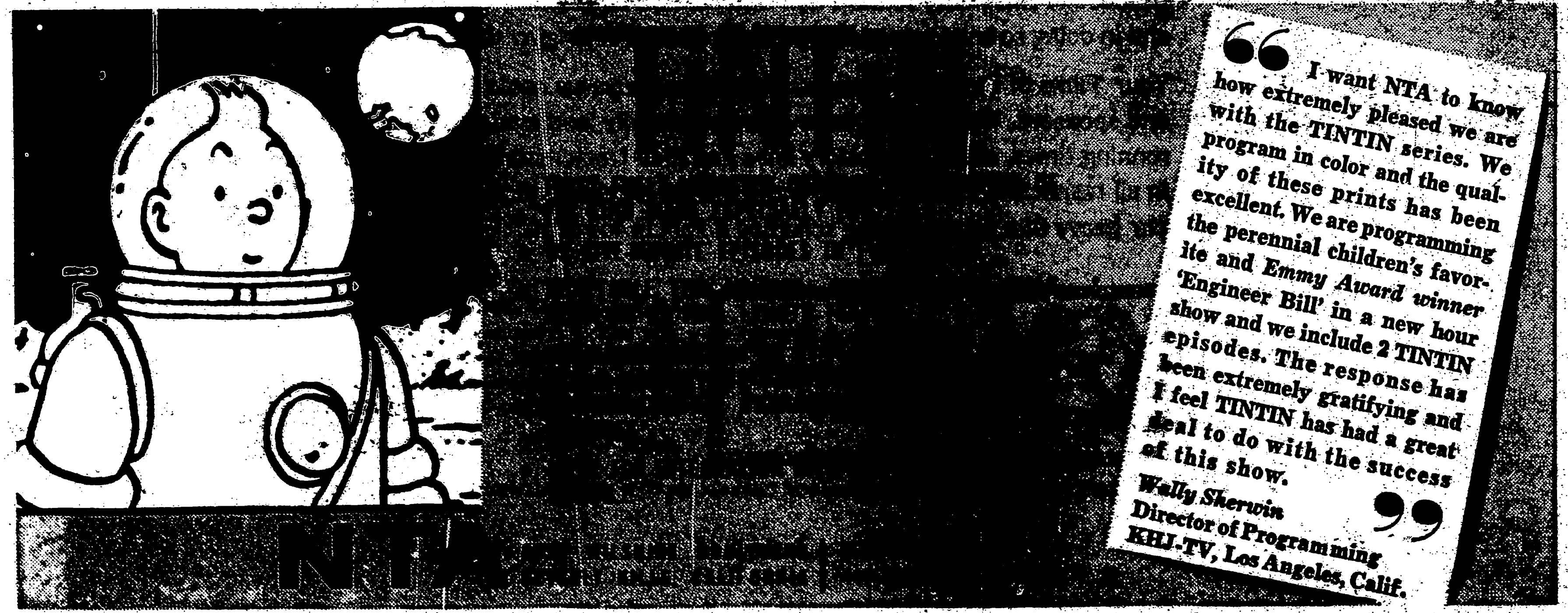
JACKIE KANNON

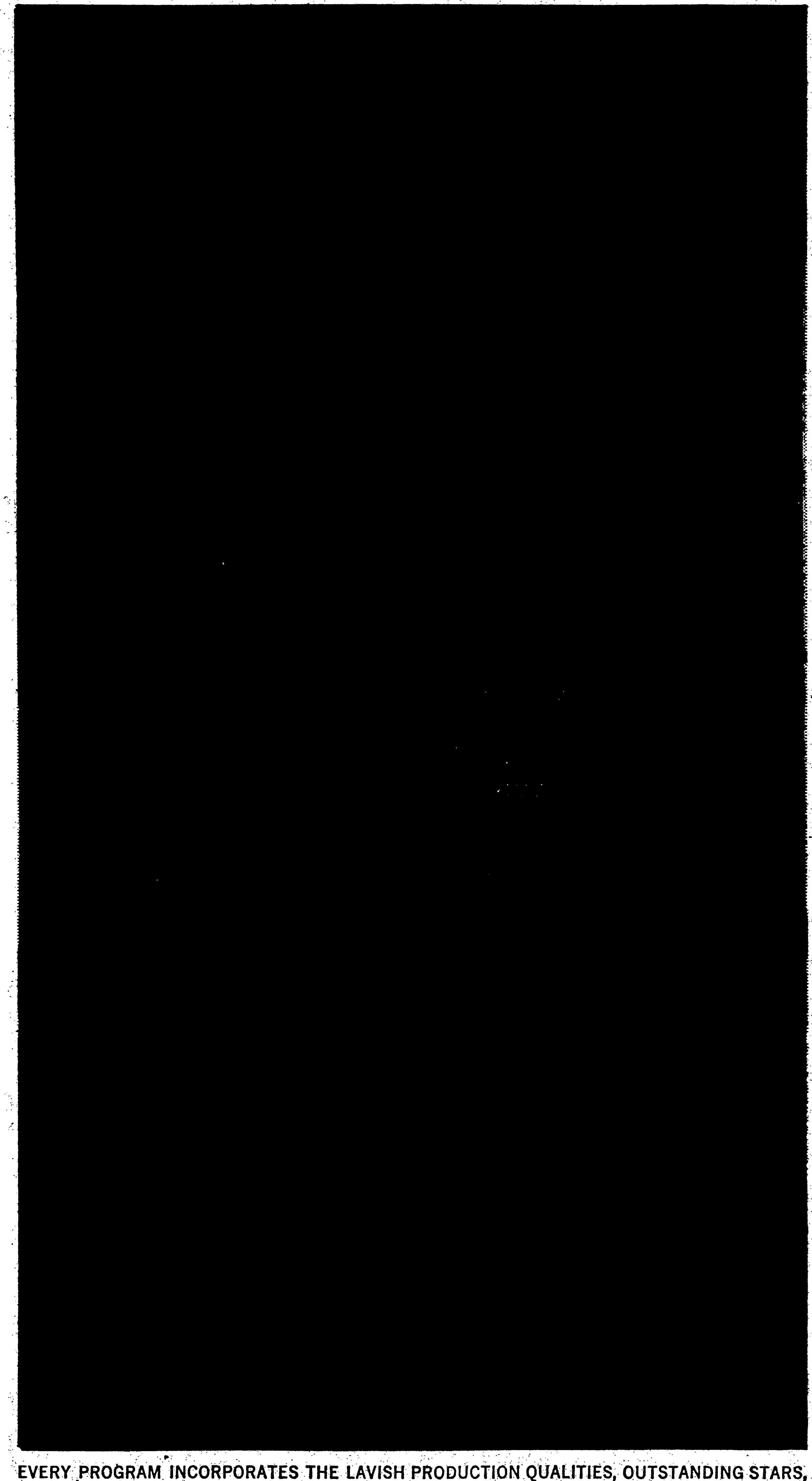
Agency: U.T.M.; Dick Rubin; Time Life Bldg., Rm. 930; N.Y.

Direction: Harry Adler, 165 West 46th St. Rm. 508; N.Y.

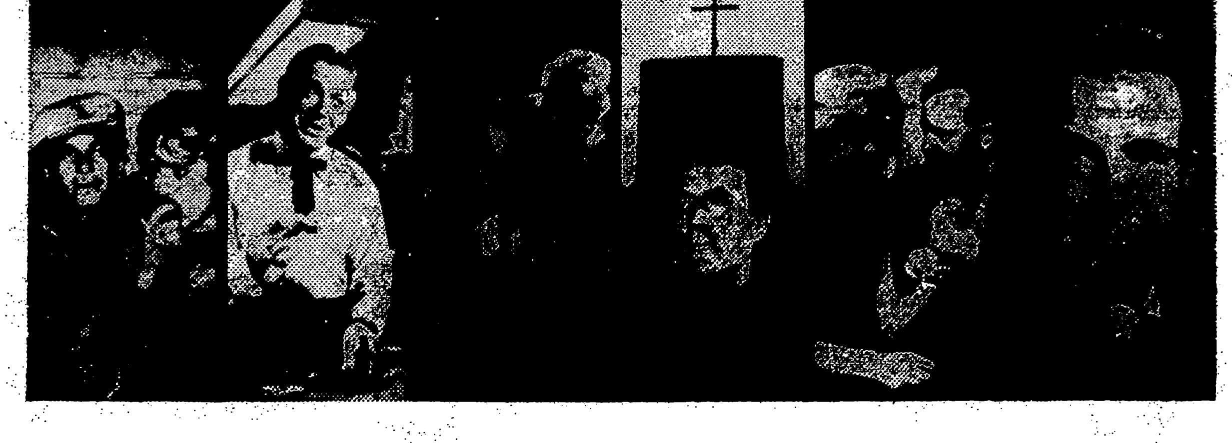
EMMETT KELLY

Mgt: LEONARD GREEN, 51st St., New York City





EVERY PROGRAM INCORPORATES THE LAVISH PRODUCTION QUALITIES, OUTSTANDING STARS, AND SUPERIOR ENTERTAINMENT COMPARABLE TO THAT FOUND IN FINE FEATURE FILMS



TELEVISION'S FINEST SERIES OF DRAMAS...

NOW IN RELEASE FOR DISTRIBUTION

The DICK POWELL Theatre

HONORED AND ACCLAIMED BY THE ENTIRE TELEVISION INDUSTRY

WRITERS GUILD AWARD • SCREEN DIRECTORS GUILD AWARD • AMERICAN CINEMA EDITORS AWARD • SCREEN PRODUCERS GUILD AWARD MOTION PICTURE DAILY'S FAME AWARD • SOUND EDITORS AWARD • HOLLYWOOD FOREIGN PRESS ASSOCIATION'S GOLDEN GLOBE AWARD RADIO-TV DAILY'S ALL AMERICAN AWARD

PLUS SEVEN EMMY NOMINATIONS AND ONE EMMY AWARD WINNER

"PROVEN PROGRAMMING" FROM

FOUR STAR

A SUBSIDIARY OF FOUR STAR TELEVISION

600 FIFTH AVENUE
NEW YORK 20 NEW YORK
LT 1-8530

Hagerty Vs. Lang

Continued from page 23

after leaving CBS, a string of CBS news personnel also made the same move. Ron Cochran was hired to become the anchor man on the early evening report; Howard K. Smith joined the web as a commentator; and Bob Quinn became exec producer of all the news shows. Other CBS staffers who moved over included producers Bill Kobin and Bill Seaman and graphic arts director Benny Blank.

Lang said that he had grown tired running an obstacle race at ABC in the last couple of months. Disputes with Hagerty and others involved a whole range of problems, including the number and time-slotting the documentary specials next season and the retention of the Sunday at 10:30 p.m. half-hour segment for the news department. At one stage in the running debate, Lang reportedly submitted one of his prior resignations with a statement: "I refuse to be a vice-president of nothing."

Lang reached the pinnacle of his power about six months ago when the ABC news department was overhauled and he was put in charge of operations while Hagerty was believed to have been "kicked upstairs," retaining his title as news chief and policy formulator. It has been during this half-year that the most sweeping changes were made in the web's news operation. Chief among these was the hiring of Murphy Martin for the 11 p.m. news show and the playing down of some of correspondents hired by Hagerty.

In this respect, the Lang-Hagerty dispute became acute over the role to be played by William Lawrence, the former N.Y. Times Washington correspondent whom Hagerty hired at a salary plus fees of over $40,000 yearly. In recent months, Lawrence has all but disappeared from the ABC-TV nighttime news shows, reflecting Lang's authority in the news operation.

Even though Lang has departed, it's expected that the web's news operation will continue along his guidelines. That is indicated by the fact that Quinn has been appointed by Hagerty to continue as exec producer with the additional title of general operations manager. The vote of confidence in Quinn allayed widespread apprehension among the news staffers that another shakeup was to be expected in the aftermath of Lang's departure.

Stephen C. Riddleberger, a longtime exec with ABC in various capacities, moved over from his prexyship of the ABC radio o&o's to become v.p. and general manager of ABC's news department. This is the job roughly equivalent to that held by Lang and puts Riddleberger second in command to Hagerty.

Lang is now considering offers from a couple of advertising agencies, but may also wind up as a television personality. He auditioned for a CBS-TV show several years ago, but at that time decided to remain with his exec post.

TV Followups

Continued from page 29

other things, his English was comprehensible, fluid and grammatically impeccable, or nearly so. The universality of his concern was noticeable. And Kalb, who used to be CBS bureau chief in Moscow and who returned to do this one-shot, was, as usual, superlative. He's one newsman who is sensible and knowledgeable as well as resonant. **Art.**

Jackie Gleason

Jackie Gleason is turning into a king size Ed Sullivan once a year with the presentation of regulars on his show in spots of their own. It's an unusual layout inasmuch as those getting their innings are either performers with small parts or are in the non-performing sections. It added up to an entertaining session notably because of the amateur spirit that pervades. The viewer is sort of led not to expect much, and he gets more than anticipated.

There were, however, some worthy efforts from the Gleason stable. For example, Hank Ladd who was a straightman for Bert Wheeler, gave a creditable monolog. Phil Bruns did a good pantomime of a flight to Mars, and Barney Martin conducted a bedlamlike scene in a wild Coney Island bit. Another professionally performed sequence was by Peter Gladke, who used to dance on the nitery circuits, but is now choreographic assistant to June Taylor, gave an excellent impression of a song-and-dance man.

A notable assist was by the Max Kaminsky jazz group, and there was Alice Ghostley to contribute a pair of comedy tunes. Helen Curtis, a plump singer, knocked off "All of Me" and the bill was completed by pint-sized Charley Bolender in "Look-a-Me," midget Stormy Bergh who sang "Louise" and writer Snag Werris who did okay in patter and a performance of a cut rope trick. *Jose.*

Chi Station

Continued from page 2

est. The promotional stunt for the 5,000-watter is an apparent jab at the teenage music formats and also at the feature-oriented network outlets.

The "Milkdown" is being supervised by Hawthorn Mellody Farms, a Chi dairy. The two cows are sworn to have had equal milk production for the last two years. They will be milked twice a day, and their progress will be charted on a "Contentment Calendar." Carson, Pirie Scott states that it is going along with the stunt in order to give the city kids a look at a live cow.

TV Sets

Continued from page 1

same kind of sets will be sold in Spain.

TV in the States uses VHF and UHF, while Germany's First TV Network is broadcast in VHF while the Second TV Network and the military's own television is done in UHF.

In the U.S., the television picture contains 525 lines, while in Germany, Italy, Spain and several other European lands the picture has 625 lines. The British television, now going with 405 lines, is converting to the 625, while the French picture uses 819 lines.

The increasing standardization throughout Europe, however, makes reception easier.

Special "flip-a-switch" sets are being offered through the Air Force exchanges for use in France, but cannot be used in the other European countries.

Show Dies

Continued from page 1

young and old, male and female, volubly have declared Leisner and his particular blend of corny jokes, self-conscious smiles and good looks their everlasting love.

"I am battle-fatigued," says Leisner in his farewell address to his audience. No doubt the continued criticism of his show had finally made his smiles a bit strained.

Danish TV and Leisner are now looking for a new formula.

British ATV's 'Death By Tax'

Continued from page 21

silent in the two days immediately after his barrage, the London Daily Express jumped in quickly.

Splashed in heavy black type slap down the middle of its editorial page accompanied by a picture of Collins and a lampooning cartoon by its politico-satirist Cummings of the ITV "elephant" screaming "Help! I'm being threatened!" by an umbrella-wielding "mouse" tagged "Government ITV tax," was an embarrassingly direct offer.

Daily Express Challenge

". . . the Express is prepared to take Mr. Collins at his word," ran the piece. "We are prepared to put him out of his misery with this simple proposition — Hand over your company to the Daily Express, Mr. Collins! For the Daily Express is prepared to buy and run the ATV company at the level of profit that would follow the imposition of the new tax. In any competitive field such a level of profit would be considered a splendid investment. Of course the Daily Express has no ambition to become involved in television. It is the job of the television companies to run their own services properly. But if Mr. Collins says that he cannot carry on when his profits are clipped by the government, the Daily Express is willing to do so. And just consider what a wonderful boon this would be for the viewers."

The staunchly anti-indie tv, and virulent pro-Empire Daily Express explaining that it was satisfied with "small profit and big service to the public," then went on with this pledge: "Express-ATV would bar all canned products from America. There would be no more endless hours of imported film. Only the very finest programs that British artists and talent can provide. Plus, of course, the pick of Commonwealth entertainment. So what is your answer, Mr. Collins? Perhaps you should first have a word with your chairman, Sir Robert Renwick. He is an outstanding figure in commercial tv, fairminded and enlightened. The Daily Express would be happy to keep him as its chairman of ATV."

For two days there was hedging silence from the ATV h.q. Gradually the larger regionals decided that perhaps they ought not to stay silent in case they were misunderstood and Television Wales and West, Scottish and Anglia TV all gave indications that they had every intention of reapplying for their franchises come renewal time next spring. Said TWW chairman Lord Derby: "It has been apparent that ITV's profits are on the decline and with ever increasing costs this trend may well continue in the future. Moreover, there can be no doubt that compeptition from the second BBC service will prove a great challenge. To compete with this all ITV companies will have to maintain a very high standard of programs. It's to be hoped that any new levy will not have a detrimental effect on this policy."

And then late on Thursday ATV chairman Sir Robert qRenwick broke the silence with a statement which did not shy from straightening the record so far as Collins' histrionics of the week's start were concerned.

"The levy on turnover is gravely damaging to independent tv," it said. "Moreover the burden of the levy does not fall evenly on all program contractors. ATV—with its divided working between London and the Midlands and its consequently doubled overheads—is worst hit than any other contractor.

"The concessions that the Postmaster General has made do not materially improve ATV's position. But I am confident that the government could, and will devise a form of equitable taxation to bridge the gap before the second independent service is introduced.

"I still trust that when the financial terms of the tv Bill are finally presented it will be financially possible for all program contractors to continue in business. As a temporary measure a tax on profits would appear to be the only fair and practicable method."

So within five days of the Collins eruption the dust seemed to be settling on a scene pretty much as before: indie operators hoping for the best but prepared to suffer on through the worst the taxman could devise.

FC&B Study

Continued from page 23

ing days and studied 342 specific one-minute commercials . We made over 20,000 dialings to designated homes and completed over 11,000 actual interviews."

Concluding, Gerhold declared, "It is unlikely, it seems to us, that the broadcasting industry, or the ratings services, will lead us from the ratings figures that are big and easy to make and familiar to use, to studies that seemingly reduce the dimensions of advertising . . . How much help we are likely to get from the Federals is suggested by the proposed order from the FTC that Nielsen divest itself of half of its broadcast clients. Their next step, I've been told, is to move to improve horse racing by tying together the two left legs of all the fastest horses." Any action to better research, he said, "We are going to have to do ourselves."

Mgt.: William Morris Agency

14th Annual
WHITE MOUNTAINS'
FESTIVAL of the 7 ARTS
July 5th to 22nd
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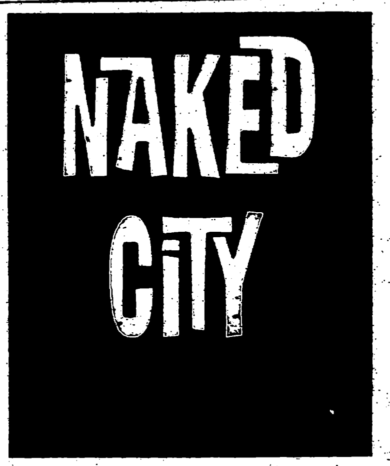

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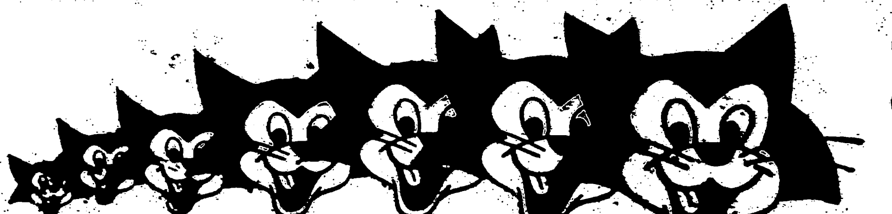

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Radio Reviews

BIRMINGHAM SPECIAL
With Leon Lewis, Herb Norman, Hal Jackson
60 Mins.; Thurs., (23) 2 p. m.; 11 p.m
WWRL, N.Y.

History down south is moving so fast that tnis documentary was retailing ancient history about the Birmingham crisis. In focus on this hourlong report was the crisis that followed the bombing of the Negro residences as a climax to the non-violence demonstrations that finally brought Birmingham to its knees. Since that time, several events of paramount importance, such as the court order to reinstate the expelled school children, have intervened.

Oriented towards Negro audiences, this show served to arouse the legitimate indignation of the Negro people over the Birmingham events. Interviews with Negro leaders in that city revealed the great faith and heroism that is motivating the integration movement.

Unfortunately, the quality of the sound on the interviews was very poor. Equally poor was the commentary by Leon Lewis and Herb Norman. They furnished no insight into the events and even beclouded the issues with their attempts to over-dramatize what is already a dramatic enough conflict. Their insistence that Birmingham was "a turning point" in American race relations was rejected by Roy Wilkins, of the NAACP, who gave a much more measured estimate of the meaning Birmingham.

Especially because WWRL serves the Negro community, it was important to give a balanced picture of Birmingham. The minimization in this show of the fact the Negroes have received moral and financial support from many white leaders and organizations only played into the hands of the nationalist demagogs among the Negro people.
Herm.

Radio Followup Comment

Open Mind (Montreal)

Station CKGM, one of the younger radio outlets, has tried since kick-off time to present attention-getting programs, even if the format is controversial and sometimes even irritating.

One of these programs is "Open Mind," a title which was either borrowed, or strayed by itself, from below the border. "Mind" has been on the air for a long time, but recently got a new moderator in the person of Tom Cherrington, succeeding George Devies.

Cherrington, on his part, is personable and rare is the time when he even raises his voice, no matter how provocative the caller, and there's plenty of them.

He's on the air from 9 to midnight, five-a-week, which is a chore on any radio outlet, let alone a spot like Montreal where the English-French and Canadian-U.S. issues are so touchy and explosive.

Performance-wise, Cherrington is fine, in his patience with the prejudiced and the provoked, and it should be emphasized that the taping of calls with a five-second differential between the time of conversation and actual airing, is an excellent safety gimmick to avoid what isn't suitable for the air, even for adult, evening listening.

What Cherrington should watch is not to get too deep into subjects which the anti-Negro bigots, for example, love to spread as far as possible. On one show, the biology and personal hygiene of the non-white became a tasteless discussion without end.

He might also be wise to bone up on matters of the day, since he gets all kinds of calls about current happenings, and all material is nicely available in the papers. It's only a matter of reading and keeping on top of the news.

It's an interesting show, even if bitterly opposed by many persons who are against providing air time for every nut and bigot who calls.
Laza.

Schoenbrun

Continued from page 21

head of CBS News' Washington bureau to the newly-created post of chief European correspondent. Schoenbrun, once close to the Salant command, was brought into Washington when Smith exited the post in a policy hassle over editorializing.

Ever since Schoenbrun left his Paris post to move to Washington and then back to Europe, there have been recurring battles between Schoenbrun and the brass. Schoenbrun, a strong personality, obviously isn't close to the Salant command, although still under contract. How far away he is may be spelled out in a few days. It would be a surprise if there's sufficient resilience in the Schoenbrun-Salant relationship for the band to snap back into place.

Pittsburgh TV

Continued from page 26

WIIC still needs good film for weekend showings and will bid for the block but there is none of the feverish bidding that goes on in markets where films are used on more than two stations for the period after the 11 p.m. news.

When bidding goes on, the station often has to pay a lot more than would be necessary. So the costs must go up and the stations look around for someone to pick up the tab or look within their own structure to see where the money can be made available. One of these days, it is feared, they will be shaking the little tin box and there won't be a sound.

Boone Series

Continued from page 21

again as a writer who will supply an hour script next season. Julie Epstein, who wrote "Casablanca," is also up for a scripting assignment.

In the case of Albee, his agent William Morkes, says that he's merely tendered "Zoo Story" and another legit one-acter for adaptation.

Odets and actor Boone have also exacted promises for material from some of the biggest names in the music biz. Sammy Cahn and Jimmy Van Heusen, Johnny Green, Henry Mancini and Maurice ("Lawrence of Arabia") Jaare are said to be supplying original music for the series, which Boone and Odets are doing in partnership with Goodson-Todman.

Cincy WCKY Hoopla

Cincinnati, May 28.

WCKY celebrates its ABC radio affiliation with a reception June 3 honoring network president Robert Pauley. L. B. Wilson station linking is switch from Crosley's WLW which continues longtime primary NBC Radio web tie-in. Both outlets are 50,000 watters.

WLW will be all locally originated with major emphasis on regional news and its 300-mile radar weather service, said Steve Crane, veep and general manager.

Inside Stuff—Radio-TV

FCC has cleared away only a weed or two from the NBC-Philco underbrush by denying Philco's appeal of an examiner's order refusing it a subpoena.

The commission upheld Examiner James Cunningham's quashing of the Philco subpoena in November, 1962. Philco appealed the quashing.

Philco had sought to command 64 documents relating to RCA patent activities. Cunningham said it was a "fishing expedition."

The complex case, now before Cunningham for decision, involves renewal of NBC's license for its o. & o. WRCV-TV in Philadelphia. Philco wants the station, too.

The largest number of television, radio and newspaper correspondents ever to converge on Ottawa turned up to cover the NATO spring ministerial conference May 22 to 24. Nearly 500 were officially accredited, another estimated 200 on special chores. Of the broadcasting contingent, Canadian Broadcasting Corp., which set up and operated airing services for visitors and covered the conference for its own webs, had the most people. CBC's 90 accredited personnel ranged from script assistants to the president of the corporation.

Next came CTV, with 20. NBC and CBS had two each, with ABC using four including its Paris correspondent. BBC had three on hand. North German Radio used eight, West German TV had six. Others covering included Italian tv and radio, Pyresa Radio of Madrid, Spain; Radio Free Europe, ITV news, Japan Broadcasting Corp.; RTB of Belgium, Rodel Productions Inc., Germany; Norwegian Broadcasting Corp.; Het Parool & KRO Radio, Netherlands; Deutschlandfunk radio, Germany; Voice of America, RTF radio, NCVR and AVRO radio, of Holland.

If E. William Henry keeps his lip buttoned publicly until Sept. 24, a long way off as such things go, it is remotely possible that the International Radio && Television Society will have a scoop. The trade org got the new FCC chairman to accept a speaking engagement that date in N. Y.

Sam Cook Digges, newly installed IRTS prexy, told an audience last week, at an IRTS luncheon, that Henry "indicated he has no speeches scheduled between now and that date." (But he has already been interviewed on WOR-TV, N.Y., by Cong. Emmanuel Celler.)

WNEW Radio, N. Y., has wound up the initial 15-week session of its News Workshop in cooperation with several metropolitan universities, including Columbia, Fordham, Rutgers, L.I.U. and N.Y.U. The Workshop gave two students daily the chance to participate in on-the-job training at the station under supervision of the news staff. A documentary prepared by the students was aired Sunday (26). Another 15-week session will begin in the fall. The project was sparked by Lee Hanna, WNEW's news director.

Countering the news of racial strife emanating from Birmingham, WLIB, N. Y., is coming up with a documentary series with an uplifting approach towards the Negro question. The series, "Negroes of New Jersey," spells out the 300-year heritage of Negro American life. It kicks off next Sunday with the cooperation of Alpha Kappa Alpha, national Negro sorority of some 40,000 career women.

Sonny Fox's "Wonderama" kiddie show on WNEW-TV, N. Y., is being shot this week in Denmark under a cooperative deal with the Danish Information Center and the Plumrose Food Factories, whose product is not yet available in the U. S. The company is planning to kick off its foods via the Fox show shortly. This week, "Wonderama" exec producer Mel Bailey and director Art Forrest left for Denmark to get enough material for a four-hour layout to be telecast on June 23.

"The International Hour," the global program exchange series arranged by CBS-TV o&o stations with broadcasters from overseas, will be seen on WETA-TV, Washington educational tv station.

Series will preem on WETA-TV June 8 with "The International Hour: American Jazz," produced by WBBM-TV, Chicago, as the American contribution to the third annual program exchange. Countries participating include Italy, Canada, Mexico, West Germany, France, Japan, Switzerland, Ireland, Holland and Yugoslavia.

WHAS-TV

Continued from page 27

sor of a 30-minute program lambasting Breathitt's opponent, A. B. "Happy" Chandler. The program was telecast on April 29. Voting day is today (Tues.).

The program was called "The Chandler Years in Review."

FCC said: "The application for time and facilities and the subsequent contracts executed by the advertising agency for the 'Committee for Good Government' indicated that the Committee was in fact acting on behalf of Mr. Breathitt."

WHAS-TV is owned by the Louisville Courier-Journal which is strongly backing Breathitt editorially in one of Kentucky's hardest fought political contests. Mark Ethridge, board chairman of the newspaper company, is a former NAB president.

Sponsor of the telecast at issue was identified only as the "Committee for Good Government," according to FCC.

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Television Reviews

Continued from page 28

durance contest were such makes as Ferrari, Jaguar, Porsche, Ford Cobra, Chevy Corvette, etc. Prior to the actual race, narrator Les Keiter interviewed top drivers who explained the tricky features of the course.

Some four cameramen compiled the footage for the film. Frequent closeups of cars, drivers plus interviews with officials and pit personnel helped capture the suspense and flavor of excitement that mark the classic. Shots from a blimp provide an added pictorial touch.

Keiter's commentary for the most part failed to intrude upon the race itself and often clarified points that lay observers no doubt would find puzzling. Citing the fine tuneups given experimental cars prior to the contest, he accurately pointed out that the race is as much a tribute to the mechanics as it is to the drivers.

A Ferrari, incidentally, won the classic (seven out of the first 10). There were winners in various categories, but it apparently was felt that these were too numerous to give more than passing mention. Picking up the tab on the WPIX, N.Y., Saturday (25) airing were such bankrollers as Schaefer Beer Vitalis hair tonic and Newport cigarets. *Gilb.*

AN AMERICAN MEMORIAL
With Dave Moore, others
Producer-Writer: Jim Dooley
Director: William Melchnik
30 Mins.: Wed., 7 p.m.
Sustaining
WCCO-TV, Minneapolis. (tape)

Another entry in this CBS affiliate's documentary series, this show dealt with ceremonies in connection with the recent dedication of an Alfred Nobel Hall of Science memorial at nearby Gustavus Adolphus College, St. Peter, Minn. WCCO-TV had had its producer-writer Jim Dooley, director William Melchnik and cameraman Bob Sjoholm on the scene to tape this important and impressive event and WCCO-TV devoted a half-hour of its prime time to the trio's top-drawer compilation.

"An American Memorial" stacked up as the sort of program calculated to have its main appeal to intellectuals and especially to those who find much interest in science. Viewers heard about the scientific contributions of the late great Nobel as they were detailed and lauded. They also saw and heard a number of living leading scientists who were present for the occasion and there were Gustavus Adolphus awards to some of the latter.

Among those 26 Nobel prize winners present at this third largest gatherings of its kind were such notables as Drs. Ralph Bunche, Linus Paulling, James Frank, Glenn Seeborg, Philip Hench and Melvin Calvin. They were brought before the camera and to the mike to be seen or heard or both.

The part of the program which hit home hardest was Dr. Bunche's emphasis on the necessity of turning science away from potential atomic destruction toward peace and man's needs. A good showmanship bit brought into camera view a 16-year old lad, one of the 1,000 or more guests. His research at such an early age led to a Nobel award. *Rees.*

FRIDAY'S CHILDREN
With Carl Greyson, narrator; Steve Schickel, David Edelson, Dr. Paul Tillman, others
Exec Producer: Bruce Dennis
Producer-Cameraman: Dick Hance
Writer: J. Darrell Strong
60 Mins., Monday, 9 p.m.
SEARS ROEBUCK
WGN-TV, Chicago (film)

If the measure of a tv documentary is how well it accomplishes its basic purpose, then this WGN-TV opus can only be classed as a success despite a certain lack of art in the presentation. As a candid look inside a school for the retarded, "Friday's Children" is the kind of natural heart-tugger that wrings profound sympathy from the viewer and fills him with outrage that such institutions are so inadequately staffed and so pressed for funds.

It's a depressing film that many must have found hard to stomach, but it will unquestionably do much to enlist support for any proposed legislation that might be forthcoming to ameliorate conditions such as exist at the Dixon State School for the Mentally Retarded, the subject of this filmed tour.

With a "population" of 5,000, Dixon is rated the second largest institution of its kind. The grounds and buildings seem attractive enough and the rooms are clean and generally bright, but the inmates are a heartbreaking sight, and their rehabilitation does indeed seem impossible as long as an adequate staff and psychiatric leadership is lacking. As the film points out, the school has reached a stage at which it is reluctant to let the capable inmates graduate because it needs them so desperately to help with the chores.

Nineteen advanced patients work in the bakery, a number of others in the laundry and dining rooms, all of them paid by the privilege of having something to do. Others help the staff in caring for the helpless who are blind, hyperactive, deformed or wheelchair cases. The camera made the grim rounds of the dormitories, the solitary wards, the dayrooms, the children's sector, the hospital and the classrooms, and everywhere the story was the same: not enough help and not enough space. These shortages became particularly tragic when seen against cases where progress had been made.

Reporter Steve Schickel's interviewing manner at first seemed overly effusive and patronizing, but that proved to be the appropriate tone where the inmates were concerned. J. Darrell Strong's script was commendably restrained, but Carl Greyson's narration had an unfortunate commercial ring. The film was powerful for what it showed rather than for what was said. *Les.*

Denver—Larry Buskett has resigned as general sales manager of KRLA, Pasadena, to become general manager of the Mullins Broadcasting radio station, KBTR, in Denver.

Wm. Morris' 12 Web Series Paces Talent Agencies; Ashley-Steiner 2d

Hollywood, May 28.

William Morris agency leads all other talent agencies in sales of network series for next season, but is given a close race by Ashley-Steiner, which emerges a powerful runnerup in the agency field which has undergone a complete realignment since the demise of MCA's talent agency last summer.

MCA in the past led agencies in sales to webs, but has since moved from the percentery field to production end of the business. Its tv subsid, Revue, dominates the production of vidpix in volume.

Morris has set 12 series—eight hours of programming weekly—for the 1963-64 season. Ashley-Steiner is next with eight shows and six-and-one-half hours weekly. In addition, however, A-S reps Arena Productions, which has three series going in its tie-up with MGM-TV, and the agency states it joined with Metro in selling these shows.

Third on the list is General Artists Corp., which has sold five series (three - and - one - half - hours weekly programming) plus the Edie Adams specials alternating with Sid Caesar's half-hours on ABC-TV next season, als. the Perry Como specials. Artists Agency has sold two hourlong shows for next semester, and Creative Management set three series, two hourlong, the other a half-hour.

WM entries for next season: "The Robert Taylor Show," "My Favorite Martian," "The Danny Thomas Show," "The Dick Van Dyke Show," "The Andy Griffith Show," "The Bill Dana Show," "The Joey Bishop Show," "Amos Burke," "The Outer Limits," "The Patty Duke Show," "The Jimmy Dean Show," and the David Wolper half-hour dox series on NBC-TV.

Ashley-Steiner: "Twilight Zone," "The Danny Kaye Show," "The Ed Sullivan Show," "Espionage," "The Nurses," "Hootenanny," "Candid Camera," "The Defenders," in addition reps Arena, which with MGM-TV turns out "The Eleventh Hour," "Dr. Kildare" and "The Lieutenant."

GAC: "The Lucy Show," "The Greatest Show on Earth," "The Glynis Johns Show," "The Jackie Gleason Show," "100 Grand," and the Edie Adams and Perry Como specials.

Artists Agency: "Ben Casey," "Breaking Point."

Creative Management: "The Judy Garland Show," "The Jack Paar Show," "The Phil Silvers Show."

Losing 'College Quiz' Bowl Team Wins 160G For St. Olaf College

Minneapolis, May 28.

Although it resulted in a 220 to 250 defeat at Univ. of Tennessee's hands, the appearance of the team of the St. Olaf College of Northfield, Minn., near here, as a General Electric's "College Quiz Bowl" program contestant last year has won the school a $160,000 donation.

This, of course, is in addition to the $500 for a scholarship which it received from the program's sponsor even though defeated. Winning teams land $1,500 similarly for their schools.

Mr. and Mrs. Vernon Gedge, Santa Rosa, Calif., were watching the particular intercollegiate quiz program and said they were so impressed and "won over" by the manner in which the losing St. Olaf team members, three male and one feminine students, deported themselves, they "wished to do the college some good."

St. Olaf President C. M. Granskou just announced last week the $160,000 gift under a trust agreement and why the donor made it.

Interviewed over the long distance phone at her California home, Mrs. Gedge said "we liked the St. Olaf team members' forthrightness."

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Ferrante & Teicher's 'Cleopatra,' Franchi's 'B'way,' Greco's 'Hits,' Martino's 'Because' Top New LPs

FERRANTE & TEICHER: "LOVE THEMES FROM CLEOPATRA" (United Artists). There's a hefty disk splurge coming on Alex North's score for the "Cleopatra" pic but Ferrante & Teicher will have no trouble getting their treatment on the turntables for the kind of exposure that results in a sales rub-off. The piano team has a built-in audience conditioned to their keyboard way, especially on filmusic, and the "Cleopatra" music gives them plenty of opportunity to build lush and exotic sounds. An orch, directed by Nick Perito, gives their keyboard work a full-blown musical setting and helps drive home the romantic musical message with payoff impact.

SERGIO FRANCHI: "BROADWAY . . . I LOVE YOU" (RCA Victor). Sergio Franchi is at home in Shubert Alley as he is on the Via Veneto. He scored with the latter peg in his recent "Our Man In Italy" LP and will probably do even better here with this show-tune pitch. He hits the big ballads ("Tonight," "As Long As She Needs Me," "If Ever I Would Leave You" and "What Kind Of Fool Am I") with an approach that's sure and gripping and designed to win over femme adulation. He's got a nice spirit, too, on the happier numbers ("Shalom" and "Make Someone Happy"), which makes it a fine all-around showtuner showcase.

BUDDY GRECO: "GREATEST HITS" (Epic). Here's another step-out package for Buddy Greco. It includes several pop single winners that he's had as well as songs he's trademarked along the nitery circuit so there's a ready-made market for this new wrapup and it should do extremely well on sales and spinning levels. He has an especially zippy vocal frame in this roundup and such nifties as "Around The World," "The Lady Is A Tramp," "Taking A Chance On Love" and "Mr. Lonely" come through with a spinning zest that commands play. "My Kind Of Girl" and "Like Young" also get the kind of Greco going-over that makes them highly appealing.

AL MARTINO: "I LOVE YOU BECAUSE" (Capitol). Al Martino recently made a strong return to the pop single scene with "I Love You Because," a country ballad in an appealing pop dressing. The formula for that click is repeated in the accompanying numbers in this package and it works on all. Belford Hendricks, who arranged and conducted, gives Martino a standout musical support that's right on the spinning ball. In addition to the already proven title song, there are "Take These Chains From My Heart," "I Really Don't Want To Know," "Just Call Me Lonesome" and "Lonely Drifter" to grab a strong hold on the album market.

EARL GRANT: "YES SIRREE!" (Decca). With his highly rhythmic disclick "Yes Sirree!" as the main attraction in this package, Earl Grant has worked up a repertoire around his vibrant piano-organ instrumentalizing to assure a similar reaction in the album market. He gives everything an instrumental drive that puts new excitement into standards and standard stature into newies. Especially effective and good pullout bets for programmers are "I Can't Stop Loving You," "Flamingo," "Caravan" and "Moon Over Miami."

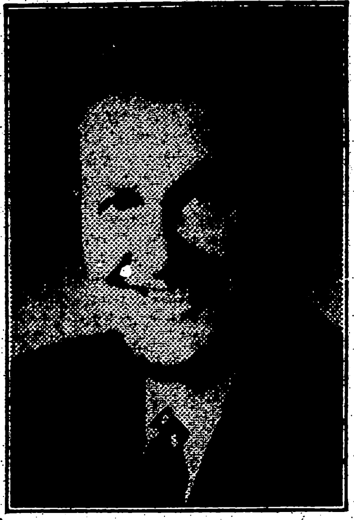
THE LIVING STRINGS PLUS TWO PIANOS: "MY SILENT LOVE" (RCA Camden). For this latest outing by the Living Strings, twin pianos have been added for a solid effect. The lush-sounding strings create a quiet mood and give the pianos a chance to emote from time to time in their smooth and satiny setting. It's another strong session for the Living Strings, an outfit that has been a staple seller for the RCA Camden line. Included in this package are "My Silent Love," "Falling Leaves," "Intermezzo," "Canadian Sunset" and others from the pop and classical roster.

ART VAN DAMME QUINTET WITH JOHNNY SMITH: "A PERFECT MATCH" (Columbia). The pairing of Art Van Damme's Quintet and Johnny Smith's guitar results in a nifty sound experience. Van Damme's smooth combo work led by his accordion excellently complements Smith's guitaring and the two supply a jazz play that's extremely easy to take and one that offers a good assortment of programming sides. There are some solid standards, "Spring Is Here," "Bye Bye Blackbird," "Gone With The Wind" and "In The Wee Small Hours"—and some newies, especially a Smith composition titled "Satan's Doll," to bolster a fine instrumental package.

STANLEY BLACK & THE LONDON FESTIVAL ORCHESTRA: "FILM SPECTACULAR" (London). Recorded via London's new 20 channel console technique, this package offers a lot of plus audio values without sacrificing any of the true melodic values inherent in the filmusic used for the "sound" display. In fact, many of the scores are enhanced by the vigorous treatment offered by the tandem work of the London engineers and the full-blown orch under Stanley Black's precise directorial hand. Among the highlights are the orch and vocal chorus treatment of "The Longest Day," and medleys from "Around The World," "West Side Story," "Breakfast At Tiffany's," "Exodus" and "Henry V."

"THE ESTABLISHMENT" (Riverside). The sometimes wild and most often witty material of "The Establishment" company from England is successfully captured via this platter. With a cast which includes John Fortune, Jeremy Geidt, Eleanor Brown and John Bird, the group lampoons its native government and mores as well as some Stateside failings with sure-aimed darts and a slick presentation. The only difficulty with the session is that some of the material is dated from a topical standpoint, such as talk about the Skybolt crisis and other matters of some months back. Otherwise, this is a charming and funny session, and even these dated bits recall the situations with effective barbed humor. The performers each score strongly in their respective bits. The total effect is a winning and entertaining outing.

"HOW THE WEST WAS WON" (United Artists). A variety of top film tuners worked on the score for Metro's "How West Was Won," which was a collaborative effort all around with three directors and many stars. Ken Darby and Alfred Newman are responsible for the original music written for the picture, but the talents of Robert E. Dolan, Johnny Mercer and Sammy Cahn are also present. The music is nicely evocative of the mood of the various western segments



LAWRENCE WELK
In His Newest Dot Album
Salutes "1963's EARLY HITS"

that made up this film and the pieces have been nicely set into this LP so that there are individual tunes of singular identity captured in each band, an accomplishment for soundtrack albums. The music has a pleasant and solid sound and will doubtless make a must souvenir for the pic's fans.

THE TOKYO BOYS: "MIDNIGHT IN TOKYO" (MGM). Laced with a touch of Oriental flavor, this LP by the Tokyo Boys is a good example of the imitative powers of the Japanese. Selections are all very Yank styled and played in the best tradition of western feeling. The sound here is a big one, crisply captured by MGM's 21 Channel Sound stereo process. Waxed in Tokyo, the tunes are all by Sam Urai, as arranged by Tsunemi Naito. The blend of oriental musical style with a sometimes Kentonesque Yank jazz habit registers effectively on some numbers and the overall result is an interesting and entertaining session with something for a variety of musical ears.

POLLY BERGEN: "ACT ONE SING TOO" (Philips). The heyday of filmusic is nicely recapped by Polly Bergen in this, her first album for Philips. She has a flock of standout songs to work with, and with the help of Jerry Fielding, who arranged and conducted, she doesn't let them down. In the repertoire are the memorable "Continental," "They Can't Take That Away From Me," "The Way You Look Tonight," "Cheek To Cheek," "Easy To Love" and "Hi-Lili Hi-Lo," among others, and Miss Bergen treats 'em with the respect due songs of such stature. Her lyric handling makes them all worthwhile spinning bets.

20th's New Tag

20th Fox Record Corp. has changed its name to 20th Century-Fox Record Corp. A certificate to this effect was filed in Albany by Norman B. Steinberg.

Longplay Shorts

Columbia Records and its subsid Epic label are kicking off the new gospel binge this week: Col is out with "Introducing The Sweet Chariot" and "Shoutin', Wailin', Hard Drivin', Pop Gospel." Both were recorded on-the-spot at New York's Sweet Chariot nitery. Epic has "Everybody's Shoutin' Gospel" featuring the **Herman Stevens Singers.** It was also recorded at the club . . . **Cozy Cole,** currently out on Coral with "Drum Beat For Dancing Feet" LP, goes into The Shadows, Virginia Beach, Va., tomorrow (Thurs.) for an indefinite stay . . . **Rick Nelson,** whose first Decca album, "For Your Sweet Love," hit the market last week, is off on a string of personal appearances in the east.

Violinist **Erick Friedman** in London for an RCA Victor recording session with the London Symphony conducted by **Sir Malcolm Sargent.** It will be his third LP for the label . . . **Glen Gray** into Capitol Records' studios on the Coast this week for the seventh volume of diskery's "Sound Of The Great Bands" series . . . Decca's Gold Label pianist **Ruth Slenczynska** back from a tour of South Africa and is scheduled to tour South America during the summer . . . Decca's **New York Pro Musica** group received a grant from the Ford Foundation . . . **Percy Faith** kicks off a 10-city tour tomorrow (Thurs.) for his new Columbia LP, "Themes For Young Lovers" . . . Atlantic and Atco Records report that their special album programs on **Bobby Darin** and **Ray Charles** passed the $500,000 mark. The Darin and Charles albums were offered to distribs on a one LP free with each two purchased basis.

The "Nashville Sound" has been put into **Jimmy McHugh's** "Too Young To Go Steady" by **The Anita Kerr Singers** in their "Tender Words" album for RCA Victor . . . **Frank Chacksfield** cut an album of the **Jerry Bock-Sheldon Harnick** score for "She Loves Me" in England for release here on the London label . . . Laurie Records has a 15-week sales incentive plan going on its new album release, "Dion Sings The 15 Million Sellers." The package includes **Dion's** treatment of the hits of **Bobby Vee, Chubby Checker, Lloyd Price, Joe Harnell, Bobby Darin, etc.**

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

BRIAN HYLAND . . . . I'M AFRAID TO GO HOME
(ABC-Paramount) . . . . Save Your Heart For Me
Bryan Hyland's "I'm Afraid To Go Home" (Pogo) moves brightly down a rocking groove with an arresting folk-slanted lyric which this singer projects neatly. "Save Your Heart For Me" (Pogo*) is a somewhat more conventional entry with fair chances.*

* * *

HENRY MANCINI . . . . BANZAI PIPELINE
(RCA Victor) . . . . Rhapsody In Blue
Henry Mancini's "Banzai Pipeline" (Southdale) hits a driving pace in an instrumental vein that shapes up as another winner for this talented young Hollywood composer-conductor. "Rhapsody In Blue" (New World*) works over the Gershwin classic for the maximum thematic values within a three-minute framework.*

* * *

THE DRIFTERS . . . . IF YOU DON'T COME BACK
(Atlantic) . . . . Rat Race
The Drifters' "If You Don't Come Back" (Cotillion†) is a solid rhythm ballad with a bluesy lyric which the lead singer of this combo delivers with strong impact. "Rat Race" (Cotillion†) has a serious-minded message in a dramatic setting for arresting results.

* * *

MONGO SANTAMARRA . . . . GET THE MONEY
(Battle) . . . . Yeh-Hey
Mongo Santamarra's "Get The Money" (Mongo†) shapes up as a jazz instrumental, with incidental words, which has enough steam to drive through the pop market in high speed. "Yeh-Hey" (Mongo†) is more of the same.

* * *

JAN & DEAN . . . . SURF CITY
(Liberty) . . . . She's My Summer Girl
Jan & Dean's "Surf City" (Screen Gems-Columbia†) is an okay example of the new song craze which has taken hold in various sectors. This one rocks steadily with a teenage lyric with a slightly delinquent idea. "She's My Summer Girl" (SG-Columbia†) rolls down a similar rhythm groove.

* * *

FRANK SINATRA . . . . COME BLOW YOUR HORN
(Reprise) . . . . I Have Dreamed
Frank Sinatra's "Come Blow Your Horn" (Maraville), title song of the Paramount film, is a sharply written ballad tailored for this performer's swinging delivery. It's due for across-the-board spins. "I Have Dreamed" (Williamson*) is a fine oldie reprised in excellent style.*

* * *

RAY WHITLEY . . . . YOUNG HEARTACHES
(Veejay) . . . . Teenage Crush
Ray Whitley's "Young Heartaches" (Central Songs†) shapes up as an appealing slice with a bouncy tune carrying a well-written lyric handled very nicely by this singer. "Teenage Crush" (Central Songs†) is a more routine ballad side with a trite idea.

* * *

PAT BOONE . . . . TIE ME KANGAROO DOWN SPORT
(Dot) . . . . I Feel Like Crying
Pat Boone's "Tie Me Kangaroo Down Sport" (Beechwood†) is a flavorsome Aussie-flavored folk song handled in colorful style by this singer with good choral support. "I Feel Like Crying" (Coogat†) is a pretty ballad with a simple message which could break through for wide impact.

* * *

PHIL STACEY . . . . LIZ
(20th-Fox) . . . . Do Anything
Phil Stacey's "Liz" (Kennebek) is an attempted hitch-hiker on the upcoming "Cleopatra" pic. It's an okay Liz-whiz-boxoffice big entry for promotional purposes. "Do Anything" (Lady Grace†) is a solid rhythm slice which could rack up the plays.*

* * *

MARTY HILL . . . . THAT'S WHAT YOU ALWAYS DO
(Brunswick) . . . . The Lonely Man
Marty Hill's "That's What You Always Do" (Merrimac†) swings down a commercial pathway with a fine lyric belted in a very stylish way by this singer. "The Lonely Man" (Cramart†) is another nifty side also rating close attention.

* * *

BARRY MANN . . . . JOHNNY SURFBOARD
(Colpix) . . . . Graduation Time
Barry Mann's "Johnny Surfboard" (Screen Gems-Columbia†) is a parlay of the current surfing cycle with the macabre tear-jerking themes of a couple of years ago. It's a good saga effectively handled by this singer. "Graduation Time" (SG-Columbia†) is a fair seasonal entry pegged for the june set.

* * *

ARETHA FRANKLIN . . . . SAY IT ISN'T SO
(Columbia) . . . . Here's Where I Came In
Aretha Franklin's "Say It Isn't So" (Berlin) is an interesting rendition of this oldie by a songstress whose potential is still growing. "Here's Where I Came In" (Action†) is a teen-angled ballad also handled ably.*

* * *

JOHNNY NASH . . . . HELPLESS
(Groove) . . . . I've Got A Lot To Offer
Johnny Nash's "Helpless" (Chappell) registers as an excellent ballad with a classy lyric which this experienced singer handles with polish and savvy in his first outing on this label. "I've Got A Lot To Offer" (Tudor†) also moves with an attractive lilt which should earn spins.*

* * *

KING KOBRA . . . . BWI EXPRESS
(Request) . . . . Flamingo Limbo
King Kobra's "BWI Express" (Pleasant) is a swinging limbo instrumental with a clarinet solo on top for a very pleasing sound that could hit big. "Flamingo Limbo" (Pleasant*) is another Caribbean-styled number with a similarly winning sound.* **Herm.**

*ASCAP. †BMI.

'NEW' ORIG B'WAY CAST FIELD

Kay, Kameron, Douglas Rolling Their FM Label; Eye 30 LP's in 1st Year

A new record label, simply called FM, is getting ready to roll into market. The diskery, owned and operated by Monte Kay, Pete Kameron and Alan Douglas, will record a broad range of folk music, jazz, pops and spoken word disks.

The tag for the label, according to Kay, was inspired by FM radio programming. The emphasis will be on adult recorded entertainment and the sound quality of FM radio.

The diskery expects to have 30 albums out in its first year of operation. Distributors for the new company will be Vee-Jay, which will service FM through its distribution firm, Dart Record Sales.

To assist the label in its folk field efforts, FM has engaged Freddie Weintraub, operator of the Bitter End in New York's Greenwich Village, as an indie producer. The deal also involves the club and gives FM exclusive recording rights there.

The first two FM releases are "Chris Connor At The Village Gate," recorded live at Art D'Lugoff's club in Greenwich Village, and an album waxed in Paris by Douglas, titled "George Anderson: Our Man In Africa." Anderson, an African singer who has been clicking in Europe, makes his debut with this set.

Already completed is an album by jazz composer and arranger Bill Russo. Titled "Stereophony," it features a double orchestra with single rhythm section between. The album was recorded in London, utilizing the orch Russo uses in his BBC broadcasts. Russo is now living in England.

On tap for FM are LP's by the Eric Dolphy group a "Bitter End Hootenanny," featuring Jo Mapes, Ronnie Gilbert, Bob Carey and Len Chandler; "The Jazz Committee For Latin American Affairs," recorded live in Rio de Janeiro in July, 1961, with Herbie Mann and Zoot Sims; a new group called The Newport Singers; a gospel set by the Ward Singers; and two spoken word LP's—Ken Nordine reading "Balzac's Passion in the Desert" and Norman Mailer's stand at New York's Carnegie Hall, which will be taped during the performance there Friday (31).

Kay is also involved in the personal management field and is former veepee of the United Artists label. Douglas was recently with UA, where he built its jazz line, and Kameron has long been active in both jazz and folk music as manager, publisher and producer.

The company has been in the planning since last fall.

Vox Prod. Infringed Its Tag, Vienna Philharmonic Claims in $750,000 Suit

The Vienna Philharmonic Orchestra filed suit in N. Y. Federal Court last week against Vox Productions and George H. Mendelssohn for treble damages of $750,000 for alleged infringement of the name Vienna Philharmonic Orchestra, Vienna Philharmonics, or any other name containing the name "Vienna."

The complaint charges that the defendants have misappropriated and used plaintiff's name without authorization and refer to the plaintiff as the performing orchestra in the sale of its recordings. The Vienna Philharmonic Orchestra claims that it has not authorized such usage or use of the words and names.

The complaint further alleges that the defendants have misappropriated to themselves the rights of the plaintiff in its artistic performances of musical works, misappropriated the commercial value and deprived plaintiff of royalties. The suit claims that under a similar action in 1955 Vox and Mendelssohn, its president, agreed to stop the manufacture and sale of recordings containing reproduction of plaintiff's work. The current suit contends that Vox broke this agreement.

LEIPZIG TOPS UA'S NEW CREATIVE SERVICES DIV.

United Artists Records has set up a Creative Services division with Lloyd Leipzig as its topper. In the new post, Leipzig will supervise the advertising, publicity, and exploitation departments and will also be in charge of artists relations.

In addition, Leipzig will act as liaison with the parent film company in release of soundtrack albums and music from United Artists pictures.

For the past several years Leipzig had been operating his own personal management firm, W&L Management, representing such artists as Tony Bennett, Jill Corey, Lu Ann Simms and Gary Morton. He had also been working with Mitch Miller as pub-exploitation director for the "Sing Along With Mitch" tv show. Before that, Leipzig had been in charge of pop publicity at Columbia Records.

Boom in Foreign Supermarkets To Hypo Budget Wax

The supermarket spread in England and the Continent is being looked upon by tradesters as having bullish effects on the budget-priced disks.

According to Cy Leslie, president of Pickwick International, the supermarket is one of the key outlets for budget-priced recordings. "This is a significant factor," he said, "when you note that records are now finding their way into supermarkets all over Europe and conservative industry spokesmen, such as Eric Sabatini, secretary of the English Supermarket Assn., are predicting an increase of 400% in the number of supermarkets by 1970. The total has gone up almost 75% in the last 18 months."

Leslie figures that the lowprice album market in Europe is now at the stage that it was in the U.S. about five years gao. "Non-music retail outlets are first starting to move into sales of recordings." he said, "although some of the more progressive merchants have already entrenched themselves solidly in the field."

Leslie pointed to the Migron chain of 1,000 supermarkets in Switzerland and the leading department stores in Belgium as examples.

In a move to bolster its sales in Europe, Pickwick has now set up a distribution arrangement for Belgium, Holland and West Germany in which these countries will be serviced directly from England.

Pickwick's British subsid handles both pressing and distribution functions for the United Kingdom on the same lowprice children's and specialty record lines the parent company now sells in the U.S. and Canada. Pickwick opened its British subsid in November, 1962.

Premier Albums Chalks Up Record $322,239 Net

Premier Albums, lowprice disk combine, hit a peak sales take of $4,207,268 for the fiscal year ended Jan. 31, 1963. Net income after taxes was a record $322,239.

The sales figure marked a 67% increase over the $2,513.181 take of the previous year and the net increased 76%, equivalent to earnings of $1.24 a share based on 260,000 shares outstanding, from $183,312, equivalent to earnings of 71c a share on the same number of shares outstanding.

DISKERIES, WEBS TURNING ANGELS

By MIKE GROSS

The original Broadway cast field is taking on a new look via record company and/or parent company diversification into legit activities.

Late last year Capitol Records locked up the future production efforts of Cy Feuer & Ernest H. Martin with a partnership deal in the team's operations and last week ABC-Paramount, through a $1,000,000 investment by its parent firm, American Broadcasting-Paramount Theatres, wrapped up three forthcoming musicals to be produced by Lester Osterman and Jule Styne's On-Stage Productions.

There are still plenty other musical properties coming in next season to help RCA Victor and Columbia (Decca, which started the whole original Broadway cast album bit with "Oklahoma," has virtually withdrawn from the race in the past couple of seasons) continue their lead in this area but the Cap and ABC-Par ties obviously narrow the bidding opportunities.

RCA Victor is expected to be in the Broadway sweepstakes next season with "Jennie," the Mary Martin starrer with a score by Howard Dietz & Arthur Schwartz, and "One Hundred Ten In The Shade," the musicalization of "The Rainmaker" by Tom Jones & Harvey Schmidt. Columbia is expected to be represented with the Meredith Willson tuner, "Here's Love," although nothing's been firmed yet.

ABC-Par's Trio

ABC-Paramount, which has yet to be represented with a Broadway show (it had $25,000 invested in "13 Daughters" a couple of seasons ago but never recorded it) gets "A Girl To Remember," "The Ghost Goes West" and "Mrs. A." through the AB-PT plunge in the On-Stage ventures.

"A Girl To Remember," which will star Carol Burnett, has music by Jule Styne and book and lyrics by Adolph Green & Betty Comden. It's scheduled to open on Broadway in November.

"The Ghost Goes West," an adaptation by Sam & Bella Spewack of the pic that starred the late Robert Donat, will have music by Jule Styne and lyrics by Stan-

(Continued on page 46)

'Porgy' in New Ride Via Victor

"Porgy & Bess," the George Gershwin opera, is set for still another disk ride. This time it will come out of the RCA Victor shop with Leontyne Price as Bess, William Warfield as Porgy and John W. Bubbles recreating the Sportin' Life role he played in the original 1935 production.

The package, which will feature highlight from the Gershwin opus (lyrics are by Du Bose Heyward and Ira Gershwin), is being readied for fall release. It will then join a flock of other "P&B" sets that have been cut by various diskeries, Victor among them, in the past.

In the "P&B" vocal catalog are a cast package of highlights with Todd Duncan, Anne Brown and Avon Long on Decca; a complete three-LP set with Lawrence Winters, Camilla Williams and Avon Long on Columbia; the soundtrack album of the Samuel Goldwyn production, also on Columbia; a jazz interpretation by Mel Torme and Frances Faye on Bethlehem, and a highlights package by Lena Horne and Harry Belafonte on Victor.

The upcoming Victor version was recorded in the Dynagroove process at the St. George Hotel Ballroom in Brooklyn. It was conducted by Skitch Henderson, and Leonard De Paur served as choral director. Dick Mohr was Victor's artiste & repertoire director on the date.

KFWB's Anti-Payola Campaign Asks 'Purity' Pledge From Disk Promoters

Hollywood, May 28.

Guarding against any recurrence of the payola practice by record promoters and putting the station on record as unalterably opposed to any attempts to influence the performance of its platters, J. J. Bernard, KFWB general manager, has dispatched letters of policy to 100 members of the So. Cal. Record Industry Promotion. Attached is an affidavit form to be signed by SCRIP members attesting to their "innocence" in dealing with the station's jockeys or record librarian.

Of the 100 copies of the affidavit mailed May 14, only 10 have been returned signed, according to Bernard. Some SCRIP members, he said, are consulting their attorneys before committing themselves. KFWB is the first radio station to enunciate a policy on recordings and, to Bernard's knowledge, none other is following suit. From Capitol, Columbia and Dot have come complete agreement with the KFWB policy and assurance of their cooperation.

Bernard said it became necessary to make the station's policy known to SCRIP because of "several anonymous phone calls and loose statements." None of the charges could be proved, he said, and in his opinion, "were levelled by those unsuccessful in their field." One phone caller threatened to take his complaint to the FCC. Said Bernard, "I'm sure all my people are clean but I have to convince SCRIP of their complete honesty."

One provision of the station's policy emphasizes that any gift with a normal retail value of more than $20 shall be regarded as a gift of more than nominal value; a loan in any amount is considered to be an extraordinary favor. Further, any employee or member of his household who receives a gift, except as provided above, is required to return the same immediately. Any employee or member of his family who is offered a:. gift or extraordinary courtesy or favor except as provided above is required to decline the same.

In a letter to Russ Regan of

(Continued on page 48)

KENNEDY TO PRODUCE EPIC C&W PLATTERS

Jerry Kennedy has joined Epic Records as a producer in the pop artists & repertoire department. He'll be responsible to Robert Morgan, Epic's exec producer, for production of all country & western recordings.

Kennedy will headquarter in Nashville and will supervise recordings by such artists as Jim & Jesse & The Virginia Boys, Jerry McCain, Bobby Helms, and Shirley Ray.

Before coming to Epic, Kennedy had been a&r director for Mercury in Nashville for two years. During that time he supervised the recordings of Rex Allen and Darryl McCall, among others. In addition, he served as co-producer for recordings by Patti Page, Clyde McPhatter and Brook Benton.

Norse Lands Net 800G for UN On 'All Star' Album

The United Nations High Commissioner for Refugees picked up more than $800,000 last week from the proceeds of the sale of the "All Star Festival" LP in Denmark, Norway and Sweden. The LP, which was produced by the High Commissioner's office for the benefit of refugees, was released on a world-wide basis last February.

In Sweden, sales of the album broke, within 24 hours, all previous records for an LP: 122,000 were sold in one day. In Norway and Denmark, sales reached 35,000 and 25,000, respectively, within the first week of sale.

The LP features 13 top diskers from various labels. All of them, as well as music publishers, the diskeries, and many others associated with the production of the record have contributed their services and waived royalties so that maximum profits might be obtained for the refugees.

The checks from the proceeds of the sales in the three countries were presented to Felix Schnyder, UN High Commissioner For Refugees, by the permanent representatives to the UN of Denmark, Norway and Sweden respectively — Aage Hessellund, Jensenvhsivert A. Nielsen and Mrs. Agda Rossel at special ceremonies in New York last Wednesday (22).

Pitt Symph's Dr. Steinberg To Baton in Poland, Israel

A three-month tour has been mapped out for Dr. William Steinberg, director of the Pittsburgh Symphony, for concerts behind the Iron Curtain and Israel.

He'll begin his varied conducting engagements June 11 at the Zurich Festival. There, with Van Cliburn as soloist, Dr. Steinberg will conduct the Tanhalle Orchestra. Artur Rubinstein will be guest soloist on Sept. 8 when Dr. Steinberg conducts the National Philharmonic Orchestra of Poland at the Festival of Montreux, Switzerland.

Dr. Steinberg, who is co-founder of what is now known at the Israel Philharmonic, will play concert performances with the group throughout Israel from July 20-Aug. 15.

Following his concert with Van Cliburn, Dr. Steinberg will go to Warsaw, Poland, where he'll baton the Warsaw National Philharmonic, June 14-15. He's also scheduled for concerts in Cologne with the West German Radio Orchestra, and at the Berlin Festival with the Orchestra of the Berlin Sender.

Verve's Billie Holiday LP Spins Up Legal Discords, Hamilton Sues for 150G

Chico Hamilton filed suit in N.Y. Supreme Court last week against Verve Records, a division of MGM, for an injunction, $150,000 damages and an accounting for the allegedly unlawful use of his name and portrait in connection with an album called "The Essential Billie Holiday."

The complaint claims that Hamilton played in concert in 1956 called "Lady Sings The Blues" at New York's Carnegie Hall, starring the late Billie Holiday. The plaintiff, who was leader and star performer of the group called The Chico Hamilton Trio, received feature billing.

It's charged that on Dec. 1, 1961, Verve started distributing the recording of the concert which embodies Hamilton's performance. He claims that he authorized no one to record it and that the defendant unlawfully used his name without permission.

Hamilton moved for a summary judgment. The defendant made a general denial of all allegations and asked dismissal of the suit. Verve claims that it satisfied its obligations to Hamilton if any, when it purchased from Louis McKay, administrator of the late Billie Holiday's estate, the concert performance with the plaintiff's performance incorporated.

Verve also claims that notwithstanding its representations, it paid Hamilton compensation at the rate required in its collective bargaining agreement with the American Federation of Musicians by mailing a check to the plaintiff in 1962, in care of the Local.

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	8	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
2	2	20	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
3	3	13	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
4	7	9	TONY BENNETT (Columbia) I Wanna Be Around (CL 2000)
5	5	9	KINGSTON TRIO (Capitol) Kingston Trio No. 16 (T 1871)
6	4	18	HENRY MANCINI (Victor) Our Man in Hollywood (LPM 2604)
7	6	82	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
8	18	6	ROBERT GOULET (Columbia) Wonderful World of Love (CL 1993)
9	9	7	JOHNNY MATHIS (Columbia) Newest Hits (CL 2016)
10	13	6	ELVIS PRESLEY (Victor) Happened at World's Fair (LPM 2697)
11	11	17	FRANK FONTAINE (ABC-Par) Songs I Sing on Jackie Gleason Show (ABC 442)
12	24	8	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
13	12	7	LAWRENCE WELK (Dot) Early 1963 Hits (DLP 3510)
14	8	43	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
15	14	18	RICHARD CHAMBERLAIN (MGM) Richard Chamberlain Sings (E 4088)
16	16	12	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
17	17	16	JOE HARNELL (Kapp) Fly Me to the Moon (KL 1318)
18	27	6	BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2007)
19	23	2	BEACH BOYS (Capitol) Surfin' U. S. A. (T 1890)
20	39	8	PETER NERO (Victor) Hail the Conquering Nero (LPM 3638)
21	—	1	VAUGHN MEADER (Cadence) First Family, Vol II (CLP 3065)
22	26	14	BRENDA LEE (Decca) All Alone Am I (DL 4370)
23	19	12	BILLY VAUGHN (Dot) 1962's Greatest Hits (DLP 3497)
24	21	7	CANNONBALL ADDERLEY (Riverside) Jazz Workshop Revisited (444)
25	10	57	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
26	28	7	NANCY WILSON (Capitol) Broadway My Way (T 1828)
27	35	5	BYE BYE BIRDIE (Victor) Soundtrack (Loc 1081)
28	45	50	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
29	20	36	STAN GETZ—CHARLIE BYRD (Verve) Jazz Samba (V 8432)
30	42	4	STEVE ALLEN (Dot) Gravy Waltz (DLP 3515)
31	31	5	EYDIE GORME (CL 2012) Blame It On the Bossa Nova (Columbia)
32	30	20	ALLAN SHERMAN (Warner Bros.) My Son, The Celebrity (W 1487)
33	25	53	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
34	43	5	JOHNNY MATHIS (Columbia) Greatest Hits (CL 1133)
35	29	11	ROY ORBISON (Monument) Greatest Hits (M 8000)
36	36	21	KINGSTON TRIO (Capitol) New Frontier (T 1809)
37	46	11	DAVE BRUBECK QUARTET (Columbia) Bossa Nova USA (CL 1998)
38	32	2	JIMMY SMITH (Verve) Hobo Flats (V 8544)
39	15	20	ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
40	22	32	BENT FABRIC (Atco) Alley Cat (33-148)
41	41	15	STEVE LAWRENCE (Columbia) Steve Lawrence Winners (CL 1953)
42	44	9	PETE FOUNTAIN (Coral) Plenty of Pete (CRL 57424)
43	40	6	ARTHUR FIEDLER & BOSTON POPS (Victor) Jalousie (LM 2661)
44	48	13	STAN GETZ Big Band Bossa Nova (V 68494)
45	47	16	FRANK SINATRA & COUNT BASIE (Reprise) Sinatra and Basie (R 1008)
46	33	3	SMOTHERS BROS. (Mercury) Think Ethnic (MG 30777)
47	—	1	JACKIE WILSON (Brunswick) Baby Workout (BL 54110)
48	—	1	JOAN BAEZ (Vanguard) Vol. I (VRS 9078)
49	—	1	STAN GETZ & Louis Bonfa (Verve) Jazz Samba Encore (V 8523)
50	37	26	ANDY WILLIAMS (Columbia) Warm and Willing (CL 1879)

Haber Joins Frank

Bert Haber has been added to the professional staff of Frank Music. In addition to contacting record company artists & repertoire men, he will also serve as director of national record promotion.

Frank's professional manager, Bert Siegelson, will also use Haber to assist in the acquisition and development of new copyrights and to work on firm's standard catalog.

A veteran music man, for the past few years Haber has been running his own indie promotion service.

L.A. LOCAL 47 UPS ARRANGERS' SCALE

Hollywood, May 28.

AFMusicians' Local 47 is tilting, effective June 1, minimum scale for arrangers and copyists. The present going scale for orchestrators is being hiked 25%, copyists' scale 10%. Last scale raise for the two classes of AFMembers was in 1958.

According to Local 47 veepee Max Herman, decision to tilt the categories is to bring their scales into line with other musicians. All classifications of actively working musicians have been tilted within last several years.

More prominent categories of paperwork and their minimum scales are: stock dance arrangement, $140; Dixieland arrangement for fewer than nine instruments, $95; piano part up to 64 bars, $28; vocal piano part, $28.

More than 1,000 Local 47 members are employed in these crafts, and the top tier, of course, always gets over scale. About the peak going rate for an instrumental arrangement for a disk is $250. Most top arrangers tinkle off four such arrangements weekly, on average.

B'way Cast

Continued from page 45

ley Styne, his son. Cole Porter is scheduled to do the score for "Mrs. A," Richard Aldrich's book about his late wife, Gertrude Lawrence.

The publishing rights to the three scores are not involved in the AB-PT backing. Styne's work with Comden & Green is published in Stratford Music, a firm that has been set up for the compositions with his son, and Porter publishes via Buxton Hill. All are under the Chappell wing.

Move Cues Interest

The AB-PT move into the theatre at this time is especially interesting since CBS and NBC have been backing away from it of late. CBS cleaned up with its $400,000-plus investment in "My Fair Lady" and had all of the $675,000 backing in "Camelot" but it, and its subsidiary Columbia Records, have been tightening their belts since.

However, Leonard Goldenson, president of AB-PT, said that he was not disturbed by the growing lack of interest in the theatre by record companies and broadcasters. He said, "As a leading, broadly diversified company in the entertainment and communications business, we are pleased to announce this move into the Broadway musical theatre field."

The deal with On-Stage makes AB-PT a limited partner in the productions furnishing 75% of the investments. On-Stage is the general partner and will raise the other 25% from investors who will then share in the limited partnership.

On the other hand, Capitol's deal with Feuer & Martin makes it the first diskery to become general partners in play productions. Cap has provided a $3,000,000 revolving fund for the producing team. The deal also makes Cap a 50% partner in F&M's ownership of the Lunt-Fontanne Theatre in New York. F&M also are in ownership with Electric & Musical Industries, Cap's parent company, and British realtor Charles Clore on the Shaftesbury Theatre in London.

Feuer & Martin's musical projects for next season have not yet been set. They are currently represented on Broadway with "How To Succeed In Business Without Really Trying" and "Little Me." Both original cast packages are in the RCA Victor hopper since the deals were arranged before the Cap move-in.

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	8	IF YOU WANNA BE HAPPY Jimmy Soul	S.P.Q.R.
2	9	3	IT'S MY PARTY Leslie Gore	Mercury
3	2	10	I WILL FOLLOW HIM Little Peggy March	Victor
4	6	7	I LOVE YOU BECAUSE Al Martino	Capitol
5	5	9	SURFIN U.S.A. Beach Boys	Capitol
6	8	7	LOSING YOU Brenda Lee	Decca
7	12	4	DA DOO RON RON Crystals	Phillies
8	3	6	TAKE THE CHAINS FROM MY HEART Ray Charles	ABC-Par
9	4	8	TWO FACES HAVE I Lou Christie	Roulette
10	7	5	ANOTHER SATURDAY NIGHT Sam Cooke	Victor
11	17	4	YOU CAN'T SIT DOWN Dovells	Parkway
12	13	8	HOT PASTRAMI Dartells	Arlen
13	14	6	STILL Bill Anderson	Decca
14	11	7	REVEREND MR. BLACK Kingston Trio	Capitol
15	16	6	FOOLISH LITTLE GIRL Shirelles	Sceptor
16	22	4	SUKIYAKI Kyu Sakamoto	Capitol
17	10	11	PUFF Peter, Paul & Mary	Warner Bros.
18	18	11	PIPELINE Chantays	Dot
19	15	13	CAN'T GET USED TO LOSING YOU Andy Williams	Columbia
20	25	3	LOVE OF MY MAN Theola Kilgore	Serock
21	29	2	LAZY CRAZY, DAYS OF SUMMER Nat King Cole	Capitol
22	42	3	HELLO STRANGER Barbara Lewis	Atlantic
23	27	3	EL WATUSI Roy Barretto	Tico
24	38	2	EIGHTEEN YELLOW ROSES Bobby Darin	Capitol
25	47	2	BLUE ON BLUE Bobby Vinton	Epic
26	39	2	PRISONER OF LOVE James Brown	King
27	19	14	HE'S SO FINE The Chiffons	Laurie
28	34	3	AIN'T THAT A SHAME Four Seasons	VeeJay
29	28	4	THIS LITTLE GIRL Dion	Columbia
30	23	11	BABY WORKOUT Jackie Wilson	Brunswick
31	—	1	IF YOU NEED ME Solomon Burke	Atlantic
32	36	8	KILLER JOE Rocky Fellers	Scepter
33	30	8	WATERMELON MAN Mongo Santamaria	Battle
34	32	7	HEART Wayne Newton	Capitol
35	37	4	SHUT DOWN Beach Boys	Capitol
36	20	11	DON'T SAY NOTHIN' BAD Cookies	Dimension
37	—	1	IF MY PILLOW COULD TALK Connie Francis	MGM
38	26	9	LITTLE BAND OF GOLD James Gilreath	Joy
39	35	8	ON BROADWAY Drifters	Atlantic
40	44	2	PUSHOVER Etta James	Argo
41	—	3	THE BOUNCE Olympics	Tri-Disc
42	24	3	LET'S GO STEADY AGAIN Neil Sedaka	Victor
43	46	2	SWINGIN' ON A STAR Big Dee Irwin	Dimension
44	—	1	DO IT RAT NOW Bill Black Combo	Hi
45	21	3	IF YOU NEED ME Wilson Pickett	Double-L
46	31	7	CHARMS Bobby Vee	Liberty
47	48	7	TOM CAT Rooftop Singers	Vanguard
48	40	10	YOUNG LOVERS Paul & Paula	Philips
49	33	9	MECCA Gene Pitney	Musicor
50	49	2	THE GOOD LIFE Tony Bennett	Columbia

The American Society of Composers, Authors and Publishers

proudly congratulates its members and those artists who have won the 1962 "Grammy" awards of the National Academy of Recording Arts and Sciences

LEONARD BERNSTEIN: *Best Classical Performance—Vocal Soloist (With or Without Orchestra)* for conducting New York Philharmonic with Eileen Farrell in Wagner's "Gotterdamerung–Brunnhilde's Immolation Scene/Wesendonck Songe"
Best Recording for Children for conducting New York Philharmonic in Saint-Saens' "Carnival of the Animals"

GEORGE C. CORY, JR. and DOUGLASS CROSS: *Record of the Year* and *Best Solo Vocal Performance—Male* for Tony Bennett's record of their song, "I Left My Heart in San Francisco"

ELLA FITZGERALD: *Best Solo Vocal Performance—Female* for "Ella Swings Brightly with Nelson Riddle"

JOE HARNELL: *Best Performance by an Orchestra—for Dancing* for BART HOWARD's "Fly Me to the Moon Bossa Nova"

JASCHA HEIFETZ: *Best Classical Performance—Chamber Music* for "The Heifetz-Piatigorsky Concerts" (with Gregor Piatigorsky and William Primrose)

BURL IVES: *Best Country and Western Recording* for "Funny Way of Laughin'"

STAN KENTON: *Best Jazz Performance—Large Group (Instrumental)* for "Adventures in Jazz"

HENRY MANCINI: *Best Instrumental Arrangement* for his "Baby Elephant Walk"
Best Engineering Contribution—Other Than Novelty and Other Than Classical for his "Hatari!" (Al Schmitt, Engineer)

MARTY MANNING: *Best Background Arrangement* for Tony Bennett's record, "I Left My Heart in San Francisco"

RIC MARLOW and BOBBY SCOTT: *Best Instrumental Theme* for their "A Taste of Honey"

PETER (Yarrow), PAUL (Noel C. Stookey) and MARY (Travers): *Best Performance by a Vocal Group* and *Best Folk Recording* for "If I Had a Hammer"

RICHARD RODGERS: *Best Original Cast Show Album* for his "No Strings"

IGOR STRAVINSKY: *Best Classical Performance—Orchestra* for conducting his "The Firebird Ballet"
Best Classical Performance—Instrumental Soloist or Soloists (With Orchestra) for conducting Columbia Symphony Orchestra in his "Concerto in D for Violin" (with Isaac Stern)
Best Classical Composition by Contemporary Composer for his "The Flood"

Top Sidemen Becoming Disk 'Names' Under Enoch Light's Album Project

The sideman is coming to the front. In an album project designed by Enoch Light, head of Command Records, prominent disk session tootlers are being given a baton and billing and beginning to pull in royalties on record sales for the first time.

Heretofore, such sidemen as Dick Hyman (piano), Tony Mottola (guitar), Bob Haggert (bass), Doc Severinsen (trumpet), Urbie Green (trombone), Charles Magnante (accordion), and Don Lammond (drums) were virtually anonymous entities on record dates but under Light's guidance they are now becoming disk "names" in their own right.

In addition, instead of just getting regulation union fees for their disk chores, they now get a royalty participation share when they take over the podium.

According to Light, many of these sidemen who just got by financially, are invloved in royalty payoffs on more than 100,000 albums. "And not only that," he added, "they've become important recording properties with an established audience for anything they make."

Light believes his gamble on bringing the sidemen to the forefront has paid off because they, possibly more than anyone else really know what's going on musically and are aware of what the public wants by virtue of their continuous work on recording dates for other artists and other companies as well as on radio and tv.

He's now blueprinted a schedule that will give each sideman a chance to step out with two albums a year. An unusual aspect of this project is that the sidemen continue to hold their anonymous chairs when one of their colleagues is pulled up front to conduct a session of his own.

Command's instrumental push on the sidemen-leaders has begun to pay off on a global scale, too. Deals already have been arranged for distribution of these packages in Germany with Deutsche Grammophon, in France with Pathe Marconi, in Japan with King, in Australia with Festival, in Belgium with Anvers, in Hong Kong with Colonial, in Africa with Truton, in Canada with Spartan, and with various distributors in South America.

On the Upbeat

New York

George Maharis has resumed his recording activities for Epic for the first time since his second hepatitis attack last November. He's now set to make his first public singing appearance on **Ed Sullivan's** CBS-TV show on June 16 . . . **Erroll Garner** heads for the Coast the end of June to do the music for the Paramount pic, "A New Kind Of Love," which co-stars **Joanne Woodward** and **Paul Newman** . . . Diamond Records has acquired **Kirby St. Romain's** etching of "Summer's Comin'" on the Inette label.

Dion, Columbia disker, begins a 10-day engagement at the Boulevard, Queens, tonight (Wed.) . . . Atlantic Records nabbed national distribution rights to "Land Of 1,000 Dances" by **Chris Kenner** on the Instant label . . . Singer-dancer **Kathy Woodruff** began a two-weeker at the Living Room Monday (27) . . . Singing pianist **Trudy Larson** currently at the VIP-Madison Restaurant.

Charles Segal, composer-pianist-publisher from South Africa, in town for the next few months to acquire masters for his home base and to sell masters to the U.S. He's headquartering at Southern Music in the Brill Bldg. . . . **Thelonious Monk,** back from a tour of Japan, brought his quartet into the new Five Spot last night (Tues.) . . . **Danny Stiles** has added a night show to his schedule at WNJR, N.J. He continues to helm the "Katman Show" in the afternoons . . . **Herbie Mann** moved back into the Village Gate last night (Tues.).

Epic Records has picked up a disk tagged "Moon Race," by **The Citations,** a Milwaukee group . . . **Priscilla (Patti) Hood,** pianist-singer, held over at the Caucus Room, Detroit, until June 15 . . . **Eddie Chamblee,** jazz saxophonist, brings his trio into Jazzland, a new music spot on West 50th St., on June 13 . . . **Eddie Harris,** formerly associated with bandleader **King Curtis,** joined Queen Artist Corp., handling booking for jazz combos, singers and the cocktail lounge department . . . **Gene Krupa Quartet** headlines at the Club Safari, Muskegon, Mich., June 3-8.

Paul Winter, Columbia disker, will appear with his sextet at a special benefit concert to be given at the United Nations today (Wed.). The concert will benefit UNICEF, the UN agency for child care throughout the world . . . **Burl Ives** into the Decca Nashville studios this week for additional recording dates under direction of **Milt Gabler** . . . **Bob Reisdorf** signed thrush **Dodie Stevens** to his Dolton label.

Florida Suncoast Salute To Lombardo Hits Wow $6,700 Take at St. Pete

St. Petersburg, Fla., May 28.

A switch at Suncoast's plush Port-O-Call last Sunday night (19) found Guy Lombardo relieved of baton and throned in seat of honor, to be feted by area entertainers in a tribute set to music.

The testimonial, brainchild of Tampa Town Crier columnist Howard Stewart, was devised and televised to honor Lombardo, brothers Victor, Leibert and Carmen and the Royal Canadians for focusing attention on night life on the west coast of Florida.

The 600-seat dining room was full, representing an approximate $6,700 gross from a hefty $7.50 minimum. Festivities were mostly smooth sailing, only miring momentarily for WFLA-TV camera positioning.

Emceeing the bash was St. Pete Beach fave Lenny Dee. The Victorians, five zany singing comedians now appearing at Tampa's Congress Inn, scored easily. Ditto from Tampatown's Columbia Restaurant were Pego & his Violins, featuring tunesmith Antonio Curbelo serenading Lombardo and his wife with "Granada."

Also on the bill were Bob Monfort and Gene Bass, from Starlite Lounge in Tampa; Lindsay Meehan, an impeccable pianist, with Wes Hird and Kitty Devinney from St. Pete Harlequin, and Emil & Christine Terry of Davis Island Rose Room.

Dee, presenting trophy to Lombardo, made an understatement in pointing out that his "act has done a lot for the house." Impact of the Lombardos' descent on Tierra Verde's Port - O - Call (developer Louis Berlanti received plaque also) has reverberated throughout Florida's entire west coast and is reflected in upsurge of biz in every entertainment media.

Recent announcement of big bands and acts to showcase during Canadians' summer absence has served as shot-in-arm for local business in general and niteries in particular and a record-breaking season is jubilantly anticipated by bonifaces.

Ceremonies curtained in time for regular show, featuring thrush Joan Fairfax and repeat comedian Lee Caron, who will accompany the band to Washington for hospital ship Hope ball, Jackie Kennedy's pet project. Terp team of Jack & Sally Jenkins is also appearing at the ball.

Sailing into The Port for May 28-June 9 show will be Los Chavales de Espana, with Jimmy Nelson. Ralph Flannagan and band take over the bandstand June 9 for month.

Odie.

HOUSE WEIGHS FATE OF $5 JUKEBOX FEE BILL

Washington, May 28.

The House Copyright Subcommittee meets in executive session tomorrow (Wednesday) to decide the fate of the $5 jukebox licensing proposal. The $5 fee bill, as an alternative to the present jukebox copyright exemption, received some rough treatment at recent subcommittee hearings and emerged with backing only from its sponsor, Rep. Emanuel Celler (D.-N.Y.) and subcommittee chairman Edwin Willis (D.-La.).

On Wednesday, the subcommittee can report the license bill to the full judiciary committee or propose another approach to filling the jukebox gap.

Anti-Payola

Continued from page 45

Buckeye Record Distributors, of which copies were made, Bernard stated, "these are the requirements of the people who work for and with us. We require them to sign an affidavit at the end of each three-month period stating that they have complied with these policies.

Bernard believes the anonymous calls and loose statements on payola resulted from his recent ousting of several promoters. "They were crawling like ants so we decided to set aside one day a week to hear their records. We hear 150 to 200 every week and take a vote on their acceptability for our Top 40

Inside Stuff—Music

In military circles, to get a name up on anything (street, bldg., ship), the man has to die to make it. In Carnegie Hall, N.Y., Friday (17) during the Armed Forces week concert by the NORAD 90-piece band, retired USAF Col. (and ex-VARIETY) Barney Oldfield almost made it when after being "commanded" to come on from Beverly Hills, Cal., found a "Col. Barney Oldfield March" being premiered. The East Orange, N.J. church-school music publishing house, Canyon Press Inc., is scheduled to publish it. It was composed by the NORAD bandleader, Lt. Col. Mark Azzolina, as a tribute to Oldfield under whose supervision the U.S. Army, Navy, Air Force and Royal Canadian Air Force-manned musical combo was started in 1959.

When called to the Carnegie Hall stage to accept a specially embossed words and music copy, Oldfield was cognizant of the musical saints who had preceded him and said: "In my military schooling I, was taught to be judicious in choice of weapons—never use a cannon to kill a fly—but they certainly used a cannon on me tonight!"

It's expected that within the next six months more than 150,000,000 people around the world will get a taste of U.S. jazz via "The International Hour: American Jazz," which was aired two weeks ago over the five CBS owned tv stations (New York, Philadelphia, Chicago, St. Louis and L.A.). The show, which was produced at WBBM-TV, Chicago, will now be going to tv stations of 11 countries in Europe, North and South America and the Far East. The program features such performers as Count Basie, Carmen McRae, Teddy Wilson, Jack Teagarden, Stan Getz, Gary MacFarland, Lambert, Hendricks & Bavan, Lurlean Hunter and Muddy Waters. Willis Conover, jazz broadcaster on the Voice of America, is the host. The tv tab for the showings in the U.S. was picked up by the Miller Brewing Co.

More than $20,000 worth of records have gone out to the winners of this year's "National Music Week Essay Contest" and their respective schools. Writers of the winning essays received a set of LP records valued at more $250 and an additional set went to the school of the winner's choice. This year's contest, in which 42 states were represented, was conducted by the National Federation of Music Clubs supported by a grant from Broadcast Music Inc. The records were supplied courtesy of the Record Industry Assn. of America.

A "Charlie Parker Memorial Fund Program" has been scheduled by the Jazz Arts Society at New York's Carnegie International Endowment Center next Monday (3) to help raise funds for the maintenance of its N.Y. School of Jazz. Slated to appear at the concert are the Kenny Durham Quintet with Joe Henderson, the Ted Curzon Quartet and the Freddie Redd Quintet.

The New York Times has made the disk grade. Philips Records has come out with a record titled "I Got My Job Through The New York Times." The tune was written by Claus Ogerman and Dorothy Jones. It was cut by The Stepping Stones. The disk is now being sent to the newspaper's classified advertising agency and employment agency clients.

Music Fests

Continued from page 1

performance (an unknown opera with no name talent) all seats were sold and at least two critics from Paris, who came down without previous notice, had to stand up throughout the performance. It's happy days at the Chamber of Commerce—and that's no County Fair dream-sequence.

Incidentally, it's not a giveaway. Ducats to the Grand Theatre, where most of the shows and concerts are played, are scaled to a $4.60 top, which is a lot of money in a French provincial town. G. Delort, who does a fine job preparing and running the Festival, would give no figures on profit and loss, but said that there was a 72% sold figure prior to the opening for nine of the 11 items lined up, which speaks for itself. If you think this is buildup shed a tear for your innocent reporter who didn't bother reserving a seat in advance on the train from Paris for the opening—and therefore had to stand up in the train for the entire trip. And this for an opera he could very easily have lived without.

So to get to first things first. The opening consisted of a production of "Mathis the Painter" an opera by Hindemith which has not been seen or heard since 1951. And won't be for that length of time again. It is not that this is a bad opera, it is just very long, and very dull. It is a symphonic opera, almost constantly contrapuntal. The music is more important than the voices. And the voices, if they are to cope with the music at all, must be absolutely top-notch. Which they are not here.

Rene Bianco is the best singer of the lot, a beautiful, rich voice—but without the slightest idea how to move around the stage, or what to do with his hands. The sets by Claude Perrier are interesting and Reinhardt Peters, in the pit, did a lovely job with the pit-men, but lost the people on-stage.

Maybe it makes no difference. The opera was produced especially for the occassion, will run its five performances to full houses and will be forgotten. Idea was to produce something "different," and "different" it is. For the rest of the Festival activities, the program lists the Conservatoire Orchestra from Paris with Paul Paray at the baton, Teresa Stich Randall, Henry Szeryng, a troupe of ballet dancers billed as "Hommage to the Marquis de Cuevas," Pierre Fournier, Byron Janis.

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Mickey Goldsen, Who Digs Polynesian Tunes, Finds 'Em Paying Off in Japan

By DAVE JAMPEL

Tokyo, May 28.

Because of the Japanese public's accelerated interest in Polynesian music, Yank publisher Michael H. Goldsen has had his income from this country quadrupled in the last four years. And this year, he expects his royalties from Japan to double the 1962 figure.

Goldsen, prexy of Criterian Music and Atlantic Music, has been pioneering in the publishing of Polynesian music for the last 10 years. While Hawaiian music has always had a large following in Japan, the budding boom in traditional Tahitian tamure dance music is mainly responsible for Goldsen's hiked earnings from this market.

Attending a Victor of Japan promotional tamure dance contest at Sankei Hall, Goldsen said he was astonished to find Japanese interest in the dance moving toward craze proportions. "And all of the music they played was mine," he beamed.

Goldsen noted that the tamure dance is catching on around the globe. He described it as a dance where "women shake their hips and men shake their knees." He explained that the tamure started to break into popularity about two years ago when Brigitte Bardot was doing it in St. Tropez.

The dance received a big boost in MGM's remake of "Mutiny on the Bounty," for which Goldsen supervised the musical numbers. Tarita, the Tahitian actress, performed the tamure in the film. Two songs from Goldsen's catalog. "Tenanu Puka Rua" and "The Farewell Song" were utilized.

Polynesian music is now moving into the pop field, Goldsen said, with "Vini Vini Tamure" on several RCA Victor albums and singles. With his longtime investment starting to pay off, he reflected, "I've been pushing Polynesian music for 10 years, but nobody paid any attention to it until now."

The field is still not without its headaches, Goldsen cited. "Lots of people think Tahitian songs are in the public domain," he pointed out. "Tahitian music is all original, the same as modern music anyplace. But because Tahiti is remote and some of the Tahitian musicians who can't read and write learn their songs from records and the radio, when they go to Europe and other places they record these songs without regard to copyrights. Most of them are my songs. This has caused me a great deal of trouble. I have to try to adjust the situation in each case by giving the correct copyright information and substantiating my claim."

Assigning His Catalog

Here on a leisurely tour of the Pacific area, Goldsen met with leading publishers and recording execs. He plans to assign his music to various Japanese pubs, according to their special fields of emphasis, with the George Thomas Folster office continuing to handle the bulk of his royalty collecting. Aside from Polynesian music, his rock 'n' roll to such standards as catalog includes all types, from "Dream," "Moonlight in Vermont" and "Tampico."

"I got an education in Tokyo," Goldsen observed. "I found that the music publishing business here is in its infancy, although in recording they are rolling along. You have to depend almost entirely on recording and performance royalties for your income. One of the problems is that the sales of sheet music are practically nil. The Japanese are not used to buying music, but with the increasing sales of instruments, the sheet music income will have to grow."

"Printing costs of music are excessively high here, higher than in the United States," Goldsen noted. "I have the feeling that it's a mechanical problem. In the U. S. we can print 16 pages at a time. Here the small presses need more runs. I think this is rertarding the publishing of music, but I'm sure the Japanese will lick it."

Tin Pan Valley

By RED O'DONNELL

Nashville, May 28.

Tex Ritter buzzed in to record a speech. That's right—a speech! It seems that when the Country Music Assn. recently presented a country and western show in New York for ad agency execs RCA Victor put it on tape for possible use as sales promo, souvenir, etc. However, Ritter's remarks came out garbled on the original so he hustled down to dub in his forensic bit.

Also at Victor studios: veteran actor-comic Stepin Fetchit cut a comedy album under supervision of a&r chief Chet Atkins, and backed by pianist Bill Pursell, drummer Morris Palmer and bass player Henry Strzelecki. Setting was a simulated nitery.

Dave Gardner through town en route to his home burg of Jackson, Tenn., where he got the keys to the city and the red carpet treatment from civic officials during a "Welcome Home" party.

John Wright, who plays Willy in the ABC teleseries, "McHale's Navy," vacationing hereabouts with wife Brenda (she's in the show's June 6 episode; her acting debut). John plans to join his mother and father, "Opry" artists Kitty Wells & Johnny Wright, on personal appearance through Canada this weekend. Heads back to Hollywood in July for resumption of series filming.

SHORT SHOTS—Robert Lunn cut a "Talking Blues Man" LP for Starday. Backed by Roy Acuff and Smoky Mt. Boys, with whom he toured for years . . . Ed Hamilton, ex-WENO deejay, named professional manager of Earl Barton Music's local branch. Succeeds Bob Tubert, who became Regent Music's operative in this area.

During President Kennedy's recent one-day stand here, official motorcade passed by home of songsmith Marijohn Wilkins, who wrote the 1962 BMI-award-winning ballad, "PT-109." She stood in her yard proudly holding placard which read, "The Home of PT-109," JFK smiled and waved a friendly hello.

June 9 will be Lester Flatt Day in Sparta, Tenn.

Cap Gets Sahl, Victor Inks Gary, UA Signs Isley Bros.; Other Deals

Mort Sahl, whose comedy disks have been on Verve and Reprise, will now cut for the Capitol label. Details of the comedian's first Cap recording plans are still to be worked out pending diskery prexy Alan W. Livingston's return to his Hollywood headquarters from New York. Sahl's artists & repertoire producer is also yet to be named.

RCA Victor: John Gary

John Gary, pop baritone, has been added to RCA Victor's artist roster. Victor plans to introduce the New Orleans singer on both singles and albums. His first sessions are scheduled for later this year.

United Artists: Isley Bros.

The Isley Bros. have swung over to United Artists Records from the Atlantic label. The Isleys (Ronald, Rudolph and O'Kelly) are currently clicking on Atlantic with "Your Old Lady." Their initial disk, produced by Bert Burns, will hit the market this week.

Columbia: Jordanaires

The Jordanaires have been added to Columbia Records' artists roster. The group's records will be produced by Don Law, Col's exec artists & repertoire producer in Nashville. For the past several years, The Jordanaires have provided background for such artists as Jim Reeves, Marty Robbins, Patti Page, Rick Nelson, and Tennessee Ernie Ford. The group, organized in 1948, consists of Gordon Stoker, Hoyt Hawkins, Neal Matthews and Ray Walker.

Mercury: Chad Mitchell Trio

Mercury Records has added the Chad Mitchell Trio to its stable of folk artists. The group, which opened yesterday (Tues.) at the Drake Hotel, Chicago, have skedded their first album for Merc for the fall.

The Mercury folk roster now also includes Josh White, The Smothers Bros., Inman & Ira, the Knob Lick Upper 10,000, Anita Carter, The Couriers, Ernie Sheldon and Joyce James, and Stu Ramsay.

Epic: Max Morath

Max Morath, tv entertainer, has been tagged by Epic Records. Morath currently is presenting "The Ragtime Era" over the facilities of the 60-station National Educational Television network. In addition, he has recently completed production of 15 new half-hour programs called "Turn of the Century." The series will be seen on NET later this year. For Epic, Morath will record an album under the supervision of Bob Morgan, exec producer.

Atlantic: New World Singers

The New World Singers, a folk-singing group, have been added to the Atlantic stable. The group, consisting of Gil Turner, Happy Traum and Bob Cohen, will record both singles and albums. They're set for a summer season stand (June 14-Sept. 2) at the Silver Jack near Grand Rapids, Mich. Their first single couples "Don't Think Twice, It's All Right" and "Stew Ball."

Smash: Keny Dino

Singer Kenny Dino has been signed by Smash Records, and his first single for the label, "I Wanna Know," will be released immediately. Deal was negotiated by Doug Moody, new Smash eastern a&r man.

Like: Larry & Conservatives

Edward Prindle, president of the indie Like label, has signed a new vocal group, Larry & The Conservatives. The group's first release, "Watch Your Step," is currently hitting the deejay circuit. The group is managed by James Johnson.

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Vaughn Meader

*BEST COMEDY PERFORMANCE OF THE YEAR

*BEST ALBUM OF THE YEAR

Harrah's, Lake Tahoe

Lake Tahoe, May 18.

Phil Harris, Lobato Dancers with Nelida (8), Jubilee Four, Kurt Anden's Poodles, Moro-Landis Singers and Dancers (17), Leighton Noble's Orch (15); presented by Bob Vincent; produced for Harrah's by Art Barkow.

Phil Harris in this Harrah's Tahoe debut is telling 'em what he likes about the South, and audience reaction is full assurance his appeal is not limited to the folks from south of the Mason-Dixon Line. This Harris package has something for everyone—the exciting Lobato Dancers, the cute antics of Kurt Anden's poodles, the rousing vocalistics of the Jubilee Four—but the accent is on Harris, his uptempo titles, his authentic southern charm. He uses it all to full advantage.

Playing on his historic show biz associations, Harris makes most of the likes of "Smoke That Cigaret," "Old Man Time," "Row, Row, Row," "Blow Gabriel," "Up a Lazy River," "Battle of Jericho," "Old Time Religion" and "Preacher and the Bear." His exit, natch, is "That's What I Like About the South."

Headliner is actually on for about 25 minutes, weaving himself in and out of the one-hour, 10-minute production, working with the combined Lobato and Moro-Landis (house line) dancers, the Jubilee Four, and introing (with clever material) Anden's poodles.

In tandem with the Jubilee group (who have worked many years with Harris) he scores heavily on the plus side with "Jericho" and "Old Time Religion," the latter done in revival-spirit manner.

Harris gets good results with his lines re boozing, wife Alice Faye, and some topical stuff. He proves his dramatic abilities on an impressive carbon of Bert Williams, one of the few really serious spots in the full turn.

The Lobato Dancers combine flashy choreography with the talents of the Moro-Landis singers and dancers in Latino numbers featuring the exquisitely proportioned Nelida. Eber Lobato is credited for choreographing his group's productions and also handles vocal and drum accompaniment.

Anden's poodles are paced through routines including one tripping across stage in impression of Brigitte Bardot; others jumping, walking under, and knocking down hurdles; climbing and balancing on ladder rig atop trainer's feet while he's positioned on his back. One pooch is showcased catching balls tossed to him atop pole balanced on Anden's forehead. It's an act perfect for many situations, and canines are highly responsive to commands.

The Leighton Noble Orch, with Buddy Cole directing from the piano-organ, works in its usual commendable style. Cole rates the adjectives for his prowess as arranger-conductor for the Harris package.

Robert Goulet due June 3.

Long.

Liborio, N. Y.

Miguelito Valdes, Candido, Roberto & Alicia, Alejandro Manzano, German Le Batard & Pancho Cardenas Orchs; $5 minimum.

Miguelito Valdes is no longer a frequent Broadway visitor, even though his pipes retain their original vigor and his stage deportment is lively and knowledgeable. He has returned to the Stem at the Liborio for a stint in a haunt that shows off his tunes before an appreciative audience of Latins.

Valdes, originally a singing trumpeter with the Xavier Cugat band, became a noted Afro-Cuban chanter when he went into business for himself. He virtually made a career out of his versions of "Babalu" and "Cumbachero" and these remain the keystone of his act today.

Valdes is still reminiscent of the days when he reigned supreme in the old La Conga. His catalog hasn't changed much. He takes an occasional recognition at the new rhythms from the warmer climes that have come into being since that time, but generally it's as though he never left the street.

At his opening at the Perez Blanco spot, there was a sprinkling of music publishers to applaud him as well as a heavy roster of rememberers. It's recalled that the popularity of such singers as Valdes helped establish the BMI catalog which had had a strong Latin lineup in its early days. He's still a potent entertainer as evidenced here.

Valdes is backgrounded by Candido who works at a set of bongo and conga drums. Candido has a solo spot in which, dressed as a voodooist, he shows extraordinary skill at the skins. He gets melody out of the drumheads as well as a beat and indicates that he's still one of the best of this species.

Roberto & Alicia, a vet flamenco team, also rouse the Latin spirits in the house. They work in two sections, first of which is devoted to traditional dances, and they stomp out a colorful pair in that genre. Latter part is made up of the modern tempi which they do with skill and showmanship.

Holdover guitarist Alejandro Manzano provides an applause winning solo. Music for show and dancing is by the German Le Batard orchestra with Pancho Cardenas filling the lulls.

Jose.

Chi Chi, Palm Springs

Palm Springs, Cal., May 25.

Lou Holtz, Estelita, Dean Barlow, Bill Alexander Orch (5); $2 cover.

Appearing in a mainland cafe for the first time in 10 years, Lou Holtz tossed his tried and blue stories into the pit of the Chi Chi Starlite Room and came off okay.

He was handicapped by a bronchial cough and since there is no soothing syrup in his humor he was not helped in his convelescence by the performance. The crowd, however, ("I left more people than this in my hotel room") gave him encouragement and laughed hardest at his off-color cracks.

He came back to give an old fave, his imitation of Al Jolson singing "Rockabye, My Baby." He coughed some more and remarked, "Oh God, I'm dying." This, of course, is a show biz idiom. Then he tried "It All Depends On You," barked a few more times and waved himself offstage.

He is preceded by Estelita, a hot tamale in a white dress that fits her like a sausage skin. Sexy, vivacious, a black-haired beaut, with eyes that roll with the dice, she sings half a dozen songs, including her serious bit about the bullfighter.

Show opens with a hard working and deft hoofer named Dean Barlow. He runs the gamut and was well received.

Bill is in only for weekend, this being new policy of the Chi Chi. Dave Barry and Marie Wilson due in next. Joe Spata Trio fills in each week from Monday to Friday.

Scul.

Mister Kelly's, Chi

Chicago, May 20.

Jackie Mason, Sally Jones, John Frigo Trio; $2.50 cover.

After three hot weeks with Shelley Berman, Mister Kelly's is keeping the momentum going with Jackie Mason. Two packed opening night shows attest to his draw here, although the presence in Chi of 6,000 free-spending restaurateurs at the National Restaurant Assn. convention obviously was a big help.

As a dialectician, Mason is first-rate and funny. He mines this vein of humor tastefully, but more than that he has a great ear for the absurd in everyday life and an easy, ingratiating and skillful way of articulating it. Most of his material is not particularly racial, but is viewed from the perspective of the defiant underdog, in this case Jewish.

By broadening his monolog past the narrow limits of parochial comedy Mason has firmly established himself as a comic with staying power. He would appear to mean it when he says: "Show business is like sex—when it's good, it's great; when it's not good, it's not so bad either." In his case, it's good.

This is Sally Jones' first time at this cafe, and she comes off as an attractive canary with an intriguingly aggressive jazz singing style. She has a sure feel for tempo, and her heavily-rhythmed songalog provides a substantial workout for Rick Frigo (trio-leader John Frigo's son, the drummer).

If Miss Jones style has a slightly derivative cast to it, she also lends much of her own personal stamp to such tunes as "Hello Young Lovers," "Best Is Yet To Come" and "I'm Gonna Laugh You Out Of My Life." Barbra Streisand and Jackie Vernon open June 10.

Mor.

Chateau Madrid, N.Y.

Serge & Sasha, Los Duendes Gitanos (4), Emilio Reyes Orch, Los Guaracheros; $5.50 minimum.

Angel Lopez couldn't muster his full entertainment strength on Wednesday (22) for the new show's opening at his Chateau Madrid because of immigration difficulties with the Watusi Troupe who were held up in Mexico due to some passport difficulty. As a result, the vocal team of Serge & Sasha were elevated to star status and Los Duendes Gitanos enlarged their offerings. It seemed all the show that the cafe needed for this occasion.

Serge & Sasha, Continental imports, have well-rounded voices and sing in a full-bodied romantic manner. Many of the Spanish offerings are reminiscent of Mexican troubadours and are pleasantly received. They also sing in French, Italian and have English inserts in some of their tunes. Although their songs are individually well-delivered, there seems to be a tendency toward uniformity and most of the numbers are sung with the same intensity. They are well-liked nonetheless.

Los Duendes Gitanos, from Argentina, are a firstrate flamenco team. Comprising Marga Soler and two male cohorts, Mario Nunez and Orlando Romero, with Pepe Alonzo as guitarist, the vigorous team has spirited routines and offers a good deal of excitement.

Miss Soler, who fronts in two numbers, shows an earthy singing voice combined with the bravura stomping. The lads chime in with hearty cleat work in a lively allegrias by which they generate enough excitement to bring vocal oles to the assemblage. The group works in two sections, and following the vocal-twain's appearance, come back with a stirring bulerias which wraps up the show.

The backstopping is by Emilio Reyes, with Los Guaracheros working the dance interludes.

Jose.

Melody Room, L. A.

Los Angeles, May 24.

The Senators; two-drink minimum.

There was a period only a few years ago when steel bands burst onto the southland nitery scene, most of them billed as "The Original Trinidad Steel Band." The craze died out. However, The Senators, who made a local bow on Monday night (20) and don't even bill themselves as a steel band, much less the "originals," could bring back the trend. Group follows local stint with an indefinite run at Sahara Lounge, Vegas, and should prove a good lounge attraction.

There is little chance for individuality in music such groups can play. As steel bands go, the calypso rhythms and ringing island sounds of the Senators are fine. However, most identifiable tunes are those popularized some time ago and associated with other calypso artists. "Sloop John B.," "That's Right" and "Mathilda," for instance, are now standards.

Highlight of the act is "The Mighty Boomba," muscular dancer featured in the popular limbo and particularly adept in this difficult bar dance.

Booking is for two weeks.

Dale.

Upstairs at Downstairs, N. Y.

(FOLLOWUP)

The show at the Irving Haber hospice has been revamped with the exit of Anita Darien for other fields, and Ronny Graham, the extravaganza's producer, joined the lineup. Naturally, there were some deletions and additions in honor of this occasion. Graham leaped into the breach with a few strong pieces which he has been exhibiting around niteries here and there. They strengthened the show considerably.

This, incidentally, is one of the few intime cafe shows doing fairly well. Recently, the exit of revues at Cafe Society and Four West reduced the ranks of this type layout.

Graham is an accomplished zany who knows how to bring out the laughs with comparatively little effort. His rib of writers, his leadership in a skit whereby "The Connection" is done in the style of Mozart, and his love song in the manner of a march, are highlights. In addition, he participates in other skits to give the layout a strong focal point.

Another strongpoint is Bill McCutcheon, better known for his coffee commercials on tv. He has a naturally funny mode of expression and his participation in the various sketches accounts for a lot of laughs.

There also has been another change. Ann Fraser replaced Pat Stanley, and she does her work well. The rest of the cast comprises Mona Abboud, a little lass who does well in the comedy department, while Bob Kaliban and McLean Stevenson complete an attractive and hardworking cast. David Shire presides at the piano, and the musical staging by Lee Becker holds up.

The Downstairs Room has Mabel Mercer who has a considerable eastside following.

Jose.

More Night Club Reviews On Page 55

Tidelands, Houston

Houston, May 22.

Mark Russell, Cathy Johnson, Don Goldie Orch (4); $1.50 entertainment charge.

Mark Russell is a young comic who can't quite be compared with the Bruces, Sahls, Bermans or Leonards, yet there is some of each in his irreverent approach to life. He's somewhere between in and out, and his targets are such things as religion, integration, politicians, the Pentagon, television, and just about any random subject whose fancy he strikes.

Material is fresh and almost entirely his own, and parodies, done standup at 86s, are funny and sometimes as cutting as a boy with his first scout knife. Russell is on what may seem like an overlong 52 minutes, but none of the natives is restless.

Cathy Johnson is tiny and talented and a blond looker, and who can have more going for them? Thrush, an even 5 feet short, can belt, and proves it doing "Fly Me To The Moon" sans mike.

Auditors also highly approve "I Believe" and closing "He Taught Me How to Yodel," give top palming for such other tunes as "I Hear Music," a Jolson medley, and "I'm Little But I'm Loud." Her husband, Bob Monti, with electric guitar, aids backing and does solo, "Guitar Boogie." She is timed at 25 minutes.

Don Goldie Orch is good at backing chores. Show to play two frames. Bill already is showing good drawing power, as Russell has played here before, and boniface Bill Newkirk is certain to have both entertainers back again.

Skip.

Barclay Hotel, Toronto

Toronto, May 21.

Deep River Boys (4), Starlet Dancers (5), Percy Curtis Orch (7); 1.50 cover.

Deep River Boys, with all arrangements by Ray Durant, their piano accompanist, stayed on for 46 minutes when caught and prove themselves top song salesmen. Harmony trio consists of Harry Douglass as lead baritone; Al Bishop, bass; Chuck Joyner a stenor, who unlimbers a trick falsetto. (Latter was with the Harry Belafonte group for several seasons).

All draw generous solo stepouts, notably Bishop in "I Can't Stop Loving You" and Joyner in "I Left My Heart in San Francisco." But it is their slow-time walkaround that gets the capacity customers on nostalgia, particularly witr vocalistics of "Apple Blossom Time," "Rambling Rose" and many requests.

Boys open with "Up the Lazy River," which gets off to a good start. They follow with "Mack the Knife," a bouncy "Dance, Everyone Dance," a comedy schoolboy version of "Charlie Brown" and a slow-time of "Mood River." They score heavily.

Edith Lazar's choreography adds immeasurably to Al Siegal's setup of the Oasis Room. Her five girls —recruited from Britain, Australia, Germany and Canada — open with a breezy, black-sequined production number and return later for a South American tempo. Percy Curtis Orch gives solid backing throughout, besides playing for the dance seshes.

Deep River Boys leave the Barclay June 1 for the Iroquois Hotel, London, Ontario; then plane to England to open June 30 in Liverpool followed by dates in London, Madrid, five weeks in the Scandinavian countries and an extended tour of Israel. They're due back in New York Nov. 1.

McStay.

Edgewater Beach, Chi

Chicago, May 20.

Forrest Tucker with Marilyn Fisk, Edgewater Beach Guys (5) & Dolls (5), Don Davis Orch; $2.50 cover.

Forrest Tucker's new nitery turn (see New Acts) accounted for the first packed opening night house in many moons at the cavernous Polynesian Village, and his local popularity will no doubt account for a busy three frames despite the hotel's remoteness from the downtown play areas.

Producer Robert Simpson has mounted a sprightly medley of tunes and terps from "Music Man" for the Edgewater Beach Guys & Dolls as a prelude to the appearance of Tucker, who had a long run in the road company of the legituner in Chi. It is smartly costumed, crisply staged and withal rates as one of the more effectively breezy efforts of the resident revue troupe.

The Guys & Dolls are particularly engaging in their handling of such "Music Man" uptunes as "76 Trombones," a perky treatment of "Pick a Little," and a zestful handling of "Sh-Poopie." Soloist Lila Page scores vocally with a tender rendition of "Good Night My Someone," and the male contingent blends with her nicely in "Lida Rose."

The Don Davis orch backs the show capably and essays a bright beat between shows.

Mor.

Isy's, Vancouver

Vancouver, B.C., May 23.

Earl Grant (with Bill Grant), Rudy Hayden, Bobby Hales Orch (13); $2.50 admission.

Back in Vancouver for his second stand, Earl Grant is again sending auditors into nightly orbit with his swinging showmanship. The house records he set last time around are going by the boards in this outing and the only crack in the mirror of bonifaces Isy and Richie Walters' unstinted appreciation is the dearth of comparable talent with which to follow an Earl Grant.

Grant is still the irresistible dean of decibels with his dynamic organ and piano combination backed by an augmented house orch of 13 pieces and it's not difficult to understand the reason why the crowd loves his uninhibited performance. He's at his artistic best, however, when he operates solo or with just his brother Bill Grant's drums in support.

But he paces his 60-minute session beautifully and offers sufficient of the quieter numbers to balance the big volume pieces that click so heavily with auditors. Since here last August, Grant has toured Europe and he draws on his continental appearances, to intro a flock of new tunes to supplement the old faves he reprises. With his whistling, vocals and Grant standards like "Ebb Tide", "Autumn Leaves" and "Moon River," he has something for everybody and a little more besides.

Rudy Hayden has an okay magic routine and registers nicely in his brief opening turn. Bobby Hales' orch is solid in its backing and provides excellent rhythms for intermission terping.

avuS

Dino's L.A.

Los Angeles, May 24.

Bonnie Jacobs, Jack Elton and Steve LaFever; no cover, no minimum.

Bonnie Jacobs is just the kind of singer who fits the Dino's bill. She may not have the driving performance or outward, exciting delivery to suggest top commercial attraction, but there are sufficient qualities to indicate she will always be able to work in pleasant, small supper clubs almost anywhere.

Initially, singer is the "able-bodied" looker who adds the eye-appeal generally associated with warblers who work the room. She gowns well and has a classy look.

As a performer, Miss Jacobs works smoothly. Even a disturbing mike connection at Monday (20) opening left her looking, cool, unruffled and capable. Vocally, she has a light, pleasing quality that is well placed and sounds natural. She sticks to easy, controlled arrangements, particularly comes through nicely on soft ballads like "Moon River." She should prove a satisfactory attraction for the two week stand.

Jack Elton, piano, and Steve LaFever, bass, continue their adept musical backbone for singer and for refreshing inter-show music.

Dale.

Summer Concert Field Hits New Peak With More Headliners Tenting Out

Talent offices are attempting to line up more summer concert series this year than ever before now that names are being lured by the high prices available on the outdoor shindigs. It's not infrequent for an act to get $10,000 plus an average of 60% for these dates. In some instances, the star has to provide the surrounding show while the promoter pays for the orchestra.

The latest to come into the summer fest field is Dennis Ritz who will produce the "Stars for a Summer Night" series to be held at the Red Wing Stadium, Rochester. The series will kick off June 14 with Steve Lawrence & Eydie Gorme. Next one-nighter will be topped by Bobby Darin, July 5, with Gordon & Sheila MacRae set to follow July 26. Connie Francis is down for Aug. 9 and Johnny Mathis concludes the series Aug. 31. The entire strip was booked by Ed Rubin of General Artists Corp.

The probing for festivals follows the booking of more of names into the summer theatres and tents. With additional headliners, promoters are being tempted to try for the tall coin with these festivals.

Even summer theatres, normally on a legit policy, have devoted entire weeks to variety shows. These theatres have been responsible for luring some of the headliners from poolside to try for the big bucks at a time when they would be laying off or taking sporadic dates. While on the road, the agencies have been able to get them to accept the one-night stands.

Integration Sparks Near Race Riot at Fla. Nitery; Blame White Youths

St. Petersburg, Fla., May 28.

Conflicting versions of a near race riot on its premises last Tues. night (20) are filtering out of the Peppermint Lounge nitery on nearby Madeira Beach, integrated last week by owner Dick Freeman and associate Miss Jody Myers.

Eleven white youths are accused by management of violently protesting its salt and pepper policy by throwing bar stools, breaking bottles and windows, giving a blackeye to owner and slapping Miss Myers. Warrants have been served four of the 11 with 18 separate charges. Freeman claims several hundred dollars' damage.

The lounge, which closed when the Twist craze subsided, reopened last week with all-Negro band and entertainers and announced plan of complete integration. Negro patrons were served in the bar Friday, Saturday and Sunday nights. But only band members were present at the time of the melee, according to Freeman.

He contends that he sought police protection before and during squabble; authorities claim no violence was in evidence when they were on premises and that their leaving was necessitated by another distress call.

Madeira Beach is midway in the chain of Holiday Isles off the St. Pete shoreline, a white stronghold where even domestic servants have always departed before dark.

NEWKIRK IN MIDDLE ON AGVA-BOOKER DISPUTE

Chicago, May 28.

Singer Bob Newkirk, caught in a franchise dispute between vet Chi booker Al Dvorin and the American Guild of Variety Artists, was served here with a summons and complaint alleging breach of contract.

Dvorin contends that Newkirk canceled a club date in Oklahoma on June 15 "without due cause." Associated Booking Corp., which handles Newkirk, argues that the date was canceled because Dvorin has been put on the AGVA "unfair" list.

Dispute started, according to Dvorin, when following a personal wrangle between the booker and AGVA branch manager Alton Sharp, Dvorin was requested to pay a $1,000 franchise fee. Dvorin said that payment of the fee was "observed only in the breach" and in his case was a "penalty for bucking Sharp."

Hub's 'New Look' Getting Exposure in Cafe Revue

Boston, May 28.

Buddy Thomas is casting a new revue here to be called "New Look," comprising 20 singers and dancers, depicting Hub's new honors as "All American City." Thomas, who choreographs the shows and has the line at the Frolic, Revere, said sets are being built with mockups of the new Prudential Center 55-story bldg., the new Government Center and other new developments in the city's rebuilding program.

A 10-girl chorus line will be fronted by beauty contest winners picked from each section of the city, where new construction is underway with the current Miss Massachusetts appearing in the show. A theme song on the new Boston look kick is being composed for the revue, which will have its breakin at the Frolic.

Bright & Penny Bury Legal Ax

Los Angeles, May 28.

Suits and countersuits brought against each other by Jackie Bright, former administrative secretary of American Guild of Variety Artists, and Penny Singleton, past prexy of AGVA, have been withdrawn by the two principals.

Bright, in defamation of character suits, had asked $1,200,000 in general and special damages and $1,000,000 exemplary and punitive damages in Federal Court, totaling $2,200,000. Both these suits were filed in May, 1960, in the form of amended complaints.

Miss Singleton in October, 1960 filed a cross-complaint in Federal Court for same amount of $2,200,000 in special and punitive damages.

Delayed Rusty Warren Date Already a Sellout At Chateau Club, Cleve.

Cleveland, May 28.

Rusty Warren is fulfilling her long-postponed engagement at Chateau Club June 10-15 and the date is already a sellout.

Comedienne agreed, according to reports, to play for the same salary that her original Chateau contract called for last autumn. At that time the room also sold all tables in advance.

When her father died a couple of days before her scheduled opening, Miss Warren pleaded with club's owner to postpone the engagement so she could attend the funeral.

Nick Pinardo, who owned Chateau then, willingly okayed her request with the tacit understanding that she would fulfill her contract at a later date.

Steve Hollo and Adolph Tucky, who recently bought the deluxe spot from Pinardo, are following his policy of buying high budgeted names for one-week stands. Management is getting a break on salaries of headliners by permitting them to double on Mike Douglas' KYW-TV daily afternoon programs.

This kind of deal has worked out profitably for all parties involved, particularly in pyramiding publicity for their nitery appearances. Cover charges ranging from $1.50 to $3 are calculated to nearly cover salaries of the acts under new setup.

Hollo and Tucky recently leased adjoining store, chopped down wall and converted space into a raised Gallery Room that gives the Chateau a 325-seating capacity.

Margaret Whiting is current. She will be followed by Red Buttons June 6-8, then Dagmar for one week. Room's calendar also includes Top-Notchers, June 17-22; Don Cherry, week of June 24; Enzo Stuarti, July 8-13; Jerry Van Dyke, July 15-20, and Modernaires, July 29 through Aug. 3.

Gene Autry Diversifies Into Hotels—Preems His Continental in H'wood

Hollywood, May 28.

"I have been around hotels so many years and I know so many hotel people that I don't feel like I am a stranger in the business," Gene Autry remarked as he opened his new $6,000,000 Hotel Continental Thursday (23) on the Sunset Strip.

Explaining his interest in such diversified entities as radio and television stations, baseball teams, ranches — and now, hotels — cowboy star hazarded, "I guess I'm one of those Democrats who's a little late in exploring new frontiers."

Hostelry, operated by the Gene Autry Hotel Co., is held on a long-term lease from Saul Pick's Sunset Properties and adds 300 rooms to the mushrooming Sunset Strip, which is seeing a building wave. It will aim for class trade and small conventions but won't seek permanent guests, although luxurious suites undoubtedly will entice some.

Dedication ceremonies included everything from ribbon-cutting by June Allyson, short speeches by former California Governor Goodwin K. Knight, District attorney William McKesson and others to baptism of a rooftop swimming pool by two Can-Can girls. Press was hosted same night, with celeb crowd following eve.

House staff is headed by veepee and general manager Don B. Burger, exec assistant manager Robert R. Harthun, assistant mgr. Arthur E. Steel and exec chef Merman Flechenstein.

Birmingham Bias Moves Gregory To Grim Humor

San Francisco, May 28.

Comedian Dick Gregory managed to make even embattled Birmingham sound funny—in a grim sort of way—in a press conference that preceded his opening at the hungry i here.

The Negro comedian, who went South to join Freedom Walking Negroes in the Alabama city, was arrested for parading without a permit almost as soon as he set foot on Alabama soil. He spent four days in the Birmingham jail.

"The first day that jail food tastes just like garbage," he said, "and the second day it tastes just like garbage. But on the third day it's just like home cookin'." As reporters roared, he aded: "And on the fourth day you ask for the recipe."

It wasn't so funny, he said, when he stepped out of a line-up and was jumped by five guards. "I thought of the saying (of the late President Roosevelt) 'We have nothing to fear but fear itself.' But fear was runnin' about fourth that day."

He was squeezed, with 500 other Negroes, into a "bullpen" meant for 50 prisoners. "I called it wall-to-wall us."

Gregory had words of praise for the Birmingham Negroes spearheading the fight for civil rights there. "We Northern Negroes knew we were on the bottom of the totem pole, but we always figured the Alabama Negroes were below us on it. But they are fighting my fight down there, breaking down barriers for me and my family."

WELK'S 50G G'RANTEE VS. 65% AT L.A. FAIR

Hollywood, May 28.

Lawrence Welk troupe has been booked for Oct. 18-19-20 at Shreveport (Louisiana State) Fair on deal providing $50,000 guarantee against 65% of the gross. To spell Welk at the Palladium here for the Friday-Saturday nights he will be playing Dixie, his manager Sam J. Lutz is booking in Wayne King's band.

The "Waltz King" is bringing his troupe west for the first time in several decades for a Shriners booking at their aud here Oct. 11-12 and King himself will do a solo guesting on Welk's Oct. 12 ABC-TV show.

McClellan's AGVA Probe May Spur Extension of Withholding Tax to Acts

The entire structure of salary payments in the variety field may change as a direct result of pressures arising from the McClellan Committee hearings on the affairs of the American Guild of Variety Artists. It's trade-believed that legislation is in the works to deduct withholding tax and social security payments from the salary checks of all actors. Presently, it's done only in the case of chorus employees in cafes and elsewhere.

The legislation being studied is designed to get around the maze of court opinions which have variously held that most acts operating in the variety area are independent contractors, rather than employees. After the withholding tax was initiated, AGVA obtained a ruling from the Government, which while not conceding that acts are indie contractors, stipulated that for the purposes of the tax collections they are to be construed as independent contractors. Thus most variety entertainers have never had withholding stipends deducted from their paychecks.

Proposed legislation is designed to bring all talent into the withholding purview. This would also mean that the tax on one-nighter earnings would also be deducted by the various organizations or partygivers. The Government would derive, reportedly, considerably more revenue in this manner.

Most cafes would have little extra clerical work to do inasmuch as they already deduct from chorus girls, waiters, barkeeps and other employees. The new deductions would, however, have more effect on clubdate producers, some of whom do not now have the setup to take out the taxes.

Failure to deduct withholding taxes and social security from variety performers were among the items in the AGVA setup that particularly irked Sen. John McClellan (D.-Ark.), the committee's head. He was angry with the union for not forcing those hiring the acts to take out the Government levies. But its indicated that proposed legislation will virtually guarantee that collections will begin. Laws to that effect would also justify the committee's aim to provide corrective legislation in a field which it investigates.

Currently, the variety field is one of the few remaining areas in which there are no social security and withholding deductions. Variety employers have long contended that they exercise only token control over an act. They have contended that an act brings in his own material, costumes, music, props etc. and the employer doesn't tell him what to say, sing or dance and therefore exercises no control. Control is essential in determining whether a performer is an employee or an independent contractor. Thus far, most court decisions have held them to be indies. However, new legislation could change this interpretation.

Minn. Fair Sets Names For 2d Successive Yr.

St. Paul, May 28.

Name headliners for its grandstand night show for the first time proved such an attendance stimulus during its 1962 exposition that the 10-day Minnesota State Fair, Aug. 24-Sept. 2, will again book top talent.

Previously, the fair, which always draws in excess of 1,000,000 payees, relied entirely on the Barnes & Carruthers No. 1 touring unit, sans names. The impending fair will have Buster Keaton as one of the night grandstand show's headliners for the entire 10 days. There'll also be Rosemary Clooney for the first five days and the Smothers Bros. for the latter five.

Last year's night grandstand show was topped separately by Jimmy Dean, Jane Russell and Dennis Day.

GAC in Merger Talks With ITA

Hollywood, May 28.

A deal for the takeover of International Talent Associates by General Artists Corp. has been initiated, but nothing definite is set. Attorney for ITA stated that GAC had approached ITA on the possibility of making some kind of alignment, whether through merger or sale, but he stressed that talks were only preliminary, and have not gone beyond that.

ITA, formed several years ago, books college dates and one-nighters primarily. Org is headed by Bert Block and Larry Bennett. They have been expanding into other fields of late.

GAC, on the other hand, has been interested in strengthening the concert facet of its business. Consequently, it sought to absorb an office established in this field. GAC, said to be the third largest talent agency, has also been expanding at a rapid rate, having taken on considerable personnel from MCA when latter retired from the agency business last July.

Previous acquisitions by GAC include its takeover of the Baum-Newborn Agency, Preminger-Stuart Agency, and the Ernie Young Office which handled outdoor accounts.

'Golden Strings' Tuning Biz for Mpls. Flame Rm. After Losses on Names

Minneapolis, May 28.

Hotel Radisson's Flame Room here, Twin Cities' plushiest supper club, which discontinued name acts and even, for a while, floor shows entirely, after years of such operation in the face of heavy losses, seems permanently back in the entertainment groove.

It has hit upon a comparatively inexpensive show employing local talent entirely and proving profitable. Room has gone in for what's titled "Golden Strings" and these have turned the profit trick for it. Shows' cast comprise only eight violinists and one pianist — all males.

These musicians parade among the tablesitters and also contrib diverting side business on a stage. Layout is under the direction of local producer Al Sheehan.

The format has been drawing so well and going over so big that, for the first time in years, the room will remain open through the summer with this entertainment. The flourishing trade comes at a time when many niteries are wailing about declining biz, blamed largely on new income tax expense regulations.

Most of the shows' violinists are recruited from the Minneapolis Symphony Orchestra. The layouts' comparatively low budget call for only a $1.50 cover weekends and $1 other evenings compared to the $2.50 which formerly prevailed when name acts were booked.

Vegas T'bird Chorines Doubling at $325 Wkly. Via Special Equity Pact

Hollywood, May 28.

Actors Equity Assn. has set a special chorus contract with Thunderbird Hotel, Las Vegas, and producer Monte Proser, under which 20-member chorus will be paid $325 a week to double in productions of "High Button Shoes" and "Anything Goes," which Proser will open Sept. 6 at the club back-to-back.

Paul Godkin will direct and choreograph shows, with Nat Brandwynn orch backing and sets by Glen Holse. Dick Shawn, Connie Russell, Elaine Dunn and Pete Marshall will be principals in each production.

Unusual contract, covering 14 performances a week, is up from normal Equity $235 weekly minimum. Minimum for eight performances a week in Vegas is $150.

Godkin said two shows are in for six months to a year booking, with experimental policy to be continued indefinitely if it proves successful.

Comic DeLyon's 3 Nights in Tokyo's Copa or How Do You Amuse an Orgy

Tokyo, May 28.

It seemed like three years, but it was really only three nights that comic Leo DeLyon played this city's Copa last week. He regretfully proved what almost everybody knew—that a talking comedian, especially one working in a foreign language, should not attempt to play a Japanese nightclub.

Bristling from his gruelling experience, the Yank cancelled himself out of the three nights he was booked for the New Latin Quarter after the Copa.

The problem at the Copa, according to DeLyon, was not so much from trying to hurdle the language barrier as from the difficulty in wresting the patron's attentions from the hostesses—the semi-pro hired dates who populate the clubs and are the backbone of Japan's nitery action.

"I'm not knocking the hostesses, but they're a tremendous obstacle for a comic," said DeLyon.

"I opened my first show thinking I was performing in a civilized club," explained DeLyon. "I started doing my act and nothing happened. I flipped out of my mind. Then I started belting insults about the club and its policy. I heard isolated shrieks and played to them."

Raps Yank Customers

One of DeLyon's observations from the stage was, "I've entertained in clubs all over the world, but to entertain an orgy is very difficult." He belabored some American bizmen sitting ringside with their hostesses, telling them that at home they probably attend church, Rotary meetings and are maybe even scoutmasters.

"But in Tokyo it's flipout time," DeLyon proclaimed. He also cast verbal barbs at the grim-faced members of the Japanese band behind him. He referred to the situation as an "Oriental Buchenwald."

DeLyon got enough screams in response to his dialog to observe, "So, they understand English."

But it wasn't what he wanted. "You can't do a hip show over here by any means," he noted. Although those who understood DeLyon were impressed with his performances, he was less than pleased.

"I went over, but not in a way that I was proud," he said. "I would have been ashamed if a professional from show business was in the audience. But I had to work that way in order to survive or my blood would have been all over the stage. It was like trying to entertain locomotives."

After escaping from the Copa, DeLyon did a show at the Tachikawa NCO Club near here. Using his new material, he opened with 15 minutes about his punishment at the downtown club. The GIs responded with appreciation.

"They were as good for me as I was for them," DeLyon said. "I needed them badly. I had to have my faith restored in whatever ability I may have."

Played Walker Hill

Prior to playing Tokyo, DeLyon shared the bill for two weeks with songstress Susan Barrett at South Korea's plush, new Walker Hill resort outside Seoul.

"There," DeLyon said, "there definitely was a language barrier. But at least it wasn't the noise. During the week for some reason the audiences were heavily Korean, although I thought they were only supposed to be admitted as guests. Yet they paid attention. They appreciated the visual and sound things I do."

While DeLyon praised the accommodations, food and service at Walker Hill, he was lacking in enthusiasm about the top management. "They don't know how to run the place," he said.

DeLyon confirmed reports that Walker Hill is becoming primarily a weekend biz. He pointed out that it is far from town and that GIs not staying at the resort have to leave early to beat the midnight curfew. "But I would like to see them make it," he added, "just for the sake of having a new and exciting place on the map for show people and tourists."

DeLyon these days does a lot of voices for the Hanna-Barbera cartoons, preferring to work around Los Angeles, where he lives with his family. Tokyo's Copa does not figure in DeLyon's future. "Not unless they want me to toss salads," he said.

Bonnie Murray

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VARIETY

Detroit Athletic Club

Detroit, April 13.

"Well-developed voice and figure are assets which Bonnie Murray uses with professional polish, richly deserving the two encores she is called upon to deliver by a sophisticated audience of motor magnates and their wives at this plush private club.

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Fairs Chill on TV Cowboys Riding Up Without Act

Failure to organize an act is forcing some of the top tv cowboys out of the lucrative fair business. Many who last year picked up considerable change on the outdoorers are unable to get more than one or two stands this season for the simple reason that they can't sing, dance, ride or rope. They have little to communicate with the grandstands and it's been a disheartening experience for all concerned.

The talent agents who have been pursuing bookings in the outdoor areas lament the fact that genuine cowboys who do all these items, aren't being built into names these days. It's the good actors who get top assignments in the teleseries, and justifiably so inasmuch as the tv audience is the first consideration of producers.

Most of the fairs that bought the tele thesps are no longer doing so. It's pointed out that James Arness, the resolute and hardhitting hero of "Gunsmoke," is not a good enough rider for display purposes. In his act on the fairgrounds, he made his entrance in a Cadillac convertible. Agents and fair owners had to skip over many acts in Arness' category, since they couldn't show another turn with little to offer two years in a row.

As a result, most agencies have gone back to pushing names. They're harder to get and require much more money, but all seem happier when talent is on display and not just another rugged face.

Won't Do Extra Shows In June Stand, Goulet Tells L.A.'s Cocoanut Grove

Los Angeles, May 28.

Cocoanut Grove, which had firmed Robert Goulet for a two-week stand beginning June 18, asked singer to extend his sked from the eight shows per week their pact stipulates and has been turned down.

Jack Lauerman, Grove director, wanted baritone to do two shows nightly (presently he's set for two on Friday-Saturday, one on other nights, save Monday when nitery is closed) and reportedly offered to split the covers on the added shows. Freddie Fields, who books Goulet, relayed the offer and reported back with the nix.

Goulet, certainly the hottest new attraction in niteries, originally was set for three Grove weeks. He asked out on one and got it with proviso that he would play spot another two weeks within 12 months of coming date, for which he is booked on flat fee.

Grove reports over two-thirds reservations have gone already for Goulet. Over last 18 months top draws at Grove have been Lena Horne, Eddie Fisher and Sammy Davis Jr., in that order.

N.Y. Coffee House Talent Showcase Bows June 6

A new coffee house utilizing talent is slated to preem in New York June 6. It's tagged The Howff, after an Edinburgh theatre restaurant. Initial bill comprises Martha Schlamme, who will do "The World of Kurt Weill" twice nightly with Abraham Stockman at the piano.

The Howff will have an admission charge of $2 and $3. Attempts will be made to sell memberships at $10 entitling card holder to 25% discount, and a $100 membership giving bearer two free ducats to each show and 50% slice in menu tariffs.

Benefits as Talent Booby-Trap

New York.

Editor, VARIETY:

Just as a warning to other ignorant artists, I'd like to describe my contribution to the destruction of my good name at Carnegie Hall Sunday afternoon.

I was asked by the Guild for the Blind to MC the afternoon portion of their "Musicthon" at Carnegie. Being an entertainer, and consequently agreeable to all unreasonable demands on my time and charitable instincts, I promised to attend.

I was told that all the artists were being arranged for and that the program would be in the best of taste. The names of some fine performers who had already accepted were furnished me. When I called again to make final arrangements, some new names were added—also very impressive.

But when the day came around I began to worry about the publicity. I was told that large organizations, such as unions, had subscribed for most of the tickets. In other words, although there would be no audience, the charity would benefit, nevertheless.

Well, there was a small audience. I am grateful for that benefice, for the program was execrable. Only a few recognized performers appeared, the program was filled with young people of some talent, but of little audience appeal. And I had to act as buffer for the rightful anger of those "non-union" members of the audience.

As usual, the promoters had made loose agreements with the entertainers to appear, "unless commercial commitments interfered." Commercial commitments interfered. And I was left clinging to the mast as the good ship Fiasco sank slowly in the west.

As I sink for the third time, let me cry out a warning to all who agree to participate in benefits . . . DON'T!

Oscar Brand.
NBC

Vaude, Cafe Dates

New York

Joey Bishop resuming cafe work with a stand at the Copacabana April 16 . . . **Frank Fontaine** is getting $10,000 in his week at the Yankee Clipper Inn, Akron, starting Aug. 18 . . . **Augie & Margo** tapped for the Sands, Las Vegas, June 5, to be followed by a junket of Sweden, Germany and Norway starting July 15 . . . **Jimmie Rodgers** to tour the Union of South Africa for 12 days starting Dec. 6, and **Carmen Cavallaro** to do likewise on a jaunt starting July 12 for 13 days.

Eddie Fisher lined up for the Desert Inn, Las Vegas, Sept. 3 . . . **Ford & Hines** tapped for the El San Juan, Puerto Rico, Dec. 12 . . . **Marc London** into the Bon Soir July 2 . . . **Nina Simone** tapped for the Village Gate July 5 . . . **Al Martino** into the Manor Hotel, Wildwood, Aug. 16 . . . **Mills Bros.** set for the Cave, Vancouver, Nov. 18.

Ed Stokes, WHN (N. Y.) newscaster, will emcee the "outside" activities for the AGVA Youth Fund benefit performance of "Cleopatra" at the Rivoli Theatre June 24. . . . Comedian **Tommy Ford** into Post Lodge, Mamaroneck, N. Y., June 7-8. . . . Comedian **Harry Jarkey** began a one-framer at Sutmiller's Supper Club, Dayton, O., Monday (27).

Phyllis Diller tapped for the Manor Hotel, Wildwood, N.J. starting Aug. 16 . . . **Gene & Francesca** set for the Blue Angel, London, ing up her run in the Chicago com-July 1 . . . **Nanette Stanley** is winding up her run in Chicago company of "Put It in Writing" . . . **Robert Goulet** named to the chairmanship of the Jewish Chronic Disease Hospital drive to start in September . . . **Lynne Carter** opens June 2 at the Chrystal Room . . . **Damita Jo** into the Bolero, Wildwood, July 5 . . . **Clyde McPhatter**, **Crystals** and **Paul & Paul**, the June 5 card at the International.

Hollywood

Eartha Kitt signed for 10-day engagement at The Cave, Vancouver, starting Nov. 6. Date will be her first following nine-week Far Eastern tour, kicking off Aug. 26 with month at Chevron-Hilton, Sydney, Australia, followed by bookings at Tivoli, Melbourne, as well as New Zealand, Manila, Hong Kong and Japan . . . **Bert Barton**, pianist-organist, in return date at Wally Branch's Yankee Pedlar Inn, Toluca Lake . . . **Sam Fletcher** set for two weeks at Chevron-Hilton, Sydney, beginning June 16, with another fortnight's dates following in various Down Under niteries.

Chicago

Four Kovacs down for the Palmer House Sept. 3-30. **Dick Shawn** and the **Newton Bros.** play same spot Oct. 1-29, and **Phyllis Diller** is set for Nov. 29-Dec. 21. . . . **Ron Eliran** and **Carolyn Hester** skedded for the Gate of Horn May 28-June 9, **Marian Doege** June 11-16, **Nina Dova** and **Danny Cox** June 18-July 7 and **Judy Collins** July 9 for a week. . . . **Dick Contino** down fo the Vapors, Hot Springs, June 2 for a week.

Tony Martin skedded for th Cork Club, Houston, June 13 for fortnight, followed by **Buddy Hack ett** June 27 for a like period. **Gar Morton** and **Patricia Morison** pla same spot Sept. 5 for two frame . . . **Jerry Collins** into the Souther Club, Hot Springs, June 27 for week, and **Don Cherry** down fo the same club July 4-13.

UNVEIL NEW FIVE SPOT, N.Y.

Thelonius Monk and the Kenn Burrell Trio are initial headliner in the new Five Spot, N.Y., whic opened last night (Tues.). The ol cafe of that name was demolishe some months ago to make way fo a housing development.

Joe & Iggie Termini are th operators.

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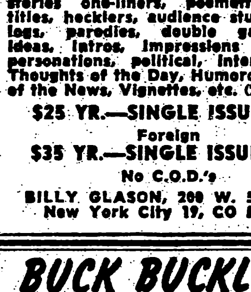

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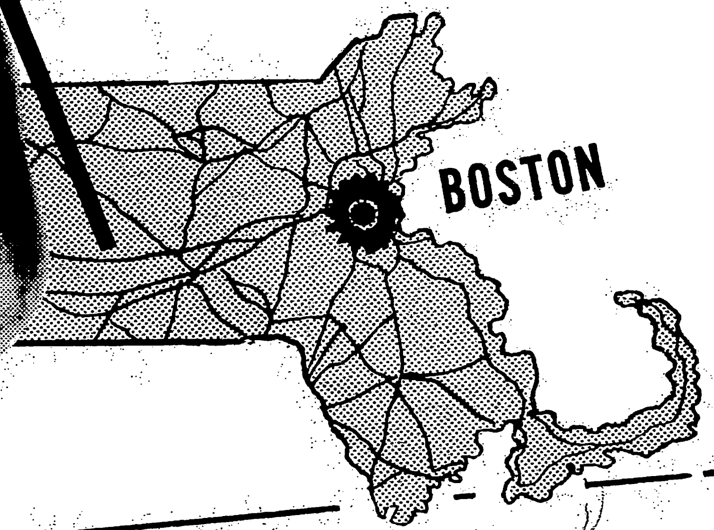

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Bruce Norris Cattle Co. Revamping Fla. 'Fish Bowl' Into Top Tourist Lure

By ODIE ANDERSON

Homosassa Springs, Fla., May 28.

A sizeable chunk of the Bruce Norris cattle millions has been earmarked for redevelopment and expansion of the firm's recently acquired Florida west coast tourist attraction, Nature's Giant Fish Bowl. The 120-acre compound was bought by the Norris Cattle Co. following a traffic count which revealed a 4,040 car-a-day vehicle flow, twice the number at Marineland at Miami and equal to Silver Springs on U. S. 40.

Since the initial transaction, the company has been buying surrounding land at such a clip that the project's overall size changes from day to day. The entire operation is eventually expected to encompass 20,000 acres.

Riding a wave crest which has propelled the west coast of Florida into speculation prominence, the Norris company is a far-flung financial kingdom covering almost every phase of industry. It has retained top architects and engineers to design the layout and numerous structures to be erercted.

The main attraction, the huge natural fish bowl, where fish of many species congregate in the crystal clear water, will be reached by boat—novel Seminole Indian war canoe-type crafts, through a waterway of man-made canals, landscaped with foliage native to the area or bordered with jungle-like undergrowth.

A large underwater room for observation of fish in the bowl will be constructed, along with an elevated observation deck over the underwater facility. Added will be an extensive complex of tanks to house the unusual in fresh water marine life. A dolphin and additional aqua mammals now being acquired will be trained to perform.

Already well populated is the alligator pen. The company's aviary will be brought from Black Swan Park at McIntosh in north Marion County, Fla. and established in facilities which will enable visitors to observe practically every known water fowl from around the world.

The tourist-resort complex will include an air strip and golf course. Toward the gulf, a hunting strip will be open to guests, where the Tiger Tail Lodge will be erected, along with the Bounty, an elaborate restaurant in the immediate vicinity.

On the site of the main attraction a second restaurant will be built, with gift shops, offices, boat docks and souvenir shops, all adjoining a huge parking facility directly on the highway. It's reported that show biz names will appear periodically.

G. A. Furguson is general manager of the Norris firm. William B. (Bill Blue) Ray has been named general manager, to coordinate plans for the vast entertainment area. For 11 years Ray was public relations director for Silver Springs, owned jointly by his family and the late Col. W. M. (Shorty) Davidson prior to its purchase last fall by ABC-Paramount Theatres.

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1st Annual Variety Show Featuring Blind Talent Nabs Good L.A. Reaction

Los Angeles, May 28.

First in what is planned as an annual variety show featuring blind entertainers, the four-act vaude bill put on at the Wilshire Ebell Theatre Saturday (18) by Blind Entertainers Productions got good public response, demonstrated by good-sized audience, sold via telephone solicitation, and 38-page program, of which 34 pages were ads taken by personalities, indie pix companies, financial houses, etc. All acts were AGVA and/or Musicians Union members, and were paid scale.

Program ranged from very good to only fair, with bill tied together by its one sighted act, comic team Enright & D'Amore. Enright also doubled as emcee. Team is young, zestful and with better material could compete with top teams. Enright handles his emcee duties with proper amount of "range" in stories and intros.

Best on bill was Negro pianist Howlett Smith, backed by bass-player Bill Hadnott, whose numbers varied from his own "Little Altar Boy" to a top "West Side Story" medley. Singer Rex Randell, well schooled in gestures and demeanor, could have used equally good advice on numbers as he pushes his voice beyond its natural range.

Guitarist-pianist Jimmy Pruett, with big boost from drummer Pee Wee Adams and Hadnott, doubling from backing Smith, almost went under with an over-amplified, rock 'n roll guitar solo on "Guitar Boogie," but, switching to piano, recaptured his audience easily.

Show wound with semi-dramatic skit by actress Marcia Blakesley who held audience more by her extremely pretty looks and personality than by the material she was given. Miss Blakesley, who gives no impression of being blind, could work, with good planning, with sighted actors in a regular routine. However, audience gave her heavy mitting which should encourage her to keep trying.

In all, performers were completely at ease while "on," only nervousness displayed was by assistants in getting them on and off stage, and with large assist from Enright & D'Amore, this was kept to minimum. Producer Melvin Covello, who worked similar shows in Norfolk and Philly last fall, hope to expand production as annual event. General admission was $2. *Robe.*

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Lease Lyman's, H'wood, For Theatre-Cafe Spot

Hollywood, May 28.

James Terry has leased the former Mike Lyman's restaurant building on Vine street and budgeted $50,000 to open a two-theatre-restaurant-nitery complex.

Terry has set a June 25 opening for The New Club, which he tags spot, featuring a 175-seat "Grand Guignol Theatre" and a 125-seat cabaret concert room to feature new talent.

First shows to be staged will be Ronald Sands' "A Day With Henry" and "An Actor Prepares." Productions will run with Equity casts, admission to be at $1-$1.50. Terry plans 14 shows weekly on six-night basis, with two weekend matinees. He will produce all theatrical offerings.

Producer, aiming for youth market, has set a non-alcoholic policy for club.

Indie Agents Farewell Coast-Bound Ingalls At Nostalgic N.Y. Luncheon

The ranks of the independent agents are thinning. Of late, it seems that everytime the indies get together it's at a funeral. This trend was reversed Monday (27) when about 80 attended a farewell luncheon at Steuben's Restaurant, N.Y., for Miles Ingalls, who left yesterday (Tues.) on a leisurely motor trip to the Coast, where he will join the Johnny Dugan Agency.

Ingalls has been an indie for many years, many of them in partnership with Joe Flaum, who was one of the prime movers in the shindig. Most of those attending are long out of independent ranks. Most were with the major offices and many were completely out of the business, some now in personal management ranks, others in unrelated fields. From the looks of the luncheon, the independent agent has been widely scattered over the years.

Yet they haven't lost their capacity for having fun together. It seemed like an open forum, everyone who had a recollection of some business with Ingalls got up and spoke, some in a four-letter idiom. The only half-way serious item on the agenda was a contemplated raffle of Ingalls' address book, said to be one of the most reliable in the business.

Even Dugan, from his California office joined in the fun. His telegram to the luncheon was a highspot. It stated that all the talk about Ingalls joining his organization was a mistake. He hoped it hadn't inconvenienced him.

Nenetheless, Ingalls has given up his office which was formerly occupied by Loew Theater booker Sidney Piermont and his successor Jesse Kaye. He packed many of his records in a pair of suitcases gifted to him by the agents, and took off for the Coast with his wife.

Many of Ingalls' acts were taken over by Bernard Burke & Max Roth. Others that can work on a wider territorial range were taken into the new association by Ingalls.

The luncheon was emceed by Eddie Elkort, president of Artists Representatives Assn. *Jose.*

Seven-Up to Use Acts At Its N.Y Fair Pavilion

The Seven-Up Pavilion at the New York World's Fair opening next April in Flushing, N. Y., will have live entertainment on four circular stages, according to plans projected by the soft-drink firm. The talent will be booked by John Krimsky, operator of the Stroller's Theatre Club, N. Y., who was director of entertainment during the 1939 N. Y. World's Fair.

Blueprints call for four 15-ft. stages embodied in fountain pools placed at four strategic viewing areas. When the fountains are turned off, the stages are ready for the performers. The Pavilion has been designed by Becker & Becker Associates.

CARTER JOINS CMA

Ending a long association with the William Morris Agency, Jack Carter has joined the Creative Management Associates in all fields.

The Durgom-Katz office continues to be Carter's personal managers.

George Chasin Exits MCA

Hollywood, May 28.

George Chasin, senior veepee-board member of MCA Artists Ltd., resigned yesterday (Mon.) after 17 years with firm. All indications point he'll return to talent agency field, having been approached by number of talent agencies regarding affiliating with them.

While at MCA was head of motion picture, literary and theatre departments.

Philly Ct. Again Padlocks Lil Reis' Celebrity Club; City Calls It a Nuisance

Philadelphia, May 28.

The Celebrity Room, midtown cafe owned by Lillian Reis, former chorine and key figure in the alleged $475,000 Pottsville heist, was padlocked again by court order—just 24 hours after it had reopened on the decision of another judge.

An injunction was obtained by Dist. Atty. James C. Crumlish Jr., and in addition to the previous charges on which the city has been trying to close the Celebrity Room as a "nuisance," the D.A. added two charges both allegedly committed at the gala reopening Thursday evening (23).

Crumlish said his county detectives observed entertainers mingling with guests and that alcoholic beverages were sold to visibly intoxicated persons.

The club had been closed since April 17 on a temporary injunction granted to the City Solicitor. The court later held, however, that the City Solicitor was the improper official to ask for the injunction and threw out the case.

When Miss Reis relighted after this decision, the D.A. got into the act. A hearing as to whether the new injunction can be made permanent will be held today (Tuesday) in Common Pleas Court.

When informed of the latest developments, Miss Reis said: "I guess I'll go on unemployment compensation."

Minn. to Kick in $150,000 For Exhibit at N.Y. Fair

St. Paul, May 28.

The state legislature has passed and the governor signed a bill providing for appropriation of $150,000 of state funds for the Minnesota exhibit at the upcoming New York World's Fair. The balance required, $1,450,000, is expected to be forthcoming from the state's business interests. A North Star World's Fair Corp. is raising it.

Previously passed in the lower house, the bill had a 52 to 2 senate vote in its favor. Originally, however, $325,000 had been sought from the state.

Names

Continued from page 1

names and surrounding acts. Just how they'll divide the top names for niteries and video is still to be solved.

The agencies say that, in the long run, it will be up to the performers and their personal and business managers to decide how they'll allocate their working year. Some acts will elect not to play any more than three shows out of the roster, even if offered more, because of the quick erosion of material on video.

Others will take as many tv shots as they can get since they will limit nitery appearances to Las Vegas, New York, Miami Beach and Hollywood. In any case, the agencies figure that most niteries will have a rougher time in getting sufficient acts to meet their needs.

The talent offices also fear that a price competition will result from the extensive bidding. Budgets will be higher in the cafes because of this situation.

Many bonifaces prefer that the acts they play shun frequent tv appearances. It's felt that they expose too much material on each of their teleshots, and give away too much of themselves to retain their freshness for niteries. The agencies agree, to some extent, but indicate that they'll have less control over the headliners' activities because of the stiffer competition between vaudeo and cafes.

St. Petersburg (Fla.) Bistros Cop Decision On Battle of the Bottle Clubs

St. Petersburg, Fla., May 28.

Battle of the bottle clubs is being won in this section of Florida by the bistros, due to foggy laws governing establishments which deal in alcoholic beverages. Three such late, late spots in Pinellas County continue to flourish despite padlock efforts of the police.

Attorney Eli S. Jenkins has represented the clubs (where members store liquor and are sold set-ups or food only) in a long series of temporary closings, injunctions to restrain officials and ultimate reopenings.

Jenkins contends that a 1953 special act setting a two a.m. curfew for niteries dealing in alcoholic drinks does not apply to the clubs, since they sell no liquor and therefore are not required to buy licenses. Special act is an appendage to the law governing issuance of liquor licenses.

Emerging unscathed in his brush with the fuzz is Clarence Perry, operator of Benoit's, a bottle club-restaurant at nearby Indian Rocks Beach South Shore. Perry, arrested Feb. 4 for operating after hours, was freed on $250 bond.

Jenkins filed his usual petition for injunctions against police interference with his operation, and last Tuesday (14) the prosecutor decided against further prosecution, since an injunction is still in effect.

In the case of the downtown Two Bit Club, owner-operator W. H. "Tiny" Sylvia paid a $150 fine following the second of two raids. The business was closed but Jenkins obtained a greenlight for its reopening. Third of the trio, The Clan at Maderia Beach, continues outwardly peaceful, after scratching music which neighbors found objectionable.

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Cocoanut Grove, L.A.

Los Angeles, May 23.

Johnny Mathis, Freddy Martin Orch (16), Allyn Ferguson's Rhythmic Strings (13), Jack Feirman; $3 cover, $3.50 weekends.

Since first he skyrocketed out of San Francisco eight years ago, Johnny Mathis has proved potent b.o. in L.A. and, on the basis of the near-capacity turnout for his Tuesday (21) opening there appears little if any lustre off his lure. More than 800 were encamped and although there was a large party of 60 (awash with Hollywood celebs — probably all guests of Mathis and/or management), the number of payees was impressive.

In fact, it was the best Grove opening in many moons, topping even that of preceding Nat Cole. One unusual touch was presence of 40 disk jocks and wives — with their tabs picked up jointly by the Grove, Columbia Records and Mathis' manager, Helen Noga. This deal was set up several days before it was learned that Mathis leaves Col label (for which he always has cut) when pact ends July 5 and swings over to Mercury. However, Col isn't grumbling; it still has a host of Mathis vinyl to vend.

In a 50-minute turn, Mathis has command all the way, relying primarily on his disclicks such as "Chances Are," "Wonderful, Wonderful," "Not For Me To Say" and "Misty." It might be observed that top reception was accorded his pair from "West Side Story" — "Maria" and "Somewhere." — to "Love, Look Away" and that Blue Ridge ballad, "Every Step of The Way."

His phrasing is satisfactorily crisp and he rides the melodies with perception, pinching fewer notes than often is his wont. Giving every indication of being able to really bend blue notes, the wonder grows why Mathis doesn't and thus broaden his repertoire.

His lower register punctuations (as on "Every Step" and "Stairway to Paradise") are vivid; and he could use more such material. The big poser, probably, is why doesn't he include a genuine, rousing spiritual?

He demonstrates he has following aplenty via vaporizing vocals on vinyl ("Chances Are" and "Not For Me To Say"), but he also demonstrates he hasn't fully plumbed his potential.

Freddy Martin's orch (16) is back after a winter in Florida — very welcome back and with this booking the Grove inaugurates constant 'tween shows dance music by adding Allyn Ferguson's Rhythmic (13) at other end of the room, with new dancefloor built there.

Ferguson's sound is rather unusual — six fiddles, viol, cello, harp, piano, guitar, bass, percussion. An effective contrast to Martin's well-brassed band, stunt should prove a click and Ferguson's grouping could catch on. It might be noted that till eight months ago Ferguson was conductor for Mathis, but gave up the road work to settle here with family. Jack Feirman is now batonning for the singer.

For the Mathis' turn, Martin's crew is swelled to 22 by addition of key strings from Ferguson's combo, and the backstopping is rather awesome. In all, so is the show from the Martin overture of Irving Berlin evergreens to Mathis' last, lingering note. *Was.*

Second City, Chi

May 25.

"20,000 Frozen Grenadiers" (or "There's Been A Terrible Accident at the Factory"); produced by Bernie Sahlins; directed by Del Close with Paul Sills; music composed and performed by William Mathieu; with Jack Burns, Dennis Cunningham, Ann Elder, Sally Hart, Dick Schaal, Avery Schreiber, and Omar Shapli; $2 admission weeknights, $2.50 weekends.

"20,000 Frozen Grenadiers" marks the debut of Del Close as director of the Second City home troupe, and he has come forth with a generally sparkling potpourri of high-spirited and occasionally pointed skits. It also marks the emergence of Dick Schaal as a performer in the tradition of the fountainhead company that produced Shelley Berman and Mike Nichols & Elaine May and of whom much more is bound to be heard.

Of the current cast, only Schaal, Avery Schreiber and Jack Burnes are holdover, and it is largely their show. Omar Shapli, Dennis Cunningham, Ann Elder and Sally Hart all show promise for the Second City format and each contributes at least a few bright spots to the rovue.

The material is a mixed bag, both in terms of comedic and/or satiric approach and power to sustain attention. However, it is Schaal's engaging talent that derives the most from the best sketches and pulls the weaker ones to greater heights.

His artfully clumsy portrayal of an awkardly amorous beau bringing a date home is touchingly comic, and his improvisational romp with Schreiber in "Transformations" is a sheer delight on both their parts. (Together the pair have a Laurel & Hardy quality that is irresistible.)

It is Schreiber and Schaal again who light up a takeoff on a school for scoundrels, with the portly and mustachioed Schreiber as the eternal patsy and Schaal an eager apprentice con man. Jack Burns notches a few poignant moments in a repeat of a skit about a lonely conventioner that was in the last show, and does an effectively high-pitched takeoff on a glory-shouting Oral Roberts-type faith healer.

Special mention goes to pianist-composer Bill Mathieu's masterfully scored and staged parody of modern opera a la Menotti. Like the comic ballet in the preceding show, it is brilliant in its verisimilitude to and satire of contemporary high art. *Mor.*

Roaring 20s, S.D.

San Diego, May 24.

Kay Starr, Johnny Adamo band (12); $2 admission.

In an era when every teenager with a guitar, or a friend with him, is palmed off as a singer, Kay Starr comes off as the consummate professional in every detail. She drew a large opening night audience and, as expected, delivered the goods for boniface Art Hirsch.

White-garbed, dark-haired singer looks great as she demonstrates her highly individual way with a song. Among vocal highlights are "Wrap Your Troubles in Dreams," an easy swinging "Lonesome Road," "Old Rockin' Chair," a tribute to Mildred Bailey, plus such record hits as "Side by Side" and the inevitable "Wheel of Fortune."

On two numbers Stanley Singers provide background. To her credit, Miss Starr leaves audience wanting more after a well-timed songalog. Johnny Adamo's house band does okay in showbacking and for dancers. *Don.*

French Qtr., Houston

Houston, May 24.

Jaye P. Morgan, Don Cannon Orch (9); $2 entertainment charge.

Booked in for a week with options, Jaye P. Morgan will stay an extra frame at the French Quarter, an inevitable move by boniface Larry Grayson since the ropes have consistently been up since the singer opened.

Blond and effervescent thrush has pipes like a trumpet, and she seldom strays from the standards. She gets noticeable assist from husband Artie Kane who directs the Don Cannon orch and handles 88s.

This booking marks emergence of French Quarter Club, in the Continental Houston Hotel, into the major nitery classification, joining the Shamrock Hilton's International Club, Tidelands Club and Cork Club as clubs using top entertainment. The French Quarter is a beautiful club, and has only needed proper if cautious bookings to place it in the Big Four.

Don Cannon's Orch, certainly one of best in area, has been beefed up to nine instruments (from six) for this engagement. As usual, it proves it's a band of note. *Skip.*

Smaller Theatres To Be in Vienna Fest

Vienna, May 28.

In competition with the regular theatres, several smaller houses will contribute to the forthcoming Vienna Festival Weeks (May 18 to June 16) with new plays.

The Tribune will stage the play, "General Kisch," by the Linz (Upper Austrian) author Karl Wiesinger. The Theatre Courage will produce "Jeder von uns" (Everyone in our Midst) by the Austrian author Denis F. Bernhardt.

The Losers, L. A.

Los Angeles, May 18.

Matt & Ginny Dennis, Lenny Stack Trio; two-drink minimum.

Matt Dennis, a favorite piano-stool pigeon in these parts for lo these many years, has recently come out from behind the Steinway to team with his warbling wife, Ginny. The results are on display for a three-week span at this La Cienega bistro.

While the act is not especially high-powered or galvanic, it is slick and engaging. The novelty of the Mr. and Mrs. aspect, plus the seasoned vocal skills of the performers, makes it a handy attraction for clubs such as this.

Matt and Ginny take turns in the solo spotlight when not exhibiting their wares in unison. Both have polished voices and can maneuver their way smoothly through the intricacies of a refrain, be it ballad, showtune or up-tempo. The mermaid-gowned Mrs. Dennis solos effectively on such numbers as "The More I See You" and "Sweetest Sounds."

A slight hoarseness marred some of Dennis' generally dulcet tones on this occasion, but he has the savvy to minimize the danger zones. His best work occurs when he returns to the 88, where he seems understandably more at home, and renders a medley of the noteworthy compositions he has created over the years.

As a team, the matching silver-tressed couple generate an extra sparkle, romping vivaciously through such numbers as "Thou Swell," "We Belong Together" and "Let's Get Away From It All."

Behind all this togetherness lurks the Lenny Stack Trio with tip-top accompaniment. *Tube.*

Duvernay, Hull, P.Q.

Hull, May 23.

Denyse Ange, Brian Brown Trio; $1 cover.

When Denyse Ange was New Acted several years ago at the Chaudiere Club here, she lacked (review said) showmanship savvy and act construction. Miss Ange has not only added plenty of both but considerable skill and staging as well to bring her stint to top rating.

Canary manages to sparkle, control and be a svelte gamin throughout in a solid stanza that collects consistently heavy mitting. She exhibits ability to handle a string of tunes ranging from "I Enjoy Being A Girl" to the Irma La Douce opener, "Milieu", as though they were penned for her.

In the Hotel Duvernay's posh Executive Penthouse, Miss Ange sells every word with top skill and savvy, and proves conclusively that her strongest work is done in intimeries of this type.

After a run through several Intercontinental Hotel rooms in the Latin lands, she comes to the EP with one of the strongest sessions the room has booked. She's there until June 8. Zabethe Wild comes in June 10. House combo, Brian Brown Trio, showbacks and provides socko jazz for dancing and listening. *Gorm.*

Ash Grove, L. A.

May 25.

Itamar, Grecco & Willard, Jonathan Zak; $2 admission, no minimum.

Los Angeles, May 22.

Current bill, departing considerably from "country singers" with whom spot has become more or less identified, drew small but attentive audience for Tuesday's (21) opener. Combination of Itamar, 25-year-old singer from Israel, and comedy team of Greco & Willard provides contrast, with both acts worthwhile, but not likely to draw same crowds, much less the regular rounders.

Itamar, who looks amazingly like Eddie Fisher, is an accomplished folk singer whose tenor voice projects with considerable feeling. Until American audiences become more familiar with Israeli and Yemenite folk tunes, however, he'd do well to offer an occasional number in English, which he speaks with an attractive accent.

Most lyrics are of love song from ballads to semi-martial airs. High spot is "Sing Me A Song," due to an amazing self-accompaniment on a small drum, from which he gets both bass and snare effects with just his fingers. Although most selections are sung a capella, Itamer gets solid support, when needed, from pianist Jonathan Zak.

Grecco & Willard, who've been seen on Steve Allen show, offer series of vignettes with considerable range in style, and effect. Humor is surprisingly clean for a nitery turn. Best efforts art a deaf salesman applying for job with hearing-aid company; a pantomime bit about two burglars; and interview with a Steve Reeves-type film star.

Program is in through June 9. *Robe.*

Reno Upbeat

Continued from page 2

Primadonna (located directly opposite Harolds) for the first time will introduce shows this summer. His room, seating an estimated 350, is located on the second floor of a new annex to his club. Primm reports no definite headliners inked yet, but notes the show will feature a line of 16 femmes.

Golden Hotel Rebuilding

The Golden Hotel, destroyed in April, '62, by fire, is now rebuilding and the Tomerlin Bros. are shooting for a July 1 opening of the casino area only. The theatre restaurant, with Barry Ashton producing the shows, is scheduled for late July preem. Spot will also have a large lounge separate from the theatre-restaurant.

The Riverside, shuttered since last December for financial reasons, is now being remodeled in the interior, but no show policy has been announced. It is set for a late June reopening.

At the Nugget in Sparks (three miles east of Reno) the headliners include Gordon MacRae (current), Dave Barry, Peter Lind Hayes & Mary Healy, Patti Page, Sergio Franchi, George Burns, Frankie Laine, Milton Berle, John Raitt, Sophie Tucker and the Andrews Sisters. Last summer Nugget owner John Ascuaga used live acts in a temporary lounge, but has made no decision to repeat the policy this season.

At Lake Tahoe's South Shore, Harrah's has contracted for the South Shore Room such names as Robert Goulet, Lawrence Welk, Danny Thomas, Sammy Davis Jr., Dinah Shore and Mitzi Gaynor. Lounge acts will include Louis Prima, Harry James, Billy Eckstine, Woody Herman, Mary Kaye Trio and the Kim Sisters.

At the Wagon Wheel, where entertainment is offered in three rooms, Harvey Gross has booked such acts as Esquivel & His Orch, Shecky Greene, Red Norvo with Mavia Rivers, Gaylord & Holiday, Lucky Starr, Characters, Town Pipers, Jo Ann Jordan Trio, Louis Jordan, King's IV, and the Gallions and Ginny.

Sinatra's Bookings

On the North Shore of the lake, Frank Sinatra will topline Vince Edwards, Joey Bishop, Vic Damone, McGuire Sisters, Keely Smith, Tony Bennett, Ella Fitzgerald, Dean Martin, Gordon & Sheila MacRae. He'll also use acts in the club's lounge.

The Nevada Lodge, opening a new theatre-restaurant seating 400 in late June, will bring in an edition of Frederic Apcar's "Vive Les Girls." And it's been suggested if "Girls" proves okay b.o. it'll be in for a long run. Lounge acts will alternate with the three nightly showings of the Apcar production.

The Crystal Bay Club has on the line the Novelites, Frank Fanelli, Vagabonds, Lancers, King's IV, Andrini Bros., Sawyer Sisters, and Jack Schafer. Firmed bookings for the North Shore Club include Lloyd Lindroth, Ginny & the Gallions, Murray Arnold, International Four, and the Bobby Page Show.

The North Shore Club and the Cal-Neva Lodge operates only on a seasonal basis—from Memorial Day to Labor Day. Other Tahoe clubs are open year-round.

With nature's cooperation—via the weather—the Reno-Sparks-Lake Tahoe area experienced better than normal casino business during the winter. And there's much optimism among the gamblers that this summer will set a record for tourist visits to the area.

Wolf Joins Cooper Ag'cy

Jay Wolf has joined the Frank Cooper Agency to work in its personal appearance depts. He had been with the Milton Goldman Agency, which was absorbed into the Ashley-Steiner Agency some years ago.

The Cooper office, previously concentrating in tv and literati sectors, has been expanding into other fields in recent months.

Bimbo's 365, S. F.

San Francisco, May 20.

"Continental Revue," starring Caroline Richter, Gino Baldi, Bobby Winters, Liett Chorlton; $2 cover, $2.50 Sat.-Sun.

All comediennes should look like Caroline Richter, and they should all be as funny. The Houston gal who heads the current Bimbo's bill gets her kicks (and her audience joins in) by poking gentle but pointed fun at the cornpone-and-crinolines image of the Deep South.

She's at her best when doing this and when explaining a lexicon of Southern words ("abode"—"that's a long wooden plank"). But her humor doesn't depend entirely on the hushpuppy trade, as she finds comedy in modern everyday life. She has a top-rate singing voice, too.

Miss Richter's turn is sandwiched into one of the most sumptous shows Bimbo's has seen in some time, with three production numbers, each outdoing the previous one. The opener, "Rhapsody in Pink"; the midpoint number, "Up in a Penthouse" (San Francisco scene) and the final "Cleopatra," all feature the sexy, satirical dancing of Liett Chorlton, who shakes a wicked leg (etc.) indeed.

Costumes by Lambert of Hollywood, choreography by Rene de Haven (a Bimbo's veteran) and music by Dean Elliott contribute strongly to the production numbers.

Gino Baldi, a North Beach boy who grew up in Italy and is at home in four or five languages, sings pop songs with a fine tenor voice but no great excitement. He's handsome, though, and his easy stage presence may carry him along.

Bobby Winters, a juggler who satirizes his difficult art to perfection, rounds out the bill. *Este.*

Gatineau, Ottawa

Ottawa, May 21.

Larry Wilde, Lynne Christie, Russ Thomas Orch (5); Cliff Tripp in lounge; $2 admission.

Boniface Joe Saxe has a neatly balanced bill in his Gatineau Club nitery, with Larry Wilde collecting guffaws and Lynn Christie pertly chirping. Wilde is a solid performer, picking up topical items, even customers, and working them into laughs.

With NATO meeting here this week, he has a load of items to work with. But his big bit night last Monday (20) was a male table-sitter who refused to look at the stage. Wilde is never offensive, always witty, never blue.

Chanting stints display clicko pipes which should get more use in the stanza. Miss Christie has a skein of fine tunes backed by nice arrangements which she sells to the limit. Not really needing a microphone in the 400-seat Gatineau Club, canary exhibits ability to belt, croon or handle anything between.

Her upbeat items had the customers mitting in rhythm, and her ballads kept them silent until mitting-time when they responded plenty. Backing show is the five-man Russ Thomas house band. Cliff Tripp 88s in the Blue Lounge.

Show is in to May 29. Myron Cohen opens May 30. *Gorm.*

Skyroom, Tucson

Tucson, Ariz., May 22.

David Allen; Lou Garno Quartet; no cover, no minimum.

The cliche, a "singer's singer," has been overused and at times not rightfully bestowed. But, if any pop singer really deserves the appellation it is David Allen, who made his Skyroom debut a noteworthy one. Possessed with a natural talent in his warm, in-tune voice, the goodlooking vocalist is a perfectionist, packaging his pipes with beautiful phrasing and breath control.

Allen opens show sans spotlight and introduction to "Only Have Eyes for You." Although primarily a ballad singer, his up tunes are handled expertly, backed by hip arrangements. Control is best showcased in his slow numbers, such as "Days of Wine and Roses" and "Moon River."

Business is slack, but mitting by auditors present opening night would be noisy in a full room. Backing is handled adeptly by Lou Garno Quartet.

Allen closes June 1. *Alex.*

New Acts

FORREST TUCKER WITH MARILYN FISK
Songs, Dances, Comedy
50 Mins.
Edgewater Beach, Chi.

Forrest Tucker wisely chose to launch his new nitery act in Chicago, where he amassed a host of followers as the lead in the road company of "Music Man" during a 40-week stay a couple of years ago. It was Tucker's singular prowess on the benefit and interview circuit that is given credit for the legituner's long run despite unenthusiastic opening reviews.

Too, the Chi setting should provide him with an opportunity to sharpen the turn in friendly surroundings. At present, it is an uneven, at times ragged, show that has promise but lacks pace and structure. It strikes sparks in Tucker's hoof duos with his diminutive spouse, Marilyn Fisk.

There's a charming contrast between the high-pocketed Tucker and cute, pint-size Miss Fisk as they winningly terp their way through "Walking My Baby Back Home" and "Dancing In The Dark." Audience response would seem to warrant more of the pair in tandem.

Surprisingly, despite Tucker's stage musical experience, his warbling falls short due to frequent low-voltage projection and fuzzy articulation, with the exception of a rousing "Trouble" opener.

His solos on "When You're Smiling" and "Everybody's Doing It" lack the punch to sustain interest, and he is more successful in such novelty tunes as a maudlin rendering of "Father of the Bride" and a generally clever parody of "Blues In The Night" called "Aunt Sophie."

Tucker's storytelling ranges from mildly tickling adult club-car anecdotes to moderately-blue lodge-night stories. It's a narrow range and he affords it more time than it warrants.

In sum, Tucker has the basis of a strong nitery act, but it will take considerable editing and more appropriate song selection to realize its potential. He has a fine song-&-dance-man image, and when he capitalizes on this essence the show moves spiritedly. *Mor.*

JOYCE THOMPSON
Songs
25 Mins.
Rendezvous Room, L.A.

Wife of a Hollywood correspondent for Life mag, canary is emerging from semi-retirement for stint as nitery singer. She has the verve and voice to make it but her bubbling personality, which seeks to involve listeners, would be more effective on a musical comedy stage (whence came she, via Texas) than in the cooler, detached atmosphere of niteries.

A petite blond with beaucoup sparkle, Miss Thompson is in need of good advice on costume and coiffure. The beehive hairdo is most unbecoming and the long gloves bit just isn't for her.

Her material, especially a hat-box routine a la Jane Morgan, is good but could be better when some adjustments have been made. The hats don't always fit numbers, all of which are show tunes.

Purely unintentional, opening night nerves gave her rendition of "Where Is Love?" from "Oliver" the slightly shaky, piping note it needed. Nerves are temporary, considering most of Coast staff of Life mag was in audience for opener. *Robe.*

CHUCK DODDS
Songs
30 Mins.
Rendezvous Room, L.A.

A tall, blond type, who resembles both Richard Chamberlain and Troy Donahue a bit, Chuck Dodds is on the threshold of big time discovery. Previous exposure as member of one of Statler-Hilton's revues earlier this year has provided needed polish and assurance.

Easily the best male singer to have played BevHilton's talent showcase, his combination of clean-cut good looks, solid personality and strong, vibrant voice should send him far. He's equally at home with a rousing rondo or limpid love song.

Although in for spot's usual one week with options, Dodds is sure to be held, plus being brought back for future dates, a policy the spot is adopting. *Robe.*

BRIAN HYLAND
Songs
20 Mins.
International, N.Y.

Young rock disker Brian Hyland is, in his present playing condition, more an example of electronic wizardry than live performance. Now appearing at Jack Silverman's International as part of the "Prom Time U.S.A." show, he will doubtless be a lure for the teen disk-listening, transistor-toting set but fails to deliver conclusively in person.

Hyland's act needs considerable strengthening in the area of communication with his audience. He presents an amazingly introverted show for a rock 'n' roller and has trouble holding an audience because of it. He needs to loosen up and project more strongly to sell his rock better and presumably will develop as he spends more time before an adoring crowd of teen femmes. He looks the part and, with greater confidence and verve, could become a solid performer in his genre.

Far better on the uptempo material than with ballads, Hyland essays "Old Cottonfields Back Home" and a medley of his r&r clicks with rocking precision. His "All the Way" ballad and treatment of "Moon River," sung while perched atop a stool strumming a guitar, prove weaker items for the singer. He uses the guitar on various occasions during his turn but, inasmuch as it is an unamplified model and in that he doesn't play it too well, this instrument proves an ineffectual tool at present.

Hyland is a personable looking lad who sells lotsa wax for ABC-Paramount Records. More of his disk personality needs to be translated to the stage for him to score conclusively in person. Time and experience could develop these skills. *Kali.*

GENE PITNEY
Songs
25 Mins.
International, N.Y.

Headlining the current "Prom Time U.S.A." show at Jack Silverman's International, N.Y., is Gene Pitney, a singer who, although a teen hearthrob via his Capitol Artists pop diskings, shows promise of moving into a more adult attraction groove. Suffering from a touch of laryngitis on night caught, he nonetheless projected a savvy and polish that generally overcame the cracking.

Pitney puts his material over with appealing salesmanship and has a clear, high-register voice that projects well. He displays unruffled savvy, even in the face of his vocal difficulties. He also keeps a smooth, brief line of patter going between tunes which nicely bridges the gaps and holds the audience all the way. His vocal style works equally well in both the ballad and uptempo grooves.

Whether warbling standards like "Little Man You Had a Busy Day" or "The House I Live In" or essaying his pop clicks like "Town Without Pity," "Only Love Can Break A Heart," "The Man Who Shot Liberty Valance" and most recent "Mecca," Pitney delivers with knowhow. He builds his tunes to dramatic peaks and constantly keeps the crowd with him by playing to them directly instead of singing to himself as so many tyros seem to do.

Although Pitney's current act is built mostly for teen consumption, the singer shows strong indications of being able to move easily into the broader adult audience realm because he is in no way limited to a rock songalog. The transition could be made with few changes, save in the material. *Kali.*

MARY MEADE FRENCH
Songs
30 Mins.
Ye Little Club, Bev. Hills, Cal.

Mary Meade French returns to the nitery boards after a four year absence with an act closely associated with the work she has done in the past. Primarily known as a society or intimate club singer, she retains this style. Its greatest appeal lies in the quiet, posh dining spots.

Singer's stint is designed in a format more popular a decade ago. There is the special material "opening song" and most tunes are light, romantic standards—"Tenderly," "Kick Out of You," "Sometimes I'm Happy," "Lost in His Arms." They suit her well-disciplined, light but nicely-developed voice.

Newer "Heart in San Francisco" has Miss French ill at ease only time of the set, but two French numbers — "Autumn Leaves" and "Pigalle" — add to the chanteuse quality she projects. Her pro background and polish particularly show on good bit using a hand mirror to spot individuals in audience, with special lyrics directed to them on "Little Boy to Love." *Dale.*

House Review

Palladium, London

London, May 24.

Leslie A. Macdonnell & Bernard Delfont presentation of "Swinging Along", a revue in two acts (16 scenes). Directed and staged by Robert Nesbitt; decor, Tod Kingman; costumes, R. St. John Roper; ballet, Walter Gore; musical numbers staged by Ross Taylor; orchestrations, Burt Rhodes, Ralph Dollimore, Billy Ternent. With Arthur Haynes, Susan Maughan, Frank Ifield, Ken Morris & Joan Savage, Rudy Cardenas, Nicholas Parsons, Leslie Noyes, Line (20), Walter Gore Ballet Group (10), Bob Wallis & his Storeyville Jazzmen, Billy Ternent Orch.

The established team of Robert Nesbitt, who staged and devised the new Palladium summer show; Tod Kingman, the chap who dressed up the stage, and R. St. John Roper, who dreamed up the costumes, has turned out another confection from its assembly line that is virtually the same as any other Palladium summer show but with a different title and performers.

On the first night there was an air of laxness which no doubt by now has been put right. In any case the old formula will undoubtedly serve and the show will satisfy undemanding customers who visit London in coaches. It will surely run until the management decides to replace it either with a short season of vaude or with pantomime.

Decor and costumes are as bright and glittering as ever, though Nesbitt's hand on the helm seems a shade wobbly. He has brought out the best in the material at hand. However, the nagging question is whether the material is as good as it used to be. Main problem is a distinct shortness on comedy.

Titular star, tv's Arthur Haynes, gets limited opportunity to create the yocks and he is also the worst, but not the only sinner in ad libbing mainly for the benefit of his fellow artists.

In his own act, Haynes puts over a few blueish gags and makes a few other appearances that do little to enhance his reputation. He is solidly stooged by Leslie Noyes.

Best moments of so-so entertainment come from individual acts. Susan Maughan is a new young thrush who is obviously inexperienced and a shade breathy in her warbling. But she is cute and should make the grade with hard work.

Her main contribution is a medley (backed by some boy terpers) which all hinge on her affection for various young men (cue for songs like "Jim" and what have you) leading up to the inevitable plug for her own big disk, "Bobby's Girl." She leans heavily on the use of a hand mike.

Frank Ifield is a personable young man whose gimmick is a fondness for the yodel and he certainly gets the teenagers whooping it up in the aisles. Other act that rightly rates heavy palm walloping is Rudy Cardenas, a remarkably agile and smooth juggler.

Ken Morris, with his wife Joan Savage, scores in a double song-and comedy act and also chips in effectively in other items. Nicholas Parsons, Dorothy Dampier and Bob Wallis and his Storeyville Jazzmen are also pleasantly on hand when required. The Bill Shepherd Singers, Ross Taylor's dancers and, notably, the Walter Gore Ballet Group add a sizeable quota to a show which never fully gets off the ground, yet is fairly amusing.

Of the production numbers, the liveliest are the first act finale which spotlights New Orleans jazz, and "Stage Struck," a John Taylor scene which features Joan Savage and gives her an opportunity of impersonating the voices of two or three top songstresses. *Rich.*

CURRENT BILLS

WEEK OF MAY 29

NEW YORK CITY

MUSIC HALL — Devorine, Conrad Ludlow, Judith Panzer, Lisa Di Julio, Rockettes, Corps de Ballet, Raymond Paige Symphony Orchestra.

AUSTRALIA

MELBOURNE (Tivoli)—Penny Nicholls, Bob Andrews, D'Angolys, Two Pirates, Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Maureen Wilson, Wendy Faulkener, Jackie Griffiths.
SYDNEY (Tivoli)—Suzanne Steele, John Weaving, Cynthia Morey, David Gray, Gordon Wilcock.

BRITAIN

BIRMINGHAM (Hippodrome)—Bruce Forsyth, Dorothy Wayne, Skylons, Ron Parry Bell-Tones, Wareham & Marcia, Johnny Shack & Girls, Jimmy Lee.
BLACKPOOL (Tower Circus) — Charlie Cairoli & Company, Great Pusztai Troupe, Flying Zemgannos, Rudi Llata, Los Onas, Ruppert's Bears, Circus Knie's Lions, Tigers, Leopards, Polar Bear, Panthers & Black Bear presented by Eugen Weidmann, Robert Brothers, Baranton Sisters, Hermanis, Sacha Houcke, Edith Schickler, Bearis, Desmond & Marks, Sammy, Little Jimmy & Circusettes.
BRIGHTON (Hippodrome) — Sammy Davis Jr., Pat Henry.
LONDON (Palladium) — Arthur Haynes, Frank Ifield, Susan Maughan, Nicholas Parsons, Morris & Savage, Bob Wallis & Storeyville Jazzmen, Rudy Cardenas, Walter Gore Ballet Group, Ross Taylor Dancers, Dorothy Dampier, Leslie Noyes.
MANCHESTER (Palace) — Jacqueline Jones, Howell Evans & Patricia Kane, Davies & Grey, Felipe & Olga, Bettina & Bryce, Bill Shepherd Singers, Twelve Lovelies.
NEWCASTLE (Empire)—Dickie Henderson, Kaye Sisters, Joan Turner, Volants, Bob & Jack Young, Leslie Roberts Silhouettes, Bertie Hare, Alexandra Dane, Caroline Haig.
NOTTINGHAM (Royal) — Karl Denver Trio, Mark Wynter, Julie Grant, Mike Preston, Al Paige, Jody & Holly, Toni & Margo, Harbin & Day.
VICTORIA (Palace) — George Mitchell Minstrels, Don Cleaver, Francis & Boulter, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Schaller Bros., Television Toppers, Jackpots, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Timmie Rogers, Johnny Barracuda.
BASIN ST. EAST — Benny Goodman Orc., Barbra Streisand.
BITTER END—Bud & Travis, Bill Cosby, Allen & Grier
BLUE ANGEL—Bobby Short, Vaughan Meader, Alan & Grier, Jean Paul Vignon, Jane Harvey.
BON SOIR — Teri Thornton, Patricia Scott, Tony & Eddie, Three Flames.
CHARDAS—Laureanne Lemay, Shirley Leinwand, Tibor Rakossy, Elemer Horvath Orc.
CHATEAU MADRID—Duendos Gitanos, Serge & Sasha, Watsui Trio, Emilio Reyes Orc., Los Guaracheros.
COPACABANA — Connie Francis, Rip Taylor, Ralph Young, Joseph Mele Orc., Frank Marti Orc
EMBERS — Dorothy Donegan, Buster Shaver.
HAWAIIAN ROOM — Judy Scott, Denis Regor, Keolu Beamer, Fai & Hulabelles.
HICKORY HOUSE — Lee Evans, Lee Reynolds.
HOTEL AMERICANA—Donald O'Connor, Lester Lanin Orc.
HOTEL ASTOR — Ada Cavallo, Bob Kasha Trio, Eddie Lane Orc.
HOTEL NEW YORKER — Verna Lee, Milt Saunders Orc.
HOTEL PARK SHERATON — Irving Fields Trio, Coby Lou Cooley.
HOTEL PLAZA—Allen & Rossi Emil Coleman Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Jack Fletcher, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Fredericka Weber, William Roy, Robert Colston.
HOTEL ST. REGIS — Peter Duchin, Nancy Manning.
HOTEL ROOSEVELT — Sue Carson, Frank D'Rone, Countrymen.
INTERNATIONAL—Gene Pitney, Brian Hyland, Clay Cole, Mody Bee, Mike Durso Orc.
JILLY'S—Bobby Cole, Chico Randall.
LA CHANSONNETTE — Rita Dimitri, Stanley Brilliant, Charles Albert.
LATIN QUARTER — Bernard Bros., Pierre Le Bon, Bertinis, Ron & Jay Holiday, Francois Szony & Claire, Five Williams Troupe, Barbara Heller, Norm Crosby, Jo Lombardi Orc., Irving Fields Orc.
LIVING ROOM — Ken Coleman, Terry Haven, Bob Ferro Orc.
NO. 1 FIFTH AVENUE—Hankinson & De Maio, Millie Fling, Dick Wallace.
SAHBRA — "The Happy Land," Leo Fuld, Yoel Sharr, Sahbra Dancers, Bob Phillips Orc.
SQUARE EAST—"To the Water Tower," Bob Dishy, Paul Dooley, Anthony Holland, Andrew Duncan, Barbara Harris, McIntyre Dixon.
SWEET CHARIOT—Nat Lewis Singers, Ellison Singers, Herman Stevens.
TOWN & COUNTRY — Robert Goulet, Davis & Reese, Ruth & Enrico Kossi, Ned Harvey Orc., Rod Rodriguez Orc.
UPSTAIRS & DOWNSTAIRS — Ronnie Graham, Bill McCutcheon, Ann Fraser, Bob Caliban, David Shire, Mona Abboud, McLean Stevenson, Richard Benedictis, Mabel Mercer.
VERSAILLES—Tyrie Glenn Jr. Five, Ronnie Douglas, Candido, Bertha Colbert.
VIENNESE LANTERN — Barbara Reisman, Pola Berger, Ernest Schoen Orc.
VILLAGE BARN—Maria Carilo, Gloria Hudson, Jim James, Piute Pete, Ronnie Douglas, Lou Harold Orc.
VILLAGE GATE—Sam Hopkins, Valentine Pringle, Herbie Mann.
VILLAGE VANGUARD—Clancy Bros. & Tony Makem, Bernard Peiffer.

CHICAGO

BLUE ANGEL—"Calypso Safari," Joi Dari, Sania Ayman, Lord Carlton, Lord Montego, Lady Limbo, Lord Nassau, Tino Perez Orc.
CONRAD HILTON—"It's a Hit!" Professor Backwards, Sandra & Her Boy Friend, Frederick & Gina, Manuel Del Toro, Gabriele Weidert, Dennis & Darlene, Boulevar - Dears, Boulevar - Dens, Teddy Philips Orc.
DEL PRADO HOTEL—"Hits of Broadway" revue
DRAKE HOTEL—Chad Mitchell Trio, Jimmy Blade Orc.
EDGEWATER BEACH—Forrest Tucker, Marilyn Fisk, Edgewater Beach Guys & Dolls, Don Davis Orc.
GATE OF HORN—Ron Eliran, Carolyn Hester.
JULIUS MONK'S—"Struts and Frets."
LE BISTRO — Louis Jordon, Reno & Palmer, Buddy Charles.
LONDON HOUSE—Coleman Hawkins Quartet, Jose Bethancourt Trio, Larry Novak Trio.
MISTER KELLY'S—Jackie Mason, Sally Jones, John Frigo Trio.
PALMER HOUSE — Eartha Kitt, Jay Nemeth, Ben Arden Orc.
PLAYBOY — Irwin Corey, McCall & Brill, Tony Dale, Mary Pastor, Toni Lee Scott, Will Roi.
RAY COLOMB'S—Dick Contino.
SECOND CITY—"20,000 Frozen Grenadiers."
SHERATON - BLACKSTONE—Jo Ann Miller, Franz Benteler Orc.
SUTHERLAND LOUNGE—Gloria Lynne, Earl May Trio.

LOS ANGELES

COCONUT GROVE — Johnny Mathis, Dick Stabile Orc.
CRESCENDO—Mort Sahl, The Lettermen.
DINO'S — Connie Jacobs, Jack Elton, Steve LaFever.
JERRY LEWIS—Ann Hathaway.
LOSERS — Matt Dennis.
MELODY ROOM—The Senators.
INTERLUDE—Don Lane Show, Murray Banks.
SLATE BROS. — Don Rickles.
STATLER HOTEL—Moro Landis Revue.
TOWN HOUSE—Red Nichols & Five Pennies.
TROUBADOUR—Hoyt Axtin, Bob Gibson, Sherwood Singers.
YE LITTLE CLUB — Mary Meade French, Jack Smalley Duo, Jerry Antes.

LAS VEGAS

DESERT INN—Danny Kaye, Dunhills, Johnny Mann Singers, Donn Arden Dancers, Carlton Hayes Revue. **Lounge:** Ted Lewis Revue, Dave Apollon, Los Churumbeles de Espana, Silver Strings, Peterson-Baker.
DUNES—"Guys & Dollis," Betty Grable, Dan Dailey, Stubby Kaye, Tim Herbert, Lola Fisher, Maxie Rosenbloom, Bill Reddie Orc. **Lounge:** "Vive Les Girls," Jennifer Marshall, Sue Evans.
FLAMINGO—Joe E. Lewis, Ella Fitzgeraild. **Lounge:** Della Reese, Delta Rhythm Boys, Bobby Sherwood, Phyllis Dorne, Bob Sims.
FREMONT—Frankie Brent, Jets, Johnny Rivers Six, Frantics, Four Fables.
GOLDEN NUGGET—Rose Maddox, Diplomats, Cut-Ups.
HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.
MINT — Pat Moreno's "Artists & Models of '63," Tex Williams.
NEVADA — Peter Anthony, King of Limbo, Debbie Hayes, Preston Epps.
NEW FRONTIER—Belle Barth. **Lounge:** Johnny Bachemin, Clara Ward Singers, Sunny Spencer.
RIVIERA — Tony Martin, Jose Greco, Jackie Clark, Jack Cathcart Orc. **Lounge:** Kay Stevens, Joy and Boys.
SAHARA—Buddy Hackett, Helen O'Connell, Dale Harris, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Tex Beneke, Ray Eberle, Modernaires, Paula Kelly, Freddie Bell, Russ Cantor.
SANDS—Red Skelton, Kuban Cossacks, Harry Nofal, Copa Girls, Antonio Morelli Orc. **Lounge:** Don Cherry, Yacoubian Revue, Dave Burton, Ernie Stewart.
SHOWBOAT — Frank Verna, Johnny Paul.
SILVER SLIPPER—Hank Henry, Sparky Kaye, Danny Jacobs, Eddie Innes, Brandy Long, Viennas, Slipperettes, Geo Redman Orc. **Lounge:** Chas Teagarden, Johnny LaMont Trio, Allison McKay.
STARDUST — "Lido de Paris," Eddie O'Neal Orc. **Lounge:** Don Cornell, Esquivel, Novelites, Andrini Bros.
TALLYHO—Gino Tonetti, Marty Heim.
THUNDERBIRD — "South Pacific," Bill Meigs, Gay Edmond, Benny Baker, Alan Baxter, Mokihana, Ty Whitney, Nat Brandwynne Orc. **Lounge:** Frances Faye, Teddy Randazzo, Peggy Dietrick, Jack Schafer.
TROPICANA—Folies Bergere '63, Ray Sinatra Orc. **Lounge:** Mary Kaye Trio, Al De Paulis, Du Bonnet Trio.

RENO-TAHOE

CAL-NEVA (Tahoe)—Mel Young, Kitty Kover Combo, Elsa Bianchi Trio.
HAROLDS — New Christy Minstrels, Francis Brunn, Blue Ribbon Belles, Don Conn Orc.
HARRAH'S (Reno)—Dukes of Dixieland, Jerry Colonna, Reynolds & Barnett, Nick Lucas, Tunesmen, Tony Lovello.
HARRAH'S (Tahoe)—Phil Harris Show, Lobato Dancers, Anden's Poodles, Moro-Landis Singers & Dancers, Leighton Noble Orc. **Lounge:** Woody Herman Orc., Brothers Castro, Pep Tones, Wager & Carroll, Jimmy Wakely, Bobby Sherwood.
HOLIDAY — Harmonica Rascals, Patti Kim and Monte Bleu Quartet, Sue Flanders, Charles Gould and Satin Strings.
MAPES—Paul Gilbert, King's IV, Smith Twins, Joe Karnes.
NEVADA LODGE (Tahoe)—Celebrities with Bobby Lane.
NORTH SHORE (Tahoe)—Lloyd Lindroth, Pierson Thal Orc., with Merlene Garner.
SPARKS NUGGET — Gordan & Sheila MacRae, Pompoff-Thedy Family, George Arnold Singers and Dancers, Foster Edwards Orc.
WAGON WHEEL (Tahoe)—Pat Collins, Bobby Page, Arthur Walsh, Esquires, Hank Penny, Tom McKenzie, Naida Lani & Beachcombers, Ron Rose.

SAN FRANCISCO

BIMBO'S 365—Caroline Richter, Gino Baldi, Lest Charlton Revue.
BLACKHAWK—Ahmad Jamal.
CLAREMONT HOTEL (Berkeley) — Woody Herman.
CONDOR — George Hamilton, Teddy Brown.
EARTHQUAKE McGOON'S—Turk Murphy, Clancy Hayes.
FAIRMONT HOTEL—Jack Carter.
FORBIDDEN CITY — Sammee Fong, Toy & Wing, Coby Yee.
HUNGRY I — Dick Gregory, Vince Guaraldi Trio, Margie McCoy.
JAZZ WORKSHOP—Sonny Rollins.
NEW FACK'S—Buddy Greco, Trustin Howard.
OFF BROADWAY—Shecky Greene.
PURPLE ONION—"Macaroni Show."
SHERATON PALACE — Red Nichols.
SUGAR HILL—Carmen McRae.

SAN JUAN

AMERICANA — Sylvia D'Sales Trio, Nino Silva Trio.
CARIBE HILTON — Michael Louvain, Miguelito Miranda Orc., Luis Benjamin 5.
CONDADO BEACH—Dorothy Sarnoff, Pepito Torres Orc., Lopez Vidal Five. **Lounge:** Floriana Alba, Juan Luis.
LA CONCHA — Latin Revue, Nero Morales Orc., Nestor Torres 5.
EL CONVENTO—Pepita & Goyo Torres Spanish Ballet, Pepito Arvelo 5, Ruth Natal 5.
EL SAN JUAN—Lounge: Mandy Campo 5, The Corvairs.

See Legit Booming in Twin Cities, Spotlighted by New Guthrie Rep; Touring Shows Getting Hefty B.O.

Minneapolis, May 28.

The recent opening of the Tyrone Guthrie Theatre, coming on top of the recent healthy grosses registered by touring shows here and in St. Paul recently highlight a comeback for legit in the Twin Cities after the doldrums of several years ago. A significant element in the situation is the growth of secondary local theatres, both summer and year-around.

The legit stage in the Twin Cities reached a low several years ago when the old Lyceum Theatre, long the Minneapolis base for the Theatre Guild-American Theatre Society subscription season, was unable to keep afloat with the sparse bookings of touring shows, and was sold to a religious group for use as a tabernacle. With no other adequate local house available, the TG-ATS setup was shifted to nearby St. Paul Auditorium, thereby expanding it from a split-week stage to a full-week engagement.

Since then, the Orpheum, a large-capacity film house in Minneapolis, was made available for touring legit, and the TG-ATS established subscriptions in both cities, with full-week bookings in each. Moreover, the subscription lists in both Minneapolis and St. Paul are among the biggest the TG-ATS has anywhere, and grosses in both places have become substantial assets to touring productions.

It's figured that the TG-ATS set-up and the Guthrie Theatre's repertory operation will not be in competition but will, in affect, be mutually helpful. The same situation is believed to apply in the case of the various local stock groups. The Guthrie project, in particular, appears to be stimulating public interest in legit as a whole, and promoting increased theatregoing in the general Twin Cities area.

The principal local outfits are the Minneapolis Old Log, the Edyth Bush repertory in St. Paul, the Univ. of Minnesota Theatre and its Showboat, and the Theatre in the Round in Minneapolis. In addition, of course, are the various one-night show biz bookings under a subscription setup at the Univ. of Minnesota.

Vancouver Fest Opens Sked of 7 Productions In 60 Performance Run

Vancouver, May 28.

Four openings on consecutive nights, starting tomorrow (Wed.), will launch sixth annual Vancouver International Festival. The opener is Verdi's opera, "Macbeth," with Irene Dalis and Frank Guarrera, conducted by Fausto Cleva, Dino Yannopoulos and designed by Wolfgang Roth. Thursday night (30) will bring the vintage musical, "Floradora," with Maria Cleva and Fran Dowie, as adapted by Mavor Moore from the original 1899 production at the Lyric Theatre, London, and designed by Michael Johnson.

"Saint Joan" is due Friday (31), with Susan Kohner and Mike Nichols starred, and direction-design by the Yannopoulos-Roth team. Saturday (1) brings "The Best of Spring Thaw," a selection of numbers from former editions of Toronto's annual satirical revue. Produced and directed by Mavor Moore, it will feature Dave Broadfoot, Roma Hearn, Dean Regan, Karl Norman, John Wright and Shirley Milliner, with musical numbers staged by Alan Lund and design by Johnston.

Other Festival productions will include "Peter Pan," due June 4, with Heath Lamberts, Ronald Bishop and Gwen Franks, directed by John Hirsch, designed by Aristides Gazetas; the comic opera "Merry Wives of Windsor" opening June 10, starring Jan Rubes, conducted by Martin Rich, staged by Herman Geiger-Torel and designed by John Wilson, and Oscar Wilde's "The Importance of Being Earnest" arriving June 17, directed by Mike Nichols and designed by Roth.

The seven productions will play

(Continued on page 61)

Schedule 3 Star Bills For Mineola Playhouse

Carol Channing in "The Millionairess," Walter Pidgeon in "Lord Pengo" and Sam Levene in "Seidman and Son," will be among the shows during the summer season starting June 11 at the Mineola (N.Y.) Playhouse.

Genevieve in "Irma La Douce" is current at the Long Island stock spot.

Erl (W. Germany) Sets 'Passion Play'

Erl, W. Germany, May 21.

This village with 1,000 inhabitants is going to do its own "Passion Play" this summer, with 25 performances slated between the June 16 opening and the September 29 closing date. Villagers have been doing the Passion Play for the last 350 years, with recent performances in 1959, 1960 and 1961.

The town had planned a 300-year celebration in 1933, but the hall where the play is presented burned down. The hall was rebuilt and ready for the 1959 performance. So this year there will be a special 350-year celebration. The 1961 event attracted 60,000 visitors, mainly from Germany and Austria.

Director and Judas player Johann Schwaighofer is touring through England and Ireland this month to attract interest in the play, and Andreas Habicher, who plays Peter, is doing a similar publicity tour in Germany. Jesus will be played by 24-year-old law student Kaspar Pfisterer, and 23-year-old Anneliese Schreder will be Mary Magdalene.

MINNESOTA SPONSORS SEE RED ON MET OP

Minneapolis, May 28.

Various circles hereabouts have been set to wondering if there's a limit to the amount of cultural entertainment that this area can or will support simultaneously.

This is because New York's Metropolitan Opera came here this time immediately after the bow of the attention-commanding debut of the new Tyrone Guthrie Theatre which offers the drama classics in topdrawer fashion. And what happened was that the Metropolitan Opera left its first local deficit.

The opera company has been playing the 4,800-seat Northrop Auditorium here annually for the past 20 years.

Gross for the recent May 14-19 seven-performance engagement here was $244,000, but, as huge as this may seem, local sponsors found themselves nearly $10,000 in the red. Because there's always the guarantee the Met, of course, was nothing out. And it's indicated, too, that the guarantors will not have to dig into their pockets inasmuch as the deficit can be met out of a reserve fund which they've built up.

What might have been factors making for the deficit, in addition to the Guthrie Theatre competish and limelight grabbing, is the fact that there were seven performances this time—one more than ever before—and the top was upped from $10 to $12, it's pointed out.

Despite this year's loss the local guaranteeing group will continue to bring back the Metropolitan Opera next season and every year thereafter when it's available, according to announcement.

Driver to Stage Bard

Washington, May 28.

Don Driver will direct "Much Ado About Nothing" for the third Shakespeare Summer Festival at the outdoor Sylvan Theatre in the Washington Monument grounds here.

The play is set for July 13-Aug. 11.

'Man Who Let It Rain' To Cost $32,000 for London

"The Man Who Let It Rain," Marc Brandel's dramatization of his novel, "Rain Before Seven," is budgeted at $32,000 for a pre-Broadway tryout in London.

Geoffrey F. Rudaw, who has the play under option, intends producing it on the West End in association with William Donaldson for Jack Waller Ltd.

Growing Concern Over Production Plans on 'Deputy'

With the news that New York theatre owner-producer Billy Rose has obtained the U.S. rights to the current German dramatic hit, "Der Stellvertreter" ("The Deputy") for Broadway presentation, possibly next season, is arousing concern among various religious groups, not only Roman Catholic. The Rolf Hochhuth drama, presenting the thesis that the late Pope Pius XII failed to exert maximum influence in behalf of the Jews during the Nazi regime in Germany, is considered by some observers as being anti-Catholic.

"Church World News," a weekly radio series presented by the Lutheran Church in America, in cooperation with the National Council of Churches, included in last Sunday's (26) broadcast a report on the subject by commentator Dick Sutcliff, noted that the play's author is a Protestant and that Catholic and some Protestant sources had termed the work "a triumph of bigotry" and an example of "the tendency of Germans to hold somebody else responsible for their actions."

Hochhuth himself has reportedly denied that the piece is anti-Catholic. Meanwhile, the widespread controversy about the play, internationally as well as in Germany, has spurred attendance for the Berlin production. Various New York managements reputedly were bidding for the rights, but Rose won out. The drama is also for London production, with Peter Hall as stager.

Various church authorities in the U.S. and elsewhere have become concerned at what they regard as anti-Catholic bigotry aroused by "The Deputy," and efforts are being made in several different directions to combat it. As a random example, Joseph Lichten, director of the intercultural affairs department of the B'nai B'rith's Anti-Defamation League in New York, was in St. Paul last week in an effort "to strengthen Jewish-Catholic relations."

He met with representatives of several Catholic colleges, schools and organizations, and in an interview asserted that Pope Pius made great efforts in behalf of the Jews during the Hitler reign, having been personally instrumental in "organizing action to help Jewish victims of Nazism and Fascism during World War II."

"Pius XII's humanitarian efforts to ease the lot of the Jews continued throughout the war," the B'nai B'rith official declared. "French, Dutch and Ukrainian bishops acted on behalf of the Jews on instructions from the Pope. Their success or failure was determined, to a large extent, by the degree of cooperation received from local populations."

Who's for Superstition?

New York

Editor, VARIETY:

For a reference work on the theatre that I am editing for publication in the fall, I would appreciate very much hearing from those who know of theatre superstitions and their origins. Am particularly interested in those of general tradition (whistling in dressing rooms, etc.) and those involving famous persons, families or groups (the Barrymore apple, for instance).

Also, can anyone shed light on the origin and subsequent history of the "Gypsy Cape," the rituals, the recipients, etc.? My address is c/o James Heineman, 60 East 42 St.

Walter Rigdon

Sked 'Thermopylae' For London, Then Broadway

A London production of "The Man From Thermopylae," by Ada Kay, is planned for next winter. It's to be produced under the auspices of Barnett Owen and Kenneth Wagg, by arrangement with Jerry Devine and Charles Hollerith Jr. Owen, Wagg and Hollerith were partnered in the British production of "Gentlemen Prefer Blondes," now touring England after a year's run at the Adelphi Theatre, London.

Terence Stamp is to star in the presentation which Peter Coe will direct. Sean Kenny will design the scenery. Rehearsals are scheduled for next January. The play is earmarked for Broadway production the following season.

Short-Run 'Lion' Will Repay 24%

Shelagh Delaney's "The Lion in Love," which folded April 28 after six performances at the One Sheridan Square Theatre, N. Y., is repaying its backers 24% of their $14,025 investment. That's revealed by Gerald Krone, who co-produced the drama with Dorothy Olim and Irvin Dorfman.

According to Krone, the presentation involved an outlay of $13,598, of which $2,939 was earned back at the boxoffice on a total of 15 performances, including previews. That left a deficit of $10,659. Despite its rapid fold, the production has the right for the next six months to produce or lease the play in the U.S. or Canada. A percentage of the show's theme song, which is to be published by E. B. Marks, is also owned by the production.

The potential weekly capacity gross on the presentation at One Sheridan Square was about $5,300. At that figure, the production could have earned an operating profit of around $2,900. General partners in the venture included the three producers and the play's director, Ann Giudici.

DIMENSIONS GIVEN ON NEW MET OPERA

Details of the construction and decor of the Metropolitan Opera House to rise at Lincoln Center have been revealed in New York. Building now is budgetted at $42,-700,000, considerably higher than earlier estimates. Wallace K. Harrison has the architectural plum.

Capacity will be 3,765, including 164 standees, 28 score-desk seats for music students. Existing structure seats 3,625.

Happy innovations: 20 rehearsal rooms, three areas large enough to duplicate action on the main stage. Two ballet studios are provided, a chorus hall. Technical shops of unparallelled efficiency are planned—tailoring, millinery, properties, wigs, photography, etc.

Space for 732 cars to park for a fee will be under the Lincoln Center Plaza.

Paul Barry to Relight Playhouse at Cape May

Cape May, N.J., May 28.

The Cape May Playhouse, which has been operated by various managements over a 24-year period but was dark last season, has been taken over by Paul Barry, founder and former producer-director of the Keweenaw Playhouse, Calumet, Mich. A 10-week season of nine shows is planned, to include seven straight plays and two musicals, starting June 28.

Barry, who has an office in New York, is currently engaging a staff and resident company of Equity actors.

League of N.Y. Theatres in Huddle With Times Over 'Anti-B'way' Slant; Protest Follows 'Disaster' Story

By HOBE MORRISON

Is the N.Y. Times anti-Broadway? Some, if not most, of the leading Broadway producers believe so.

The situation, which has been simmering for many months, came to a head with the publication by the Times last Friday (24) of a Page One story, by-lined by Milton Esterow but apparently representing the combined efforts of the paper's large drama staff, calling the 1962-63 Broadway season the "most disastrous in memory" and asserting that it will involve a loss of $5,574,944 to investors.

The League of N.Y. Theatres, representing Broadway producers and theatre owners, issued a statement branding the story "a mass of half-truths bent and twisted to suit the newspaper's thesis." The League board also named a committee, headed by producer Alfred de Liagre Jr., to confer with the Times management yesterday (Tues.) about what the showmen group regards as the sheet's consistent and growing hostility to Broadway.

Although the League's statement seemed distorted in several respects and its conclusion that the "legitimate theatre when viewed in its entirety is a completely solvent and flourishing business" appears unwarranted, or at least sub-

(Continued on page 61)

Timely Citation

Lending timely emphasis to the idea of Times anti-Broadwayitis was the announcement Monday (26) that the League of off-Broadway Theatres has named Howard Taubman, the Times' drama critic, to receive its first annual award for his "outstanding contribution to the theatre. The presentation will be made June 13 at a luncheon at Sardi's restaurant, N.Y.

The vote for Taubman, it was stated, was unanimous. As a disgusted denizen of Shubert Alley remarked, "He has more than earned it."

New Non-Profit Group Acquires Holyoke, Mass.; Tied to Williamstown

A new strawhat has been established in Holyoke, Mass., in the same house where the Valley Players operated for 21 years. The theatre, tagged the Casino-in-the-Park Playhouse, is a project of the newly-formed, Pioneer Valley Theatre Foundation Inc., a non-profit cultural organization.

The theatre will be managed by Nikos Psacharopoulos, who's also executive director of the Williamstown (Mass.) Summer Theatre, and Robert Mathews, general manager of the Williamstown showcase the last several years. John T. Calhoun, assistant to Mathews at Williamstown last year, will be business manager there for the upcoming July 5-Aug. 31 season at the Adams Memorial Theatre.

Psacharopoulos, also professor of directing at the Yale School of Drama, is currently vacationing in Europe, prior to the start of the Williamstown season. He'll concentrate on the Adams Memorial this summer, and Mathews will give prior attention to the Casino-in-the-Park.

Tom Brennan will return for his sixth semester as associate director at Williamstown. He's received a grant from Oberlin College to study permanent theatre companies in Europe and Israel next semester. His findings are to be used by the Williamstown Theatre to determine the feasibility of organizing a permanent repertory company.

The Williamstown operation, which is going into its ninth consecutive season, will have two set designers this summer, Bob Darling and John Conklin. Darling will handle the early part of the season and Conklin will do the last few shows. The technical staff will also include William Mintzer.

Show on Broadway

Pajama Tops

Stan Seiden & Zev Bufman presentation of comedy in two acts (three scenes), by Mawby Green and Ed Fielbert, based on a French farce, "Moumon," by Jean De La Traz. Staged by Richard Vath; costumes, Vilma Auld; scenery and lighting, Leo B. Meyer. Stars June Wilkinson, Richard Vath; features Cliff Halle, Don McArt, Leslie Vallen, James Winslow, Frances Fong. Opening May 31, '63 (after two weeks of previews), at the Winter Garden, N.Y.).

Claudine	Frances Fong
Inspector Legrand	Don McArt
Yvonne Chauvinet	Leslie Vallen
George Chauvinet	Richard Vath
Leonard Jolijoli	Cliff Halle
Babette Latouche	June Wilkinson
Jacques	James Winslow

In a mimeograph notice sent to the papers last week, Stan Seiden and Zev Bufman revealed that they are not "inviting" the New York critics to review their production of "Pajama Tops," which has been playing a series of previews before its announced opening next Friday night (31) at the Winter Garden.

Under New York State law, anyone with a purchased ticket may not be barred from a public performance in a theatre, so VARIETY bought a pair at the boxoffice and covered the late-evening show last Saturday night (25). The dailies will presumably follow a similar course in reviewing the official preem. The schedule calls for performances Sunday nights, two each Friday and Saturday nights, with no shows Monday nights and no matinees.

It seems fair enough to cover the production before the nominal opening, since there's been ample time for shakedown during the several years of engagements on the Coast and the extended tour, plus the previews before paying audiences. There was a sellout house at the performance caught, apparently comprising mostly theatrical unsophisticates, if not outright initiates.

On the basis of the show itself, there's no reason to question the management's frank statement that 93% of the critics panned the show during its long cut-price tour. What staggers the mind, or at least warrants raised eyebrows, is the assertion that 5% of the reviewers "damned it with faint praise," and 2% could have implied that "it proves basic slapstick results in howls of laughter." Somebody must be kidding.

The biggest reaction, in fact the only big reaction, of the show caught was at that ancient stage chestnut, the contrived breakup. There were two in the show, and the first convulsed the assembled primitives, although it was transparently faked, including a glaring tip-off in the succession of lines that continued the breakup and prolonged the laughter. The second breakup had only mild response.

"Pajama Tops" is a preposterous antic which Seiden and Bufman hope will attract a guilelessly bargain-conscious public in New York. It is not intended for regular legit audiences, even habitual twofer patrons, but is being promoted with a saturation distribution of twofer coupons, plus a teaser ad campaign and the modest rep of its femme star, June Wilkinson, as a sexy looker with a spectacular figger.

The play, a deliberately corny treatment by Mawby Green and Ed Feilbert of what must be a silly French sex farce, "Moumou," by Jean De La Traz, is a pretense of a risque romp in the traditional Gallic manner. There are endless references to sinful matters and, except for perhaps a half-dozen mildly vulgar bits, there's about as much real naughtiness as in a kindergarden entertainment. There is not a vestige of real humor, and for anyone but a theatrical bumpkin, it's approximately a two-hour yawn.

The presentation is worthy of the script. The single set, representing the living room of a villa at Deauville, suggests a museum corridor decorated for a party. Perhaps it was actually designed for this production rather than retrieved from a warehouse. The women's costumes stress blatant sexiness, in at least one instance with notably bad taste.

The acting is generally a sort of enthusiastic version of vintage stock, with Miss Wilkinson visually notable for a while. Richard Vath, doubling as director, portrays a smirking would-be philanderer and Cliff Halle mugs without restraint as a swish who becomes satyr after a night of normal sex.

The management obviously hopes to avoid critical exposure and cash in on the twofer deluge before word-of-mouth comment overtakes the shoddy enterprise. Even with such a palpably grubby production hookup, it seems a questionable project. Isn't there a local ordinance against littering?

Hobe.

Cast Star Series For Parsons College Fest

Among the stars and productions scheduled for the Festival '63 at Parsons College, Fairfield, Ia., this summer are Virginia Mayo and her husband, Michael O'Shea, in "Life With Father," July 2-6; MacDonald Carey in "The Music Man," Aug. 13-17, and Bill Hayes in "Green Grow the Lilacs," Sept. 3-7.

Herbert Propper is stage manager for the summer series of legit productions.

Off-Broadway Reviews

Night of the Auk

Iris Forrest & Charles Meier revival of drama in two acts (six scenes), by Arch Oboler. Staged by Charles Meier; lighting, Chuck Hover. Opened May 21, '63, at the Cricket Theatre, N.Y.; $3.20 top.

Cast: Frank Farmer, Stan Moore, Simm Landres, Joseph Warren, Eugene R. Wood.

Arch Oboler has reputedly done considerable rewriting of "Night of the Auk" since it flopped on Broadway in 1956. But his play about the first trip to the moon is still pretentious and melodramatic, an unlikely bet for off-Broadway success.

The producers of the revival perhaps figured that today's real-life space flights would add interest to the Oboler work. But the drama of true triumphs like that of Gordon Cooper only serves to underline the absurdity of "Night of the Auk."

The idea of a journey to the moon is no longer fantastic, but it is hard to believe that the government would permit a psychotic civilian to command the spaceship or allow a homosexual and a couple of neurotics to join the crew. And the contrived plot, which includes a murder or two as well as a nuclear holocaust on earth, is just too much to accept. Moreover, the dialog is painful to hear—a florid mixture of forced alliterations, inverted constructions, and hackneyed imagery.

Adding to the discomfort is Stan Moore's poor performance in the role created on Broadway by Christopher Plummer. Eugene R. Wood is unable to make the Claude Raines part ring true, but Joseph Warren performs creditably as a general, portrayed originally by Wendell Corey. Simm Landres and Frank Farmer do what they can in the two supporting roles.

Kenn.

Room Service

Equity Library Theatre, Inc. revival of a comedy in three acts (four scenes), by John Murray and Allen Boretz. Staged by Robert H. Livingston; sets, Donald Bailey Tirrell; lighting, A. Raymond Rutan; clothes, Joan L. Vollbrecht; production manager, Lee H. Kalcheim; asst. director, Peter Gardiner. Opened May 10, '63, at the Master Theatre, N.Y.

Cast: Elliot Levine, William Macy, George Axler, David Dunham, Ted Chapman, Beth Brickell, Wayne Maxwell, Sally Kirkland, Peter Johl, Edwin Young, Ron Nardoianni, Neal Thorpe, Joey Fitter, Rick Taylor, John David Kees.

There are still plenty of laughs in "Room Service." Although the ELT revival of the John Murray-Allen Boretz farce is a little uneven, it has been swiftly paced by director Robert H. Livingston, and makes cheerful entertainment.

Topping the cast are Wayne Maxwell, ingratiatingly naive as a playwright from the sticks, and Ted Chapman, Peter Johl, and Joey Fitter, amusing in smaller roles. As theatrical deadbeats trying to outwit the management of a Broadway hotel, William Macy, David Dunham and Beth Brickell are okay, and George Axler, Elliot Levine, Sally Kirkland and Edwin Young contribute acceptable performances in support.

Donald Bailey Tirrel's hotel room set is just right, a nice harkback to Hollywood modern of the 1930's. "Room Service" makes an effective finale for ELT's 1962-63 season.

Kenn.

Shows Abroad

A Shot in the Dark

London, May 17.

Williamson Music Ltd. (in association with Leland Hayward Enterprises Ltd.) presentation of a three-act comedy by Harry Kurnitz, adapted from Marcel Achard's "L'Idiote." Staged by Harold Clurman; production supervision, Jerome Whyte; decor and lighting, Ben Edwards. Stars Judi Dench; features George Baker, Patricia Marmont, Peter Sallis, Anthony Newlands, Kenneth Edwards, Polly Adams, Edward Phillips. Opened May 16, '63, at the Lyric Theatre; $3.50 top.

Paul Sevigne	George Baker
Morestan	Peter Sallis
Lablache	Kenneth Edwards
Antoinette Sevigne	Polly Adams
Josefa Lantenay	Judi Dench
Guard	Edward Phillips
Dominque Beaurevers	Patricia Marmont
Benjamin Beaurevers	Anthony Newlands

Despite its success in New York and Paris "A Shot in the Dark" seems a doubtful longrunner in the West End. It's remarkable how a determinedly all British cast can usually hammer most of the gaiety and charm out of the average French comedy. Harry Kurnitz's adaptation of Marcel Achard's farce, "L'Idote," has largely forfeited wit for facetiousness and innuendo and the slim pretext of the storyline becomes strained long before the evening is over.

Harold Clurman's direction, supervised by Jerome Whyte, keeps the long, wordy passages of cross-examination as brisk as possible, but there is still much repetitious tedium. Some of the wisecracks are certain laughs, but the dialog is generally too concerned with the quick snigger and wisecrack rather than with reasonable character drawing.

The comedy involves the question of whether a pretty, empty-headed, amoral parlormaid shot and killed the Spanish chauffeur of a wealthy Paris banking family. The role of the young suspect provides a showcase for Judi Dench, an Old Vic actress playing her first modern-dress role. She brings vivacity that is intermittently disarming and cloying.

George Baker, most English of actors, shrewdly makes no attempt to simulate a Parisian mood as the young magistrate, and Peter Sallis gives a richly wry performance as his clerk. Anthony Newlands is effectively urbane as the banker trapped into admitting that he was also the parlormaid's lover.

Kenneth Edwards, Patricia Marmont, Polly Adams and Edward Phillips ably round off a cast that gives "A Shot in the Dark" fleeting comic impact. Ben Edwards' solo office setting is soberly unobtrusive.

Rich.

Day of the Prince

London, May 15.

English Stage Co. presentation of a three-act comedy by Frank Hilton. Staged by Keith Johnstone; decor, Sally Jacobs. Features Angela Baddeley, Christopher Sandford, Jean Conroy, Arnold Jarrow, Bernard Bresslaw, Pauline Boty, Bari Jonson, John East. Opened May 14, '63, at the Royal Court Theatre, London; $2.95 top.

Mum	Angela Baddeley
Cyril	Christopher Sandford
Louise	Jean Conroy
Dad	Arnold Jarrow
Bert	Bernard Bresslaw
Virginia	Pauline Boty
Prince	Bari Jonson
Policeman	John East

The latest entry to the world of the so-called Theatre Eccentric is "Day of the Prince," a first play by Frank Hilton, a self-admittedly unsuccessful novelist. It's questionable if he'll do much better as a playwright.

The author describes "Day of the Prince" as a farce, but the play is not skillfully enough constructed to stand up in this branch of legit writing. Actually, it is not so much a farce as an uneasy mixture of broad, low comedy, satirical comedy and caricature, with socially significant, seemingly anarchistic message struggling not to founder among the non-sequiters and fantasy.

Though there are many laughs and several engaging situations and ideas, there are too many flat moments and the author has a struggle to keep afloat for three acts. There may be a wider audience for "Day of the Prince" than at the Royal Court, but a transfer would be a considerable gamble unless the show is tightened.

Story concerns a lower middle-class suburban family, including a nagging, bossy possessive mother, a meek father, an oafish son, his priggish younger brother, an arid do-gooder, daughter, her virginal, sex-conscious, romantic younger sister and another son who left home in rebellion and is carefully not mentioned.

When a suitor for the young daughter turns up there is consternation that he is a young Jamaican with more intelligence, education and poise than the entire family. They finally reject him in a sharply etched scene containing stinging references to racial discrimination, but nothing else lives up to its effectiveness.

Keith Johnstone's staging is brisk and inventive, but cannot hide the script's flaws. The ending, which disintegrates into slapstick, owes more to the special effects ingenuity of the stage manager than to the director or author. With one glaring exception the acting is good, with most of the cast striking the right farcical note by playing as if their eccentric behavior is normal and not intended to be funny.

Angela Baddeley is an effective little spitfire as the domineering, self-deluding mother, and Bernard Bresslaw and Christopher Sandford are good as the sons, and Jean Conroy is standout as the older daughter.

Arnold Yarrow is excellent as the father and Bari Jonson is plausibly suave as the Jamaican, but Pauline Boty, making her professional debut as the younger daughter, betrays her inexperience with a posturing, overly-mannered performance.

Sally Miles' decor is adequately drab.

Rich.

Shubert Alley Shorts

Susan Oliver, who was recently in New York on a television assignment, may return east to tour the strawhat circuit this summer in a production of "A Shot in the Dark" . . . **David Black,** who plans a Broadway production this fall of the British play, "Semi-Detached," intends to import the "original" cast that did it first at the Belgrade Theatre, Coventry, rather than the revised troupe, including **Laurence Olivier,** that did it later in London. Critics who saw both versions of the **David Turner** comedy generally preferred the Coventry company.

Broadway pressagent **Bernard Simon** amends a recent Inside Stuff-Legit item about Columbia Univ. graduates among the New York drama critics. He recalls that **Richard Watts Jr.,** of the N.Y. Post, was not only manager of the college fencing team, but was serving as theatre reviewer for the undergraduate daily, The Spectator . . . **David Larson,** a teacher in the speech and drama department of the Univ. of Houston, is the author of "Fiesta Brava," a drama about the conflict of traditional and modern influences in Spain, where he lived for several years. The play produced recently at the State Univ. of Iowa, as a requirement for a doctorate degree.

"Nobody Loves Me," recently tried out at the Bucks County Playhouse, New Hope, Pa., is slated for Broadway production next fall, but not by **Michael Ellis,** operator of the strawhat. The Broadway presentation is planned by **Saint Subber,** who holds the option on the **Neil Simon** comedy . . . **Dick** and **Helen Andrews,** leading members of the Bergen (County, N.J.) Players, have bought a piece of land at East Durham, N.Y., and will build a house for weekends and vacations.

A booklet containing a transcript of the memorial service for Lawrence Langner, held last Jan. 10 at the ANTA Theatre, N.Y., has been issued by the late producer-author-patent attorney's widow, **Armina Marshall Langner,** and his son and daughter-in-law, **Philip** and **Marilyn Langner.** It includes the tributes of all the speakers, the texts of the principal messages read at the service, and the eulogy delivered by playwright **S. N. Behrman** at the funeral Dec. 30. Langner, the founder and co-director of the Theatre Guild, the founder of the American Shakespeare Festival at Stratford, Conn., and founder and for many years operator of the Westport (Conn.) Country Playhouse, plus numerous other activities, died Dec. 26 at the age of 72. Mrs. Langner and Philip now head the Guild.

Nathan Cohen, entertainment editor of the Toronto Star, is in Vancouver this week to cover the opening presentations at the Vancouver International Festival . . . A volume of plays by Lady Gregory, with a forward by **Sean O'Casey,** has been published by Hill & Wang; $5 . . . **Jo Mielziner** leaves next Friday (31) for a two-week trip to Paris and London, in connection with technical stage equipment for the two theatres at Lincoln Center, N.Y., which he is designing in collaboration with Eero Saarinan Associates. His only two scenic assignment so far for next fall are the Lincoln Repertory productions of the new **Arthur Miller** and **S. N. Behrman** plays.

Cy Feuer and **Ernest H. Martin,** who have kept the advertising budget at a minimum for their Broadway production of "How to Succeed in Business Without Really Trying," on the theory that since it was doing capacity business there was no point in spending money to stimulate the sale of unavailable tickets, have puzzled managerial circles by following a similar policy on their presentation of "Little Me." The latter musical hasn't been a sellout, and recently tapered off so much they've put it on twofers. However, the producers have'nt increased the ad budget, although they have a presumed boxoffice draw in the star, **Sid Caesar.**

The Institute for Advanced Studies in the Theatre Arts is moving from its New York headquarters to Denver for the summer. **John D. Mitchell** is president of the organization, with **Mirian P. (Mrs.) Mitchell** vice-prez and secretary . . . **Tom Jones,** author and lyricist of the off-Broadway "Fantasticks" and lyricist of the scheduled Broadway musical, "A Hundred and Ten in the Shade," will be married next Saturday (1) in Livermore Falls, Me., to **Elinor Wright,** associate producer in the Allen-Hodgdon office in New York.

The American Shakespeare Festival, at Stratford, Conn., has opened a boxoffice in the lobby of the Astor Hotel, N.Y. . . . **Helen Hayes** will auction most of the things in her Nyack (N.Y.) home, in September, with a greater part of the proceeds going to the Mary MacArthur Scholarship Fund of the American Academy of Dramatic Art. The actress has sold the property and will reside in New York, starting in the fall . . . Samuel French has published a hardcover edition of the acting version of "Seidman and Son," **Elick Moll's** dramatization of his own novel; at $3.

Touring Shows

(Figures cover May 26-June 9)

Camelot—Philharmonic, L.A. (May 27-June 8).

How to Succeed in Business Without Really Trying (2d Co.)—Auditorium, Denver (May 27-June 8).

Mary, Mary (2d Co.)—Blackstone, Chi (May 27-June 8).

Mary, Mary (bus-truck)—Forrest, Philly (May 27-June 8).

Mary, Mary (4th Co.)—Fisher, Det. (May 27-June 8).

Milk and Honey—Shubert, Chi (May 27-June 8).

My Fair Lady (bus-truck)—Split-week stands (May 26-June 8).

Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad—Biltmore, L.A. (May 27-June 8).

Sound of Music (2d Co.)—Shubert, Philly (May 27-June 8).

Stop the World—I Want to Get Off (2d Co.)—American, St. L. (May 27-June 1); Geary, S.F. (June 3-8).

Take Her, She's Mine—National, Wash. (May 27-June 8).

B'way Spotty; 'Oliver' Back to SRO, Mostel Sock $58,879, Caesar 39½G, 'Fringe' 31½G, 'World' 35G, 'Tops' 17G

Broadway had minor-to-major fluctuations last week. The outlook for this frame is favorable, provided there is a boxoffice pickup over the long holiday weekend. Among the shows registering increases last week was "Oliver," the climb putting it back in the sellout groove with "How to Succeed in Business Without Really Trying" and "Never Too Late."

Getting in just under the wire as the last entry of the season will be "Pajama Tops," opening next Friday night (31) at the Winter Garden Theatre. The presentation, which is geared for two-for-one trade, registered an okay take on preview performances last week. Business for the current session is shaping even better and the window sale has been running at around $5,000 daily.

Incidentally, the "Pajama" management has asked the critics not to cover the offering on the premise that it's a show for audiences, not for reviewers. Also opening this week is a revival of "Pal Joey," starting a two-week stand tonight (Wed.) at the City Center. It follows "Oklahoma," which ended its fortnight engagement at the municipal showcase last Sunday (26).

"Hot Spot" collapsed Saturday (25) and another unsuccessful entry, "Too True to Be Good," calls it quits next Saturday (1). That date will also mark the closing after an enormously profitable run of "A Man for All Seasons" which is scheduled to begin touring July 22 at the Greek Theatre, Los Angeles.

"Mr. President," which is figured to have just about run through its hefty theatre party advance, has posted a closing notice for June 8 and "Sound of Music" is advertising "last weeks." Business was off last week for the two musicals.

Substantial gains were registered by such tuners as "A Funny Thing Happened on the Way to the Forum," "Little Me" (with twofers a likely factor) and "Stop the World—I Want to Get Off." The solid-grossing "Beyond the Fringe" picked up and improvement was also registered by "No Strings," which exits Aug. 3 for the road.

"She Loves Me" dropped again last week, as did "Tovarich." Contributing to a beef-up for "Rattle of a Simple Man" was the patronage at two performances of Play of the Month Guild members. The show is to get scattered POMG attendance through mid-June.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (31st wk; 245 p) ($7.50; 773; $34,073). Previous week, $30,404.
Last week, $31,562.

Dear Me, the Sky Is Falling, Music Box (C) (13th wk; 94 p) ($6.90-$7.50; 1,101; $40,100) (Gertrude Berg). Previous week, $31,688 with parties.
Last week, $30,578 with parties.

Enter Laughing, Miller's (C) (11th wk; 85 p) ($6.90-$7.50; 940; $30,200) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $26,612.
Last week, $26,242.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (55th wk; 439 p) ($8.60-$9.40; 1,334; $65,096) (Zero Mostel). Previous week, $55,073.
Last week, $58,879.

How to Succeed in Business Without Really Trying, 46th St. (MC) (85th wk; 673 p) ($9.60; 1,342; $66,615). Previous week, $67,501.
Last week, $67,500.

***Little Me,** Lunt-Fontanne (MC) (28th wk; 217 p) ($9.90; 1,407; $75,801) (Sid Caesar). Previous week, $36,349.
Last week, $39,562.

***Man for All Seasons,** ANTA (D) (79th wk; 629 p) ($6.90-$7.50; 1,214; $49,600) (William Roderick, Thomas Gomez, George Rose). Previous week, $15,249.
Last week, $16,097. Closes next Saturday (1).

Mary, Mary, Hayes (C) (116th wk; 924 p) ($6.90-$7.50; 1,339; $43,380) (Diana Lynn, Tom Poston, Edward Mulhare). Previous week, $24,278.
Last week, $25,458.

Mr. President, St. James (MC) (32d wk; 249 p) ($9.60; 1,615; $76,958) (Robert Ryan, Nanette Fabray). Previous week, $46,554 with parties.
Last week, $42,675 with parties. Closes June 8.

Never Too Late, Playhouse (C) (26th wk; 207 p) ($6.90-$7.50; 944; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $36,874.
Last week, $37,342.

No Strings, Broadhurst (MC) (63d wk; 500 p) ($9.20; 1,214; $62,037). Previous week, $33,932.
Last week, $34,947. Exits Aug. 3 for the road.

Oliver, Imperial (MD) (20th wk; 161 p) ($9.30; 1,428; $69,000) (Clive Revill, Georgia Brown). Previous week, $63,192.
Last week, $68,413.

***Photo Finish,** Atkinson (C) (15th wk; 119 p) ($6.90-$7.50; 1,090; $45,000) (Peter Ustinov, Paul Rogers, Eileen Herlie, Dennis King). Previous week, $19,359.
Last week, $21,000.

Rattle of a Simple Man, Booth (C) (6th wk; 46 p) ($6.90-$7.50; 807; $34,600) (Tammy Grimes, Edward Woodward). Previous week, $12,955.
Last week, $16,492 with Play of the Month Guild patronage at two performances.

She Loves Me, O'Neill (MC) (5th wk; 39 p) ($9.60; 1,047; $57,776) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, $46,492.
Last week, $43,976.

***Sound of Music,** Hellinger (MC) (178th wk; 1,419 p) ($9.90; 1,567; $81,500) (Nancy Dussault). Previous week, $36,532.
Last week, $34,229. Production is advertising "last weeks."

Stop the World—I Want to Get Off, Shubert (MC) (34th wk; 269 p) ($8.60; 1,461; $61,000) (Anthony Newley). Previous week, $30,666.
Last week, $34,913. Musical is scheduled to move in September to the Ambassador Theatre.

Strange Interlude, Hudson (D) (11th wk; 67 p) ($6.90-$7.50; 1,065; $33,098). Previous week, $23,357 for six performances.
Last week, $23,133 for six performances. Moved last Monday (27) to the Martin Beck Theatre, and is scheduled to close there July 13.

Too True to Be Good, 54th St. (C) (11th wk; 86 p) ($7.50; 1,434; $56,830) (Lillian Gish, Cedric Hardwicke, Eileen Heckart, Glynis Johns, Ray Middleton, Robert Preston, Cyril Ritchard, David Wayne). Previous week, $22,648.
Last week, $20,700. Closes next Saturday (1).

Tovarich, Broadway (MC) (10th wk; 80 p) ($8.20; 1,900; $85,000) (Vivien Leigh, Jean Pierre Aumont). Previous week, $46,197.
Last week, $43,562. Moves June 10 to the Majestic Theatre.

Who's Afraid of Virginia Woolf? Rose (D) (33d wk; 256 p) $6.90-$7.50; 1,162; $46,845) (Uta Hagen, Arthur Hill, Ben Piazza) (matinee company costars Elaine Stritch, Sheppard Strudwick). Previous week, $39,309.
Last week, $39,423.

Closed Last Week

Hot Spot, Majestic (MC) (6th wk; 43 p) ($9.40; 1,616; $88,000) (Judy Holliday). Previous week, $47,738 with parties.
Last week, $45,929 with parties. Closed Saturday (25) at an estimated loss of its entire $480,000 investment (including 20% overcall).

Oklahoma, City Center (MC) (2d wk; 15 p) ($4.65; 2,935; $83,767) (Peter Palmer, Louise O'Brien, Richard France, Betty Garde, Daniel P. Hannafin, William Tierney). Previous week, $41,582 for seven performances and one preview.
Last week, $48,685. Ended two-week engagement Sunday (26).

Opening This Week

Pal Joey, City Center (MC) ($4.65; 2,935; $83,767) (Bob Fosse, Viveca Lindfors, Elaine Dunn, Kay Medford, Jack Durant). N.Y. City Center presentation of the second of three spring musical productions; begins two-week stand tonight (Wed.), to be followed June 12 by "The King and I."

Pajama Tops, Winter Garden (C) ($7.50; 1,404; $36,000) (June Wilkinson, Richard Vath). Zev Bufman and Stanley Seiden presentation of play by Mawby Green and Ed Feilbert, based on the farce, "Moumou," by Jean De La Traz; presentation, which is flooding the Metropolitan area with two-for-one exchange tickets and is geared to a potential weekly gross capacity of $36,000 on a complete twofer sellout, opens next Friday (31).
Last week, $16,842 for previews.

Other Theatres

Ambassador, Barrymore, Beck, Belasco, Biltmore, Cort, Longacre, Lyceum, Morosco, Plymouth, Royale, Ziegfeld.

Legit Followup

Desire Under The Elms
(CIRCLE IN THE SQUARE, N.Y.)

George C. Scott, Colleen Dewhurst and Rip Torn have left the cast, but in at least one important aspect, this edition of Jose Quintero's revival of "Desire Under The Elms" may be better than the original which opened last January. With Frank Schofield as Ephraim Cabot, the Eugene O'Neil drama is now dominated by the towering, wrathful figure of that 76-year-old New Hampshire farmer—an Old Testament prophet twisted and tormented by the stones and Puritanism of New England. It's a fine performance, theatrical and sometimes shatteringly compassionate, illuminating and providing force for the O'Neill drama.

As the old man's new wife, Salome Jens has replaced Miss Dewhurst. Despite her softly pretty looks (with suggestions of Dorothy Maguire of the "Claudia" days), Miss Jens is a good enough actress to register much of the cold strength which first drives the character to adultery-of-convenience and leads eventually to infanticide and tragedy. As the stepson-lover, Alan Mixon is equally good—somewhat mannered but furiously powerful when the script demands.

The overall production retains its vast energy and pace, which, with these three principals, adds up to a satisfying and thoroughly professional off-Broadway offering.

Anby.

Off-Broadway Shows

(Figures denote opening dates)

Along Came Spider, Mermaid (5-27-63).
Albee plays, Cherry Lane (5-28-63).
B. Fenstermaker, Sher. Sq. (9-17-62).
Best Foot, Stage 73 (4-2-63).
Blacks, St. Marks (5-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Brig, Living Theatre (5-15-63).
Daisy Miller, Phoenix (5-27-63).
Desire Under Elms, Circle (1-8-63).
Fantasticks, Sullivan St. (5-3-60).
Importance Earnest, Mad. Ave (2-25-63).
Milky Way, Gramercy Arts (3-14-63).
Month in Country, Maidman (5-28-63).
Pinter Plays, Provincetown (11-26-62).
Premise, Premise (11-22-60).
Put It in Writing, de Lys (5-13-63).
Riverwind, Actors Playhouse (12-12-62).
Six Characters, Martinique (3-8-63).
Typists & Tiger, Orpheum (2-4-63).
Yerby Plays, Pocket (5-8-63).

SCHEDULED OPENINGS

Savoyards, Jan Hus (6-4-63).
Chiaroscuro, Gate (6-5-63).
Cages, York (6-10-63).
Antony & Cleo, Delacorte (6-20-63).

CLOSED

Blue Boy in Black, Masque (4-30-63); closed May 20 after 23 performances.
Chief Thing, Mews (4-29-63); closed May 19 after 24 performances.
Five Evenings, Village Sq. (5-9-63); closed May 12 after six performances.
Night of the Auk, Cricket (5-21-63); closed last Thursday (23) after three performances.

Tharon Musser will devise the lighting and **Alvin Colt** will design the costumes for "Here's Love."

Road: 'Take Her' $33,215 (7), Denver; 'Sound' 60G, Philly; 'Milk' 56G, Cleve.; 'Mary' $32,113, M'kee; 'Dad' 30½G, L.A.

Business was good for most road shows last week. Continuing in the big money were "How to Succeed in Business Without Really Trying" in Detroit, "Camelot" in Los Angeles, "Sound of Music" in Philadelphia and "Carousel" in San Francisco.

The take for "Milk and Honey" in Cleveland was double the previous week's gross for the musical in Cincinnati. "Stop the World—I Want to Get Off" did well in Minneapolis, as did "Take Her, She's Mine" in Denver and "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad" in Los Angeles.

The "Mary, Mary" company in Milwaukee played to strong business, while the unit in Chicago did okay. The bus-and-truck edition of the comedy got off to a slow start, though, in the first week of a scheduled summer stand in Philadelphia. "Shot in the Dark" ended its tour Saturday (25) in Chicago.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

CHICAGO

Mary, Mary, Blackstone (C-RS) (38th wk) ($4.95-$5.50; 1,447; $41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, $23,036.
Last week, $22,737.

Shot in the Dark, Studebaker (C-RS) (5th wk) ($4.50-$5.50; 1,200; $30,000) (Elizabeth Seal, Zack Matalon). Previous week, $19,461 for nine performances with Theatre Guild-American Theatre Society subscription.
Last week, $16,347 with TG-ATS subscription. Ended tour here Saturday (25).

Threepenny Opera, Civic (MD) ($5-$6; 906; $28,000) (Robert Rounseville). Previous week, about $21,000.
Last week, around $19,200.

CLEVELAND

Milk and Honey, Hanna (MC-RS) ($6.50-$6.95; 1,515; $58,000) (Robert Weede, Molly Picon, Terry Saunders, Tommy Rall). Previous week, $28,018, Shubert, Cincinnati.
Last week, about $56,000 with Hanna subscription.

DENVER

Take Her, She's Mine, Auditorium (C-RS) (Tom Ewell). Previous week, $21,568, Biltmore, Los Angeles.
Last week, $33,215 for seven performances with TG-ATS subscription.

DETROIT

How to Succeed in Business Without Really Trying, Fisher (MC-RS) (5th wk) ($6.95-$7.70; 2,081; $92,000). Previous week, $91,402.
Last week, $92,006.

LOS ANGELES

Camelot, Philharmonic (MC-RS) (6th wk) ($6.25-$7; 2,670; $85,000) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, $84,640 with Civic Light Opera Assn. subscription.
Last week, $84,179 with CLO subscription.

Oh Dad, Poor Dad Mama's Hung You in the Closet and I'm Feelin' So Sad, Biltmore (C-RS) (1st wk) ($5-$5.50; 1,636; $51,000) (Hermione Gingold). Previous week, $36,451 with TG-ATS subscription, Geary, San Francisco.
Last week, $30,561 with TG-ATS subscription.

MILWAUKEE

Mary, Mary, Pabst (C-RS) (Martha Wright, Biff McGuire, Michael Evans). Previous week, $26,701, American, St. Louis.
Last week, $32,113 with TG-ATS subscription.

MINNEAPOLIS

Stop the World—I Want to Get Off, Orpheum (MC-RS) ($5.50-$5.95; 2,800; $98,000) (Joel Grey, Julie Newmar). Previous week, $52,373 with TG-ATS subscription, Hanna, Cleveland.
Last week, $45,299 with TG-ATS subscription.

PHILADELPHIA

Mary, Mary, Forrest (C-BT) (1st wk) ($4.80-$5.40; 1,760; $47,000) (Patricia Smith, Jeffrey Lynn, John Lasell). Previous week, $28,303 for eight-performance split.
Last week, $12,662.

Sound of Music, Shubert (MD-RS) (5th wk) ($6.60-$7.50; 1,878; $74,245) (Barbara Meister, John Myhers). Previous week, $61,465.
Last week, $60,006.

SAN FRANCISCO

Carousel, Curran (MD) (5th wk) ($6.50-$7.25; 1,758; $85,690) (John Raitt, Jan Clayton). Previous week, about $64,000 with CLO subscription.
Last week, around $60,000 with CLO subscription.

TORONTO

Spring Thaw '63, Royal Alexandra (R) (8th wk) ($3.50; 1,525; $27,694). Previous week, $10,956.
Last week, $11,776.

SPLIT WEEK

My Fair Lady (MC-BT) (Ronald Drake, Gaylea Byrne). Previous week, $35,500 for eight-performance split.
Last week, $35,456 for seven-performance split.

American Academy Sets 'Lilacs' Bus-Truck Tour

The American Academy of Dramatic Arts will produce "Green Grow the Lilacs" for a tour of clubs, schools and colleges next October and November.

The production, which will travel by bus-and-truck, will employ recent Academy graduates.

London Shows

(Figures denote opening dates)

All in Good Time, Phoenix (4-18-63).
All Square, Vaudeville (4-25-63).
Bed Sitting, Duke York's (3-28-63).
Beyond Fringe Fortune (5-10-61).
Blitz, Adelphi (5-8-62).
Boeing-Boeing, Apollo (2-20-62).
Day of Prince, R. Court (5-14-63).
Doctor's Dilemma, Haymarket (5-23-63).
Eve British Rubbish, Comedy (1-24-63).
Fiesta Flamenco, Piccadilly (5-7-63).
Half a Sixpence, Cambridge (3-21-63).
Hot Tiara, St. Martin's (5-28-63).
How to Succeed, Shaftesbury (3-28-63).
Leicester Sq., Prince Chas. (4-29-63); late night show.
Lock Daughters, Her Majesty's (5-17-62).
Looking Action, Prince Chas. (4-23-63).
Luv, New Arts (4-24-63).
Mary, Mary, Queens (2-27-63).
Minstrels, Vic. Palace (5-25-60).
Mousetrap, Ambassador (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Next Time, Criterion (1-23-63).
Night Conspirators, Saville (5-22-63).
Norman, Duchess (5-20-63).
Oh, What a Lovely, Royal E. (3-19-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Out of Bounds, Wyndhams (11-8-62).
Peter Maxwell, New Arts (5-28-63); late night show.
Private Public, Globe (5-10-62).
Rattle of Man, Garrick (9-19-62).
Repertory, Aldwych (12-15-60).
Shot in the Dark, Lyric (5-16-63).
Sound of Music, Palace (5-18-61).
Swing Along, Palladium (5-17-63).
Through Wall, Westminster (3-26-63).
Umbrella, Comedy (5-27-63).
Virtue in Danger, Mermaid (4-10-63); transfers June 3 to Strand.

CLOSED

Blow Horn, Prince Wales (2-27-62); closed last Saturday (25) after 582 performances.
Stephen D, St. Martins (2-12-63); closed last Saturday (25) after 119 performances.

SCHEDULED OPENINGS

Masters, Savoy (5-29-63).
On the Town, Prince Wales (5-30-63).
Angels Fear to Tread, Arts (6-6-63).
Domino, Lyric, H'smith (6-11-63).
Kelly's Eye, Royal Court (6-12-63).
Alfie, Mermaid (6-19-63).
Lovely War, Wyndham's (6-20-63).

Scheduled B'way Preems

Pal Joey, City Center (5-29-63).
Pajama Tops, Wint. Gard. (5-31-63).
King and I, City Center (6-12-63).
Rehearsal, Royale (wk. 9-23-63).
Luther, St. James (9-25-63).
Here's Love, Shubert (10-3-63).
Jennie, Winter Garden (10-17-63).
Barefoot in Park, Biltmore (10-23-63).
Hundred Ten, Broadhurst (10-24-63).
Man and Boy, Atkinson (wk. 11-11-63).
Girl to Remember, Hellinger (11-23-63).

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Hundred and Ten In Shade" (MC), producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: character woman, fat, must sing; character man, big, warm type, great vigor, must sing well; male, 18-19, tall, skinny dancer-singer, tenor. Mail photos and resumes to Neil Hartley, c/o above address.

OFF-BROADWAY

"Best Foot Forward." (MC). Producers, Arthur Whitelaw, Buster Davis, Joan D'Incecco & Lawrence Baker, Jr. (c/o Stage 73, 321 E. 73d St., between 1st and 2d Ave., N.Y., BU 8-2500). Male and femme teenagers, between 13-18 are being seen Wednesdays at 4:30 c/o above address as replacements. Producers also looking for future replacement for the role of Gale Joy.

"Once In a Lifetime" (C). Producer, Peter Bogdanovich (210 Riverside Drive, N.Y.; RI 9-4056). Available parts: leading man, 30s, fast-talking con man; femme, late 30s, sweet, phony; femme, 45-50, Billie Burke type; male, middle-aged, German film director; femme, 20s, dark beauty; young men and femmes, 18-26, good-looking. Mail photos and resumes c/o above address. Do not phone or visit. Interviews will be held late in June.

TOURING

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (20 E. 46th St., N.Y. 17, N.Y.; TN 7-3434). Available parts: three comedians 23-30, legit British accents; man, 23-30, legit British accent, falsetto voice, must play piano. Mail photos and resumes to Warren McClane, room 802 c/o the producer. Interviews by, appointment only. Do not phone or visit.

The National Repertory Theatre. Producers, Michael Dewell and Frances Ann Dougherty (322 E. 50th St., N. Y.; PL 2-5640) Jerry Douglas is accepting photos and resumes c/o above address from Equity male and femme dramatic performers for the 1963-64 season, which will tour the U. S. beginning Oct. Anyone who has submitted photos and resumes within the last year, need not duplicate. Interviews will be held during the next few weeks and actors will be notified by mail as to time and place. Do not phone.

"This Was Burlesque" (MC). Producer, Michael F. Iannucci (c/o Casino East Theatre, 189 2nd Ave., N. Y., YU 2-6611). This production stars Sally Rand. Auditions for AGVA femme dancers who sing and are experienced in jazz, ballet and tap, and a blonde, chubby chorus girl with good sense of comedy, every Wed. at 5 p.m., at the Casino East Theatre, c/o above address.

"West Side Story" (M). Producer, Ben Segal (c/o Lenny-Debin, 140 W. 58th St., N. Y.; JU 2-0270). This production, which stars Anna Maria Alberghetti, will tour four strawhaters, beginning Aug. 5. All other roles open. Mail photos and resumes to Thomas Currie, c/o above address.

STOCK

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephen Slane (c/o theatre, Box 62, Beverly, Mass.). Accepting photos and resumes from musical performers and a few dramatic performers for a resident company. Mail applications to managing director at the theatre.

EPHRATA, PA.

Legion Star Playhouse. Producer-director, John Cameron (c/o P.O. Box 334, Ephrata, Pa.). Accepting photos and resumes from dramatic and musical performers for Equity resident company, also jobbers and apprentices c/o above address. Auditions will be arranged in New York in May.

MIAMI, FLA.

Coconut Grove Playhouse. Producers, Zev Bufman & Stan Seiden (c/o Kip Cohen, Coconut Grove Playhouse, 8500 Main Highway, Miami 33, Fla.). Seeking all Equity types for musical-dramatic strawhat season. Send photos and resumes to above address.

SOMERS POINT, N. J.

Gateway Theatre. Managing director, Paul Giovanni (230 E. 30th St., N. Y.) Season of straight plays with two musicals. Audition for male and femmes Equity actors will be by appointment only. Mail photos and resumes to Paul Giovanni at above address.

SULLIVAN, ILL.

Summer of Musicals. Producer, Guy S. Little Jr. Box 155, Sullivan, Ill.). Accepting photos and resumes from musical and dramatic performers for Equity resident company. Also applicants for paid apprenticeships, c/o above address. Interviews and auditions will be held in New York and Chicago in the near future.

TRAVERSE CITY, MICH.

Cherry County Playhouse. Producer Ruth Bailey (c/o Frank Cassidy, 526 E. 85th St., N.Y.; YU 8-6328). Accepting photos and resumes c/o above address of Equity leading men, leading femmes and character players for resident company. Apprentices also being sought on a no-fee basis. Interviews will be held in N.Y. and Chicago in the near future. Star system is used and nine-week season begins July 2.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Producer, Nikos Psacharopoulos (c/o School of Drama, Yale University, New Haven, Conn.). Accepting photos and resumes for a resident Equity company of twelve and a non-Equity company of six. All types will be considered. Appointments will be scheduled from photos and resumes received; mail to producer at above address. Do not phone or visit.

WINDSOR, ONT.

Cleary International Theatre Festival. Producers, Wayne E. Martens & Jonathan A. Knopf (c/o Jonathan A. Knopf, 229 E. 11th St., N.Y.; GR 7-1384). Accepting photos and resumes for Equity resident company and apprentices. Dramatic and musical season of 10 weeks begins June 29.

Films

"Headlong" (D). Producer-director, Stan Russell (245 W. 55th St., N.Y.; JU 6-6250). Available parts: man, about 35, tall, lean, virile; Mail photos and resumes c/o above address.

"World of Henry Orient" (C). Producers, Jerome Hellman and George Roy Hill (c/o Casting Consultants, 444 Madison Ave., N. Y.; PL 3-1030). Available parts: boy, 13-14, dark, quiet, introvert; girl, 13-14, attractive, extrovert; femme, mid 40s, warm, beautiful, femme, 40-45, good-looking, sense of humor; male, late 40s, gentle, attractive, well-bred; femme, mid 30s, classy, sexy; femme, young, good comedic actress; male, early 30s, good looking, overly tailored; boy, 14-15, nice kid, shy; femme, young, sexy, a bit tough. Mail photos and resumes c/o above address. Do not phone or visit.

Ballet

"Radio City Music Hall Ballet." Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.; CI 6-4600). Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m., at the Music Hall stage entrance (55 W. 50th St., N.Y.).

Cabaret

Saint and Sinner Room. Producers, Danny Logan and Mark Malone (55 Grove St., N. Y.; UN 6-0797). Available parts in new revue; ingenue comedienne; young leading men and femme revue types with legit voices. Mail photos and resumes to Danny Logan c/o above address.

Publishing Stocks

(As of May 28, closing)

Allyn & Bacon (OC)	22¾	—1
American Book (AS)	44⅜	+ ¾
Amer. Book Strat. (AS)	5¾	+ ⅝
American Heritage (OC)	6	
Book of Month (N.Y.)	21½	— ⅛
Conde Nast (N.Y.)	9⅝	
Cowles (OC)	12¾	
Crowell Collier (N.Y.)	17	— ½
Curtis Pub. Co. (N.Y.)	7	+ ¼
Ginn & Co. (N.Y.)	28¼	—1½
Grolier (OC)	48	— ½
Grosset & Dunlap (OC)	12⅛	+ ¼
Harcourt Brace (N.Y.)	33½	—1⅛
Hayden Pub. (OC)	4	+ ⅛
Hearst (OC)	25	
Holt R&W (N.Y.)	30¼	+ ¾
L.A. Times-Mirror (OC)	36	
Macfadden Bartell (AS)	4⅛	+ ¼
McCall (N.Y	24	—2⅛
McGraw-Hill (N.Y.)	27¾	+ ¼
Meredith Pub. Co. (OC)	21½	—1½
Nat'l Per. Pub. (OC)	9⅝	+ ⅝
New Yorker (OC)	99	
Pocket Books (OC)	6⅛	+ ¼
Prentice Hall (AS)	31¼	— ¼
Ran'm House (N.Y.)	10	+ ¼
Scott Foresman (OC)	25¼	— ⅝
H. W. Sams (OC)	31½	— ¼
Time Inc. (OC)	84¼	
Universal Pub. (OC)	5¼	+ ¼
Western Pub. (OC)	22¾	— ⅜
World Pub.	12¼	

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Literati

Gets $50,000 Libel Verdict

Wade Church, former Attorney General for the state of Arizona and unsuccessful candidate for re-election in the 1960 election was awarded $50,000 judgment in Maricopa County Superior court as a result of a libel suit filed by Church. This is the largest amount ever granted in a suit concerning personnel integrity in this state.

Defendants were: Phoenix Newspapers Inc., Eugene Pulliam, publisher of the Indianapolis Star and the local Phoenix Gazette and Arizona Republic. Named co-defendant was Michael Padev, Pulliam's brother-in-law and foreign editor for the Republic.

The action stemmed from remarks made by Padev in an editorial article headed "Communism and Mr. Church" criticizing a campaign speech delivered by Church before the AFL-CIO in convention at Flagstaff, Ariz. March 11, 1959. In his address Church advocated the creation of a "peoples council" to counterbalance the lopsided influence held by lobbyists over the states legislatures.

Church sued for $500,000 but the 9-3 jury verdict fixed compensatory damages at $30,000 and punitive damages at $20,000.

A Pro Gets The Job

Royd E. Beamish, 53, vet newspaperman and tv-radio panelist, is first professional director of the Canadian Dept. of Trade and Commerce's expanding trade publicity branch. Previous directors were trade commissioners home between assignments abroad.

Beamish, ex-Toronto Globe & Mail and one-time associate editor of Financial Post, was aide to the president of Maclean-Hunter Ltd., supervising 46 trade mags and four bureaus in Montreal, Ottawa, Winnipeg and Vancouver before taking over the new post. He has also lectured in journalism at U. of Toronto and U. of Waterloo, and is trilingual.

Mitchell Sharp, one-time T&C deputy minister, is now minister under the recently elected Liberal government. James A. Roberts remains deputy minister (executive head).

Called 'Harassment'

David King, Cincinnati news dealer under indictment on a charge of possessing obscene literature, was denied a demurrer plea May 16 by Judge Carson Hoy in upholding constitutionality of Ohio's anti-smut law.

King was arrested Oct. 10, 1961 by city detectives who confiscated 200 books and magazines in his downtown shop. Three of the books serve as the basis for the indictment.

The arrest constituted "police harassment," King's attorney argued.

English Maul Their Lingo

Eric Linklater, leading Scot author, told a writers' confab at Stirling, Scotland, that, if it had not been for the Scots and the Irish, the English language would have vanished long ago.

The English language he claimed, was being "shockingly maltreated" by English writers. They had no idea of how to use it, he said.

According to Linklater, the writer's responsibility is to maintain the traditional values of European civilization.

Members of the panel—Linklater, Sir Compton Mackenzie and Alastair M. Dunnett, Editor of "The Scotsman"—replying to a question about pornographic literature, contended it was merely a passing phase.

The four-letter words, said Sir Compton, were much stronger in print than the spoken word, and he could never understand an author using such words when he was not prepared to voice them in public.

CHATTER

Art Morgan, 75. New Mexico newsman who retired three years ago after 42 years on staff of Santa Fe New Mexican, died May 6 in Los Alamos, N. M.

American Scene Magazine Inc. has been authorized to conduct a publishing and advertising business in New York, with capital stock of 200 shares, no par value. Edward S. Friedland was filing attorney at Albany.

Galleon Publishing Co. Inc., has been formed to conduct a newspaper publishing business dealing with the sale and lease of boats. Office is in Yonkers, Westchester County.. Ronald F. Kilmartin was filing attorney at Albany.

Charles W. Reamer, managing editor of the Athens Messenger, elected president of the Associated Press Society of Ohio, replacing Edward P. Fallon, managing editor of the Toledo Blade. Others elected included: Ben Maidenburg, executive editor of the Akron Beacon-Journal, vice president; Gene Jordan, city editor of the Columbus Dispatch, treasurer; Lynn Heinzerling, bureau chief of the Ohio Associated Press, secretary, and Harry Yockey, editor of the Dover Daily Reporter, trustee.

Australian Shows

(Week Ended May 25)
(Figures denote opening dates)

ADELAIDE
Woman in Gown, Her Maj. (5-21-63).

MELBOURNE
Cat Tin Roof, Emerald Hill (5-8-63).
King and I, Princess (12-22-62).
Look After Lulu, St. Martin's (5-15-63).
Man to Dinner, Russell St. (3-6-63).
Show Boat, Tivoli (5-15-63).
Sail Away, Her Majesty's (5-24-63).
Come A'Waltzing, Comedy (5-22-63).

NEWCASTLE
Sound of Music, Victoria (5-22-63).

SYDNEY
Double-bill, Old Tote (4-17-63).
Do You Mind?, Phillip (5-10-63).
Fairy Tales N.Y., Ensemble (3-29-63).
Orpheus Underworld, Tivoli (5-14-63).
Season Sarsaparilla, Royal (5-22-63).
Visit, Independent (5-1-63).
Victor Borge, Her Majesty's (5-20-63).

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Theatre League-Times Huddle

Continued from page 57

ject to definition and interpretation, it was hardly less realistic than the Times story.

The League, which fears the increasing drying-up of investment capital, attacked the Times figures as presenting "a partial and incomplete picture, since even a cursory glance indicates to the astute reader that many of the Theatre's most important sources of profit have been ignored."

While the chart of specific productions in the Times report carried a notation in italics that the figures represented only the returns from the actual Broadway runs, excluding income from film sales and other subsidiary rights, that factor was, in effect, ignored in the overall estimate of losses. Moreover, there were several outright errors in the piece and to anyone familiar with legit economics, the whole approach tended to reveal the naivete of feature journalism.

For example, the list of pre-Broadway casualties included not only "Have I Got a Girl for You" and "Banderol," out-of-town closings that are still active projects scheduled for Broadway presentation next fall, but also "Dead Pigeon," a Coast revival of flop put on by Harald Bromley in 1953-54, with Lloyd Bridges as star, for an estimated $45,000 loss.

The Times story also failed to specify whether the profits it listed on the already-established hits represented the net or also included the total operating return before repayment of investment. In addition, there was no indication whether the listed profit was total or only the backers' share—for investment purposes, the latter amount is the significant one.

But more important than last Friday's discouraging story and its sensationalized manner of presentation, at least to most Broadway producers, managers and pressagents, is what they see as the prevailing anti-Broadway attitude of the Times. Since the paper is unquestionably the most influential theatrically, not only in New York but also throughout the U.S. and even internationally, the League membership is seriously concerned about the situation.

Not Impressed

Representatives of the Times tend to minimize and shrug off the resentment of Broadway managements. Members of the drama staff were obviously proud of that particular story, regarding it as a comprehensive, illuminating, factual presentation of the sort that would be devoted to any other business or public activity. In general, they are inclined to dismiss reports or expressions of managerial dissatisfaction as special pleading.

The paper's staffers point out that the Times has been devoting greatly increased space to show business since the advent of Joseph Hertzberg as cultural editor. Last Friday, for example, there were 11½ columns, including Esterow's piece, about legit, pictures, cabaret, music and ballet. Yesterday's (Tues.) issue carried approximately 50 inches of legit news and reviews, including a piece about increasing commercialization of Stratford-on-Avon, England.

Broadway producers and managers, however, think the Times has a discriminatory attitude and even policy, against Broadway and in favor of off-Broadway, out-of-town theatre and arty, esoteric drama. For instance, it's argued, the Times ad rate for off-Broadway is half of that for Broadway, although the copy frequently, if not usually, runs in adjoining columns.

Off-Broadway news is given equal and sometimes greater prominence and emphasis than Broadway news, and there is no differentiation in presentation between Broadway and off-Broadway reviews. Moreover, the standard of criticism is notably more severe for Broadway than off-Broadway, it's claimed.

The resentment in Broadway circles over Esterow's piece of last Friday was not only bitter, but almost unanimous. The reaction was intensified, too, by advance knowledge of the scathing column by Howard Taubman, Times drama critic, in last Sunday's (26) entertainment section. The piece was seen as simply a more vehement expression of Taubman's consistently anti-Broadway attitude. Coupled with the Esterow story, it enfuriated even normally placid producers, and brought the League's irate statement.

Traced To Stevens

The feeling of several League board members is that the Esterow piece resulted from a recent speech by Roger L. Stevens at a drama symposium at Boston College. The producer-realtor was reported, notably in the Times, as having declared that Broadway season, the worst in history, will represent a loss of between $6,000,000 and $7,000,000.

Other League officials suspect that, at least subconsciously, the Times editors were giving vent in the Esterow yarn to their rancor at David Merrick, who has for many months carried on a campaign of public ridicule, primarily of Taubman, but inevitably also affecting the Times prestige. It was observed that the Times story went out of the way to deplore what it called the overselling of Broadway shows.

That was taken as a special dig at Merrick, whose promotional savvy and daring has been a factor in the success of several of his shows. The crack was particularly galling to producers, one of whom remarked, "Look who's talking about overselling—the sheet that says it carries 'All the News That's Fit to Print'."

THEATRICAL OFFICE

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Vancouver Fest

Continued from page 57

60 performances during the festival, through June 22. All except "Spring Thaw" and "Earnest" go in the 2,800-seat Queen Elizabeth Theatre, the two exceptions going in the adjoining 600-seat Playhouse.

The Festival is budgeted at $190,000 plus, with funds raised by a combination of contributions from private citizens and grants from civic, provincial and federal governments. The Festival society has also raised the money to pay its outstanding deficit of $64,000 from past years. With a realistic 60% attendance estimated, business manager Gordon Hilker and festival president T. N. Beaupre see this as the first year the fest will break even.

Bard in the Rockies

Boulder, Col., May 28.

"Measure for Measure," "Richard III" and "Much Ado About Nothing" will be presented three times each, in rotation on a seven-nights-a-week schedule Aug. 3-17 as the Colorado Shakespeare Festival program.

The Univ. of Colorado sponsors the Festival.

Legit Bits

Toni Arden appears with **Andy Devine** in a strawhat-touring production of "Anything Goes."

Mamie Van Doren opens a tour in "Silk Stockings," June 10 at Valley Forge, Pa., with appearances at other barns to follow.

Margaret Whiting, completing a cafe tour at the Chateau, Lakewood, Ohio, opens July 15 in "Wildcat" at the Sacramento, Cal., Music Circus, later bringing the show East to Latham, N.Y.

Rosemary Murphy, Carrie Nye and **Anne Draper** will play the daughters, Goneril, Regan and Cordelia, in support of the title portrayal of **Morris Carnovsky** in "King Lear," as the opening production, starting with the Sunday matinee, June 9, of the ninth repertory season of the American Shakespeare Festival at Stratford, Conn.

Harold Prince returned last week from a trip to the Coast to check on the touring "Take Her, She's Mine."

John Payne will star in "Calculated Risk," the week of Aug. 5 at the Brown Theatre, Louisville.

Film actor **Dennis O'Keefe** and London actor **Robin Bailey** will play leading roles in support of **Mary Martin** in "Jennie."

Avivah Simon, has been admitted to membership in the Assn. of Theatrical Pressagents & Managers, and is now the associate of her husband **Bernard Simon** in pressagenting two off-Broadway shows, "Do You Know the Milky Way?" and the forthcoming "Chiaroscuro."

Fitzroy Davis sails June 13 on the S. S. France for a three-month European trip, including visits to Eire, England, West Germany, Switzerland, Jugoslavia, Greece, Italy and France. He's already booked for an appearance next March 3 at Judson Hall, N. Y., in a program titled "An Actor Sings."

John O'Shaughnessy, a Broadway and stock director, has been named visiting professor of theatre arts at Penn State Univ.

Margaret Webster, the London and New York stager, will conduct a series of drama lectures July 8-19 at the Univ. of California, at Berkeley, and will direct a production of "Anthony and Cleopatra" to be given in September in the Hearst Greek Theatre on the campus.

Dolores Gray will star in a Charlotte Summer Theatre presentation of "Wildcat," opening July 30 at the Owens Auditorium, Charlotte. **Stanley Waren** is directing.

Theatre Camino Inc. has been chartered at Albany to conduct a business in theatrical plays and musical compositions, with offices in New York. Capital stock consists of 400 shares, no par value.

Tab Hunter in "The Tender Trap," July 2-7, and **Caesar Romero** in "Strictly Dishonorable," July 30-Aug. 4, complete the list of stars booked by **Eddie Rich** for an 11-week season at the Colonie, N.Y. Summer Theatre.

A Thank you note to the Drama Critics from

DON ELLIOTT

ON THE *CLOSING* OF "THE BEAST IN ME"

DON ELLIOTT
41 Central Park West
New York 23, New York

May 29, 1963

Dear First Nighters:

To a composer who also happens to be a Thurber fan, writing the music for "Thurber Carnival" was a chance-of-a-lifetime. Getting a second chance with "The Beast In Me" was almost too good to be true.

The show may have closed, but the weeks of diligent effort that went into it were rewarded with your kind notices, for which I'd like to say "thanks."

But the success of my score also owes a debt of gratitude to those who aided me in presenting it in its finished form: lyricist James Costigan; arranger Bill Byers; conductor Lehman Engel; the entire orchestra; the producers and the cast of "The Beast In Me," whose original approach to the Thurber fables were a constant source of inspiration.

Sincerely,

Don Elliott

"Don Elliott's music is as simple, yet as sophisticated as Thurber's muse."
Howard Taubman,
NEW YORK TIMES

"Mr. Elliott's score is a constant delight. Buy the cast album and listen to Mr. Elliott's music."
Jack Gaver,
UNITED PRESS INTERNATIONAL

"A musical score by Don Elliott neatly carries through with humorously offbeat whirls and bursts of jazz rhythm."
William Glover,
ASSOCIATED PRESS

"The show's virtues are a Don Elliott score that is punctuated by . . . singable tunes and . . . swinging jazz passages . . . that catch the rhythm and sound of Thurber."
Len Harris,
NEW YORK
WORLD TELEGRAM & SUN

"The lowest bows go to Don Elliott, who composed a remarkably engaging score. That album should be a hit . . ."
Edward S. Hipp,
NEWARK EVENING NEWS

"Don Elliott has composed a pleasantly jazzy musical accompaniment for this one, and supplied a hip orchestra to play it."
Robert Coleman,
NEW YORK MIRROR

"Mr. Costigan has . . . a confidential manner that imparts the darker secrets of the nursery as easily and as slyly as Don Elliott's tunes do."
Walter Kerr,
HERALD TRIBUNE

"Pleasant lyrics . . . go with Don Elliott's attractive score."
Richard Watts, Jr.,
NEW YORK POST

"Don Elliott has written appropriate and amusing music . . . and also takes part in the performance . . . getting strange sounds out of a mellophone, which is something like a french horn only quicker."
John Chapman,
DAILY NEWS

"Thurber fables fare best . . . when lashed by the superb score of jazz virtuoso Don Elliott . . ."
John D. Mitchell,
JOURNAL AMERICAN

"Don Elliott composed the engaging music and appears among its featured cast . . . (the) music glorifies jazz into a haunting quality especially when soloed by Don Elliott . . ."
Ethel Colby,
JOURNAL OF COMMERCE

B'way Jr.

By Walter Winchell

Richard Gehman's interviewing midtowners for an Igor Cassini special ordered by True mag.

Stork Club's looking for a publicist.

Judy Garland's daughter Liza gets the lustiest handclapping at "Best Foot Forward." The 176 seat theatre supports the cast of 22.

Xavier Cugat is now boss of a food firm.

Shelley Berman jilted all assignments to holiday three weeks.

Grace Kelly Rainier gives the Eden Roc on E. 48th such a large play because the owners treated her like a Princess when she was a Nobody.

Gallo-Profaci gang war is making night club owners very nervous. Members of both gangs clashed in them before.

Golden 20s spot (on 2nd in the 70s) has blowup photos of Dempsey, Runyon and other B'way names covering the walls.

TV cr'tic J. O'Brian and his Vonnie do the Yurrop-bit June 5.

Morton Downeys have been abroad several weeks with no plans to rush back here. Downey is practically one of Papa Kennedy's sons. His reports to JFK have scooped CIA often.

There's gold in old mags. One 6th Avenue vendor (near 42nd) says he clears over 2 Gs weekly.

Joe Levine's upcoming "Only One New York" is being cut now. They may make it an "art" film.

The bldg at 33 W. 56th given to the Runyon Fund by CBS exec Stanton was a swank speakeasy in the early '30s. Napoleon Club, later the Elegante. The scene where Public Enemy No. 3 Larry Fay was assassinated.

Istanbul

By Erol Kent

Charles Aznavour, French singer and actor, stopped overnight to give single concert at packed Taksim Casino before moving on for Beirut, Lebanon engagement.

Daniela Bianchi, blonde Italian beauty playing opposite Sean Connery in "From Russia With Love," British thriller now being shot in Istanbul, given big ballyhoo by local press.

Two end-of-season successes in the Municipal Theatre repertory are Peter "Photo Finish" and Friedrich Durrenmatt's "The Physicists." Both plays will continue during the 1963-64 season.

Duygu Sagiroglu, Turkish theatrical designer, given a Travel Grant by the Rockefeller Foundation. Grant will enable him to visit main theatre centers in Western Europe and the U.S. over a period of 125 days.

In view of its b.o. appeal, after some three months and 70 performances in repertory, the Municipal Theatre decided to play Claire Boothe Luce's "The Women" at 4:30 p.m. every day except Sunday. The experiment worked, judging from the packed house which the play still draws at that unusual hour.

James Baldwin, Negro novelist, left for Paris after spending a month in Istanbul, polishing up a new play dealing with Southern race problems. This is Baldwin's second extended visit here. His latest novel, "Another Country," made U.S. and British bestseller lists shortly after he completed writing it in Istanbul about a year ago.

The Hamptons

By Dorothy Ross
(EA. 4-1888)

In between shooting scenes for "Act One," George Hamilton has been spending his weekends in Southampton.

Dina Merrill lending her name and her glamour to head East Hampton's Guild Hall current subscription drive.

Hurd Hatfield, long a celebrity resident of Sag Harbor, has sold most of his holdings, and moved out of the area to Stony Point.

E. Scott Adams, ex-theatre adman for Phoenix and Sante Fe, opens her Harbor Art Gallery on Three Mile Harbor come June 1.

Theatre press agent Ben Washer, who summered for years at Quogue, has moved farther out on the Island and taken quarters in East Hampton.

Jim MacAllen, the CBS producer, has bought another house in Amagansett while NBC's Bill Totten has rented a beach house in Wainscott to try out the climate before settling year 'round.

Robert E. Smith, who ran The Folly, Virginia City's restaurant for Lucius Beebe for five years, is the new manager of the Out of This World Inn which opens its doors this Memorial Day weekend.

Eastern Long Island making itself more and more accessible to New Yorkers with the Sunrise Extension, at 60 miles per, now opened to Eastport and the Long Island R.R. adding luxury buses to its train schedule.

Impressive new structure is top artist Willem de Kooning's ultramodern studio being erected by Ed Mobley and Jim Rayner in East Hampton's Springs area. The finished product should make architectural front page news.

Bridgehampton Mid-Ocean Bath and Tennis Club which opened with much fanfare a year ago remains ominously quiet with a "no comment" from promoter Louis Sacher. Board dissension are main obstacles toward re-opening this season.

Used to be the July 4th weekend that found the Hamptons in full bloom, but in recent years, homeowners on this eastern tip of New York's sand bar have started the balls rolling early in May. Come the Memorial Day weekend, everything is swinging. The drums are rolling and the charcoal steaks sizzling at Dick Ridgely's in Southhampton and East Hampton's refurbished Oaks plus the newly rebuilt Chez Labbat are getting the bulk of patronage from the steady weekenders.

Madrid

By Hank Werba
(Avda Habana, 86; Tel. 2590497)

Frank Capra guest speaker at Actors' Studio.

The Platters waxed 12 tunes between cabaret and tv appearances.

La Singla, 14-year old Andalusian gypsy dancer, topbills show at flamenco boite Corral de la Moreria.

Playwright Alfonso Paso opened "Rights of Man" on the heels of his long-run hit "Rights of Woman."

Jaime Salon, nom de plume of a prominent Catalan banker, won the annual Isaac Frage play contest with "Winter Sports."

Gallic chanteuse Francoise Hardy heads the best-seller disk list with "All the Boys and Girls" for the Vogue-Hispavox label.

Vittorio Gassman filling Barcelona's Palacio de la Musica with a repertory of chronologic dramatic excerpts from Italian legit masters.

Saturday night tele variety show, "Gran Parada," hooked into Eurovision for the "Gala des Artistes," emanating from the Cannes Film Fest.

Britain's Shirley Bassey, Cliff Richard, Frank Ifield and The Shadows descended on Barcelona for late-spot appearances as well as tv and recording stints.

Denver

By Del Carnes
(MA 3-2121)

Claude Thornhill orch with soloist Frank Sinatra Jr. opened the Elitch Gardens season.

"Channel Chuckles" creator Bill Keane here as part of jaunt to visit papers in which he's syndicated.

Bill Hazlett, Rocky Mountain News staffer, leaves May 24 to join news staff of KNXT-TV in Los Angeles.

"Route 66" scripter Stirling Silliphant in town to research and scout locations for two segments which begin filming here June 17.

Bill Bendix signed to play lead in the Central City version of "Never Too Late," opening in the little mining town Aug. 3 for four weeks.

"How to Succeed in Business," with Willard Waterman and Dick Kallman in leads opened a twoweeker at Auditorium Theatre Monday (27).

Steve Labunski, general manager of New York's WMCA, spoke to Denver University radio-tele students on "Future of Radio Broadcasting."

Jazzman Manny Albam due to arrive shortly to begin arranging on "The Glory Trail," KRMA's series on the west for National Educational Television.

Audrey Meadows confirmed she's leaving Denver for Hollywood in July. Hubby Bob Six, Continental Airlines prexy, is moving his headquarters from Denver to the Coast.

London

(HYde Park 4561/2/3)

Actress April Olrich engaged to a West End businessman.

Actor Walter Hudd, who died in January, left around $26,000.

Stewart Granger's collection of porcelain raised $163,546 at a Christie's sale.

Douglas Fairbanks Jr. plans to build a chain of luxury hotels and country motels.

Sophie Tucker signed for another Talk of the Town season, bowing in on July 1.

The Blackburn-Lewis talent agency had a party to launch its new Mayfair premises.

Lance Percival, Calypso-singing comedian from the tv show, "That Was The Week" started a cabaret season at the Colony.

Anne Pacey named new film critic for the Daily Herald. Paul Dehn resigned to meet writing commitments. She is also the sheet's legit second stringer.

Visitors to town include Ina Claire, Normal Nadel, Jerome Morross, Sid Smith in for the Liz Taylor London tv show, Samuel Arkoff, James Nicholson and Diana Dors.

Italy's 1962 Olimpo Prize, for distinguished services in the theatre, will be presented to Sir Laurence Olivier May 30 by the Italian Ambassador at a London reception.

More than 800 show biz personalities turned up at The Talk of The Town benefit for theatrical charities which Sammy Davis Jr. staged before he left U.K. The evening raised $25,000.

Westport, Conn.

By Humphrey Doulens

Barron Polan at Bell Island.

John and Georgia Chapman here.

Jean Dalrymple at her place in Bethel.

Victor Gilbert back at Stonehenge from St. Croix.

Clyde Beatty Circus billed for South Norwalk June 22d.

Fred Heider, producer of Voice of Firestone, heading for Europe.

Chris and Janie Schang (Columbia Artists) plane to Europe next Saturday.

Prince Rainer and Princess Grace caused a stir even here visiting relatives last week.

Mrs. Ezio Pinza selling her Stamford estate and moving to the West Coast with her children.

Robert Merrill, his wife and two children and pets sailed for Italy Wednesday (27) on the Leonardo de Vinci.

Las Vegas

By Forrest Duke
(DUdley 4-4141)

Ventriloquist Russ Lewis back in the Silver Slipper show.

Walt Disney in for the RCA Distributors convention at the Riviera.

Ann-Margaret cancelled out of her skedded July 29 Riviera preem.

Sally Rand, starring at The Mint, guest speaker at Las Vegas Press Club.

"Rawhiders" Clint Eastwood and Eric Fleming relaxing at the Sahara.

Van Alexander in at the Flamingo to present Ella Fitzgerald with her Grammy award.

Loretta Henry, who was with the Ice Capades for 13 years, joined the Sahara rooms reservations department.

Arturo Romero and his violinists, the Mexico City group now at the Dunes' Sultan's Table, signed a contract to record for Reprise.

Columbus

By Fred Oestreicher
(CA 8-2669)

Roberta Nixon, former WVKO staffer, added to WBNS-TV traffic department.

Bill Fulwider subbing for vacationing Samuel T. Wilson, Dispatch theatre editor.

Sportscaster Jimmy Crum, WLW-C, in Sao Paulo, Brazil for Pan-American games.

Ron Pataky, theatre editor of Citizen-Journal, to New York for looksee at new plays.

Orrin Benjamin new WBNS-TV announcer. Formerly with Montgomery, Ala. tv station.

RKO Palace has Hollywood Preview engagement of "List of Adrian Messenger," opening May 29.

Jeannie of WBNS-TV's Kindergarten taping a Captain Kangaroo CBS-TV guest shot May 29 for future airing.

Buddy Page, talent rep for Original Amateur hour, here to do talent auditions for amateurs at WBNS-TV for special Ted Mack Columbus salute.

Sam Shubouf arranging award of trophy sponsored by Sandra Dee to 1963 Miss Firefighter as plug for "Tammy and the Doctor" and Firefighters' Ball.

Joe Vispi, Kenley Players' associate producer, received Community Service Award from Mental Health Federation. Vispi aided Columbus State Hospital and Columbus State School patients to attend Saturday matinees and arranged for actors to visit patients last summer.

Chicago

(DElaware 7-4984)

Encore Theatre is moving to new, larger quarters in burgeoning Wells St. area.

Wally Robinson succeeded Diane David as pressagent for the new nitery, The Bear.

Harold Weisenthal, Capri Films topper, in town to screen "Black Fox" for arty house operators.

Elman Anderson replaces William Roy as musical director for "Struts and Frets," the revue at Julius Monk's cabaret theatre.

Folksinger Will Mercer, now a Chi resident, off to New Orleans for a fortnight Playboy Club stint; then returns to cut his first record on Veejay label.

Alan Edelson, pressagent for Edgewater Beach Playhouse for five years, quit Art Morse's producing organization, which this year plans to do a summer season at Studebaker Theatre.

Maurice Turret in ahead of "Take Her, She's Mine," which opens June 17 at the Blackstone. Also, Betty Ferrell, in adance of the Royal Ballet, which plays June 11-16 at McCormick Place.

Among the film folk in town are Charlton Heston for "55 Days At Peking," Leslie Caron for "The L-shaped Room" and producer Stan Margulies and scripters Norman Lear and Bud York, scouting local locations for "Playboy."

Buttery of The Ambassador West Hotel went dark last Saturday (25) for a complete renovation. Will reopen on June 21. Galen Williams Trio moves over to the Pump Room to join the David Le-Winter orch and thrush Mara Lynn Brown.

Aerialists Benny & Betty Fox did their stunts on the end of a plank jutting out from the top of the Sheraton-Chicago for the benefit of Michigan Ave. gapers and a corps of nervous newsreel and still photogs. Promotion was for their Memorial Day appearance at Sportsman's Park race track.

"David and Lisa" player Keir Dullea got the scroll treatment from the National Assn. for Mental Health at a society luncheon for the Chi chapter at the Casino, a private club, last week. Fellow-player Janet Margolin, who was also skedded to attend, was reported bedded with a virus in New York.

Philadelphia

By Jerry Gaghan
(319 N. 18th St.; LOcust 4-4848)

Jasper Deeter starting his 24th Hedgerow Theatre summer classes.

Leslie Uggams to crown "Miss North City" at festival ceremonies here (June 6).

Dance-mime Mell Davis sails for Paris this week to study with Marcel Marceau.

Sherill Roecker, daughter of singer Eddie Roecker, following in father's footsteps with an Argo Records contract.

Howard Lanin linked forces with Sligh-Walker Productions of Chicago, to make his talent and facilities available to the Midwest.

Delaware Valley chapter of American Theatre Organ Enthusiasts presenting Leonard (Melody Mac) Maclain in a concert at Sedgwick Theatre (June 5).

Dimitri Tiomkin, cleffer of "55 Days at Peking" soundtrack, skedded to make first local appearance here last week cancelled visit, due to serious illness of his wife.

C. Wallace Floody, former RCAF flyer, who served as technical adviser for John Sturges' "The Great Escape," coming here to meet the press and broadcasters on June 4.

Hollywood

Bill Barrud left for Orient to lens tele footage.

Ruth Olay inked exclusive pact with Everest Records.

Mort Sahl inked exclusive recording pact with Capitol.

Frank Welton in for week of United Artists Theatres confabs.

Robert L. Lippert in London for "Eyes of Annie Jones" screening.

Peter Falk enroute to Moscow for Galatea's "Italiano Bravo Gente."

Allen V. Martini named sales and operations coordinator for Theatre-Vision Color Corp.

City Council set June 4 as Vince Edwards Day in Los Angeles in conjunction with Cocoanut Grove opening.

Joanne Woodward and Paul Newman had footprints perpetuated in concrete in forecourt of Chinese Theatre.

Meredith Willson will present his collection of rare Armed Forces Radio Service transcripitions to Hollywood Museum.

Leith Stevens cited as one of "guiding lights" of Composers and Lyricists Guild (of which he was first prexy) at eighth annual dinner.

Jack Benny, Richard Chamberlain, Frank Perry, Frank Sinatra and Sam Spiegel are Hollywood Women's Press Club's 1963 "Man of the Year" nominees.

Belgrade

By Stojan Bralovic
(Diamond 4-1596)

In nine towns in Holland, the animated cartoon films of Susan Vukotic, an Oscar winner last year, will be shown simultaneously.

The La Salle Quartet of the U. S. composed of Valter Velin, violin, Henri Meyeur, violin, Peter Hemnitzer, viola, and Jack Kirstein, cello scored in concert at Workers University with Mozart, Beethoven and Bartok.

Radmila Rakocevic, leading soprano at Belgrade opera house, will appear in Dresden and East Berlin during 15-day visit. Later she will fullfill contracts in Soviet Union. On the way back, a date in Sofia with the Bulgarian State Opera included.

Yugoslav television network, though experimental, has aircast 1,000 newscases. Video here borrows much musical stuff from the Italian system, selected sports events from the Eurovision, also services of UPI, Bsina and the brief, tailored service of Germany's television.

Bermuda

By Chummy Zuill
(P.O. Box 601, Hamilton)

Shepard & Jourdan current at 40 Thieves.

Charlie Delmar's at Inverurie, opening May 28, following Dick Capri, who clicked again.

Bela Kanitz, pianist, playing a month-long date in Habsburg Lounge of Elbow Beach Surf Club.

The Ed Herlihys, vacationing at Elbow Beach Surf Club, are taking-in some of night-scene with 21 Club's (Bermuda) Stan Evans.

Don Gibson has added a "Holiday Fashion Show" to his current enterprises. It goes the rounds on same sked as "Holiday Island Revue," but earlier.

Inverurie's John McAteer has announced summer bookings of Hildegarde, Rudy Vallee, Denise Darcel, Kean & Parker, Jerry Collins and Danny Dillon.

Frankie Howard, top British comedian, spent a few days at The Bermudiana on his way home from N.Y. after signing to play lead in London production of "A Funny Thing Happened."

Montreal

By Charles Lazarus
(Victor 2-2211)

"Up Tempo '63," newest version of one of the popular of cafe musicals, produced by Jack Greenwald, set for Cafe Andre.

Rene Murray, top exec for many years with Sheraton-Mount Royal, running soon-to-open "Ports of Call" restaurant which will have entertainment.

Walter Jacobs, boniface of Lake Tarleton Club at Pike, N.H., setting Montreal Star Associate Editor Gerald Clark for "Festival of the Seven Arts."

Canadian opera star Colette Boky, handled by Jack Rubin's Eldon Star House, back to Paris for RCA Victor album cutting, and appearance at Festival de Marai in starring role of "L'Apothiticaire."

OBITUARIES

EDDY HOWARD

Eddy Howard, 54, bandleader-songwriter who skyrocketed in 1946 with his Majestic Records' smash of "To Each His Own," died of a cerebral hemorrhage May 23 at his home in Palm Desert, Cal., a few miles from Palm Springs. He had been in semi-retirement for the last few years, forming orchs for sporadic work such as a stretch during recent Palm Springs season at the Mirador. He had a band last summer at Avalon Casino, Catalina.

Howard started as a bandsinger in his native Illinois in the early '30s, and first gained prominence with the Dick Jurgens band just prior to World War II. After the war he formed his own orch in midwest, zooming after "To Each His Own" sales. For some years thereafter his band was a Coast fixture in top hotels and clubs.

Among song hits Howard had a hand in composing were "Careless," "Million Dreams Ago," "Something Old, Something New," "So Long For Now," "If I Knew Then." He also owned a sizable chunk of Mercury Records stock in recent years.

His wife, son and daughter survive.

ROBERT MARKS

Robert Marks, 51, vice president and general manager of E. B. Marks Music, died May 27 in New York of a heart attack. He also was president of Piedmont Music, Marks Music's ASCAP affiliate.

Marks, a cousin of the firm's president Herbert E. Marks, had long represented the company on the Coast. He was founder and past president of the California Copyright Society.

Surviving are his wife, son, daughter, brother and sister.

MORRIS GREEN

Morris Green, 73, one time vaudeville partner of Joe Cook and later a Broadway legit producer with A. L. Green, died in Washington May 22. Green performed with Cook relatively briefly, turning to the managerial end of the business.

In Loving Memory
of
MARY WELCH
BRYAN

With Jones, he produced the first "Greenwich Village Follies." Later, he moved the off-Broadway production of Eugene O'Neills' "Desire Under The Elms" to Broadway where it clicked big. Another first was taking his production of "Louder, Please" to Sing-Sing, believed the first time a Broadway production ever visited a prison.

Others of his productions included Joe Cook in "Fine and Dandy," Lenore Ulric in "Pagan Lady" and Grace Moore in "The Dubarry." Recently, he has been vice president of Sound Studies in Washington, a producer of radio programs.

Wife and daughter survive.

BYRON MORGAN

Byron Morgan, 74, earlyday screenwriter who scripted 37 films from 1919 to 1945, died of a heart attack May 22 in Hollywood.

Stories published in Saturday Evening Post in 1918-19 cued his coming to Hollywood to write screenplays for Wallace Reid, among them "Roaring Road," "Excuse My Dust," "Too Much Speed" and "Hell Diggers."

Later, he wrote "Five Star Final," "Fair Co-ed," "Palm Beach Girl," among others, and his final story, "Gallant Journey," in 1945.

Surviving are two sons and two daughters.

GEN. THOMAS E. WILSON

Brig. Gen. Thomas B. Wilson (retired), 70, chief executive officer of KHOW-AM in Denver, died April 30 in Carmel, Cal., He had been hospitalized early in April in Denver following a stroke and returned to Carmel only a few days before he died.

He was board chairman of Resort Airlines, owners of KHOW and a subsidiary of the Townsend Corp. of America. KHOW recently was sold to the Trigg-Vaughn interests of Dallas.

Gen. Wilson had a long and varied career that included transportation, the military and politics. He entered broadcasting for the first time about a year ago when he took over active management of KHOW.

His wife and two sons survive.

ARTHUR FRUDENFELD

Arthur Frudenfeld, 79, longtime midwest film and vaude theatre exec, notably with RKO Theatres in Detroit and Cincinnati areas, died May 26 in Burbank, Cal., after a brief hospitalization for a heart ailment. He moved to Burbank in 1948, following retirement from RKO Theatres as division manager in Cincinnati and Dayton for 14 years and prior service in similar capacity in Detroit.

At an early stage of his show biz career, while managing a vaudefilm house in Waukegan, Ill., he was credited with engaging a local youth, Jack Benny, for his first job as violinist with the pit crew.

An excellent judge of talent, Frudenfeld exercised his own as a writer, speaker and master of ceremonies. During a stay in St. Louis in the early days of radio he did a humor program, as Doctor Applesauce, on a local station.

His wife, daughter and brother survive.

CHRISTINE ORR

Christine Orr, 63, Scot authoress, playwright and former radio producer, died recently in Edinburgh, Scotland, after a short illness.

She wrote many radio features and plays, and also helped form drama groups in Edinburgh, where she established the Princes Theatre with her husband, journalist Robin Stark. Together they were responsible for the Masque of Edinburgh, staged before Britain's Queen Elizabeth and the Duke of Edinburgh during their Coronation visit to Edinburgh in 1953.

Miss Orr for a time was on the staff of the BBC in Edinburgh as organizer of the Scottish regional Children's Hour, and during World War II was talks assistant at the BBC studios in Edinburgh. She also wrote several novels.

HARRY SEGAL

Harry Segal, 75, pioneer film distributor in New England, died May 24 in Brookline, Mass. Formerly branch manager in Boston for United Artists, at one time or another he had been associated with all the film companies in hat city. He was president of Second National Pictures Inc., which he formed about two years ago to release certain MGM reissues after leaving UA.

Surviving are his wife, and two sons, Myron, associated in Second National Pictures, and Edward, in Japan on military duty.

AL PORGIE

Al Porgie, 51, music publisher, died May 19 in New York of a heart attack. He was head of his own firm, Al Porgie Music, which he launched in 1940.

Before going into business for himself, he was associated with the old Waterson - Berlin - Snyder firm. He was also a professional manager for Crawford Music, a subsidiary of Chappell.

He is survived by his wife, his brother, Joe, who worked in the firm with him, and his daughter.

ARTHUR PEEL

Arthur Peel, a top film industry exec in northwest England, died recently in Nelson, Lancashire, Eng. He was managing director of Victory Theatres when the company sold its houses to Star Holdings of Leeds in 1961.

Peel, who started his film career in 1909, was chairman of the old Manchester and district branch of the Cinematograph Exhibitors' Assn. in 1938.

LEROY A. LAUDEMAN

Leroy A. "Pete" Laudeman, 55, musical director of WDSU-TV, New Orleans, since 1950, died May 22 in that city after a long illness.

A native of Newport, Ky., he came to New Orleans in the 1940s and joined the Irving Fazola jazz band as pianist. After Fazola's death, Laudeman played with various bands and with a combo on WDSU-TV.

Surviving are his wife, two sons, a daughter and his mother.

MAX HOFFMAN

Max Hoffman, 88, musical director for the Shuberts' shows in New York for years, died of a heart attack May 21 in Hollywood. He was associated with the "Ziegfeld Follies" and other Broadway shows during a long career which also included songwriting. Among his tunesmith stints was "San Francisco."

Surviving is his wife, former dancer Gertrude Hoffman.

V. E. DOWELL

Vernon Bell Dowell, 55, chief of the electronic and tube department of Canadian General Electric Co., Ltd., died May 18 in Toronto. He was first chairman of the Electronics Industries Assn. and a member of the board of directors. Joining CGE in 1949, he earlier worked for Rogers Radio Tube and Phillips Electronics Industries Ltd.

Survived by wife, son, daughter.

FRANK SCHUDY

Frank Schudy, 59, former theatre manager, died of lung cancer May 19 in Kansas City, Mo. He was manager of the Shubert Theatre, K.C., for several years in the 1920s and '30s during the heyday of legit and vaude. He later left show business and became owner of a wholesalee liquor firm.

Surviving are his wife, two daughters and two sons.

AUGUSTA L. EMMONS

Augusta L. Emmons, 87, believed to have been the oldest independent film exhibitor in New England, died May 21 in Morrisville, Vt.

Mrs. Emmons and her husband, who died in 1936, started operating the Morrisville Theatre 61 years ago. She continued to run it until the time of her death.

OSBORNE C. WADE

Osborne C. (Ozzie) Wade, 51, announcer with radio station WKNE, Keene, N.H., died May 22 in that city. A native of Providence, he became a musician at WNBX, Springfield, Vt., in 1933.

Wade later was an announcer with WNBX before the station moved to Keene under new call letters.

LUCY FEAGIN

Lucy Feagin, founder and director of the Feagin School of Drama and Radio in New York, died recently in Birmingham, Ala. A native of Union Springs, Ala., she went to N.Y. in 1915 and later opened a studio for dramatic instruction.

JAMES B. LOWE

James B. Lowe, 83, silent film actor who played the title role in Universal's 1927 production, "Uncle Tom's Cabin," died May 18 in Hollywood. He toured Europe for months with a stage prolog to picture and later appeared on screen in bit parts.

Sister survives.

BERNARD CHARBONNEAU

Bernard Charbonneau, 28, radio and tv producer with Canadian Broadcasting Corp., was killed last week when his car caught fire after striking a horse on a highway near Montreal. His home was in Ottawa.

Wife, who escaped in the same accident, and his parents, survive.

FRANKIE SANDS

Frankie Sands, 31, singer and entertainer, died of heart strain induced by tranquilizers in Las Vegas May 16.

His wife, actress Patty Reed, survives.

Wife, of Si Seadler, eastern advertising manager of Metro-Goldwyn-Mayer Inc., died May 23 in New York. Her son and sister also survive.

Euphenna (Durgin) Jones, onetime actress and former treasurer of the B. F. Keith Theatre in Boston, died May 9 in Manchester, N.H.

Irving Marcus, 55, business manager of the Smothers Bros., died May 18 of a heart attack in Hollywood. His wife survives.

Elizabeth Ann Clark, 74, longtime organist at the Strand Theatre, Portland, Me., died May 13 in Lewiston, Me.

Father, 61, of Dick Newton, p.r. director for radio station WIND, Chicago, died May 16 in Fargo, N. Dakota.

Mother, of legit actress-singer Eileen Brennan, died May 18 in Washington, D.C., after a long illness.

Father, 72, of Alex Dreier, ABC news personality basing in Chicago, died May 22 in San Francsco.

Mother, 73, of ex-Hollywood child star Mary Maguire, died May 22 in London.

Mother, 64, of free lance writer Marcia (Mrs. Edward) Binns, died May 14 in Santa Monica, Cal.

Charles Preston, 83, veteran BBC organist, died recently in Whitby, Eng.

Mother, of actress Sonya Risch, died May 17 in Hollywood.

Celebs

Continued from page 1

is disclosure that the festival is being expanded from one week to 10 days, August 2-11, again at Loew's Theatre, "to permit more time between screenings and an even more representative selection of the best in contemporary world cinema."

Festival, which was kicked off in 1960 as part of the Montreal Festivals, an extensive program of music and drama which takes place annually for entire month of August, has obviously reached the point where even the non-arty, non-egghead set look to it as providing — and as having already given — the entire Canadian film industry, exhibs, distribs, players and producers, a badly-needed stimulus by making the entire community film conscious.

Fact alone that United Amusements chain, is ready and willing to give up its flagship house, Loew's on St. Catherine street, is interpreted in the most optimistic of terms.

Loew's, being in the heart of the tourist and business district, usually plays top first-run product. When festival was launched in 1960, Consolidated Theatres — at that time owners of Loew's — looked skeptically at proposition of festival sponsors who wanted to take over the house for one week during the heart of the tourist season.

Feeling on the part of the business heads in the film industry, was that festival would flop, because who's interested here in going to see these offbeat, foreign flicks, except the offbeat, foreign types? At it turned out, however, Festival was a smash almost from the start, playing SRO for the full week, and it's been gathering steam ever since.

Considerable credit for this is being given top-level National Film Board personnel, who took an interest in the fest, helped get it organized, and used their foreign contracts to line up top pictures from abroad. Much support also came from Cinema Clubs, which have enjoyed remarkable growth here in recent years — again with the help and encouragement of the NFB people.

Not to be ignored is the bilingual nature of Montreal, with almost 80% of citizens using French as their mother tongue; second because of the influx of "new Canadians" from Europe, many of them of an intellectual or quasi-intellectual element anxious to support the arts, whatever the form.

Culture

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cess that the Bob Shaw choral achieved when it visited Russia, and that a similar trip to South America by "this great organization was almost ended because of a few Washington people who can't appreciate what so few dollars spent can bring in return. I think that such overseas trips and what they are accomplishing are marvelous."

Parker also spoke for a Dept. of Culture on a national level as perhaps one of the methods whereby youth in this country could get a fairer realization of their talents. "To often today, a youngster is exploited and then dropped," he said.

MARRIAGES

Marcia Carr to Tim Gayle, New York, May 25. Bride is a vocalist; he's an indie disk producer and music publisher-promoter.

Rosalie Stewart to Harry Sharrott, Pittsburgh, May 18. Bride is in sales department of WTAE; he's regional supervisor of Pittsburgh's Urban Renewal Administration.

Judy Kelly to Jerry Day, Houston, May 26. He's an announcer with KQUE-FM in that city.

Linda Fisher to A. Michael Washburn, New York, May 5. Bride is an actress; he's with Dancer, Fitzgerald & Sample ad agency.

Sally Anne Taylor to David Dewey, Westfield, Mass., May 24. He is director of CBS News programs.

Linda Silber to Michael Burton, May 26, New York. Bride's with Film Culture; groom's with Talent Associates.

BIRTHS

Mr. and Mrs. Bob Williams, son, New York, May 20. Father is columnist for the N. Y. Post.

Mr. and Mrs. George E. Wolf, daughter, Syosset, L. I., April 9. Father is a director-writer.

Mr. and Mrs. Lee Salomon, son, New York, May 18. Mother is a model; father is with the William Morris Agency cafe dept.

Mr. and Mrs. Art D'Lugoff, daughter, New York, May 19. Father is owner of Village Gate eatery; mother, Avital, a native Israeli, was Miss Haifa of 1957.

Mr. and Mrs. Richard Finny, son, Melbourne, Australia, May 15. Mother is a top Australian opera and musical comedy soprano; father is a television director.

Mr. and Mrs. George Sawaya, daughter, Hollywood, May 18. Father's a film stuntman.

Mr. and Mrs. Warren Tomassene, daughter, Chicago, May 11. Father is sales staffer with WGN-TV there.

Mr. and Mrs. Mike Forman, daughter, Hollywood, May 18. Father's an exec with Pacific Drive-In Theatres.

Mr. and Mrs. Isaac Stern in N. Y. May 21, a son. Father is the concert violinist and president of Carnegie Hall.

Mr. and Mrs. Mardi Rustam, daughter, Hollywood, May 10. Father's an actor.

Mr. and Mrs. John Brinkley, son, Hollywood, May 16. Mother is actress Patricia Huston; father's a writer-actor.

Mr. and Mrs. Phil Bondelli, daughter, Hollywood, May 23. Father is producer of KNXT's "Panorama Pacific."

Lord and Lady Ednam, daughter, London, May 23. Mother is actress Maureen Swanson.

Mr. and Mrs. John Enaglia, daughter, Pittsburgh, May 20. Father is assistant general sales manager of KQV in that city.

Mr. and Mrs. Roger Lefkon, daughter, New York, May 24. Father is unit manager for WNBC-TV, New York.

Mr. and Mrs. Fred Cambria, son, New York, May 24. Father is production supervisor for CBS-TV's "Jackie Gleason Show"; mother formerly was with CBS-TV press department.

Mr. and Mrs. John E. Fitzgibbon, Jr., daughter, May 20, New York. Mother is singer Connie Webber.

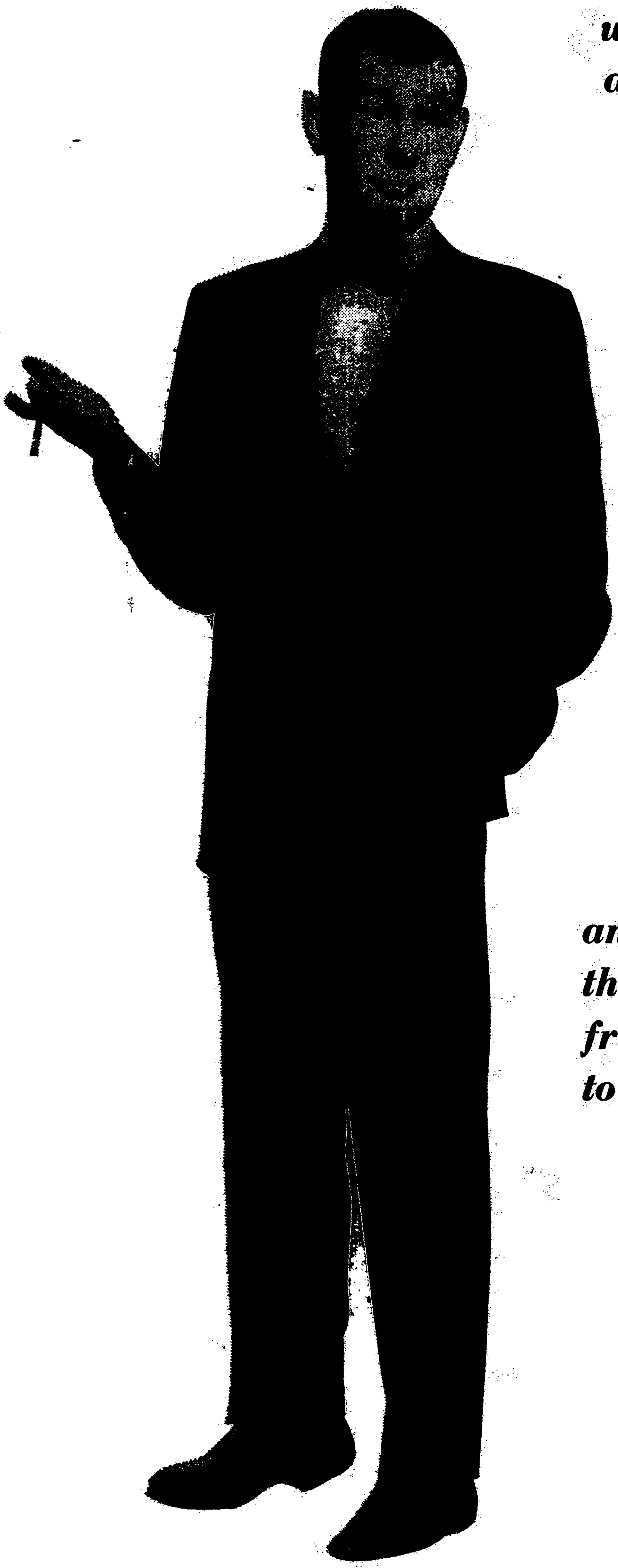
Davis

Continued from page 1

show with Charles his third. Former had the overflow buff and show crowd with him all the way as he danced, sang and did imitations. Even his quips, serious asides and gags were savored. His consummate dyanmic show talents scored easily. His sidekick Frank Sinatra hit last year with two benefit shows.

Charles again got them with his jazz, blues, r'n'r singing and playing plus a young singer Jean Kent and his Raylets and musicians. It showed there was a definite place here for Yank names but the only drawback is still the money problem in re U.S. stars. However, growing affluence and youthful spending money, plus growing disk takes for offshore names, could possibly smooth this out in the near future to have more topliner U.S. entertainers on the Paris scene.

One world effect is pointed to with the successes of Yves Montand and Maurice Chevalier in the U.S. and the recent fine one night stand of Charles Aznavour.



My personal thanks to the guests who made our visit to Hollywood a happy and memorable one.

ANNA MARIA ALBERGHETTI
DR. FRANK BAXTER
JOAN BENNY
ERNEST BORGNINE
GOVERNOR EDMUND G. PAT BROWN
LESLIE CARON
ROSEMARY CLOONEY
MARTIN DENNY GROUP
ANGIE DICKINSON
HOWARD DUFF
DEAN JAGGER
DAVE KING
STANLEY KRAMER
LIBERACE
RAYMOND MASSEY
WALTER O'MALLEY
FREDA PAYNE
ROSE MARIE
ALLAN SHERMAN
KAY STEVENS
SONNY TUFTS
WIERE BROTHERS
ANDY ALBIN
ED BEGLEY
MILTON BERLE
MARLON BRANDO
GEORGE BURNS
VICKI CARR
CRISWELL
FRANK DEVOL
KIRK DOUGLAS
ZSA ZSA GABOR
JANUARY JONES
GEORGE KIRBY
ELSA LANCHESTER
IDA LUPINO
MAUREEN O'HARA
JANIS PAIGE
OTTO PREMINGER
MORT SAHL
INGER STEVENS
ROBERT TAYLOR
AGGIE UNDERWOOD
MAURY WILLS
MAYOR SAM YORTY

and to* NBC Burbank, *our staff, and the Press whose assistance and friendship added immeasurably to our visit.

Johnny Carson

Personal Management
Shields & Bruno
ASSOCIATES
BEVERLY HILLS NEW YORK

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